

Hyde

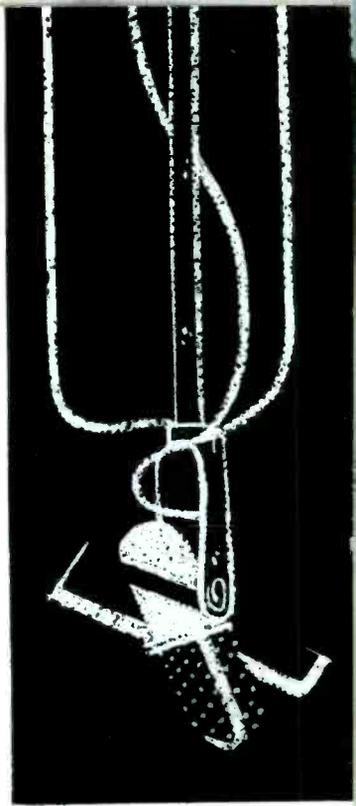
TELEVISION
and RADIO
ANNOUNCING

Television and

Radio Announcing

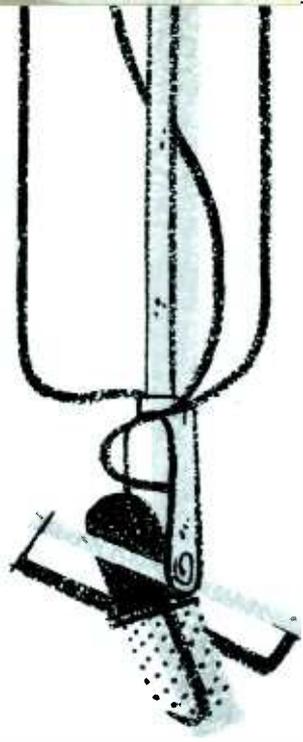


Television



HOUGHTON MIFFLIN COMPANY Boston

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and Radio

Announcing

Stuart W. Hyde SAN FRANCISCO STATE COLLEGE

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TO MY WIFE, ALLIE
AND TO MY CHILDREN

STUART, JR.

JOHN CHRISTIAN

ALLISON ELIZABETH ANN

Preface

There is, perhaps fortunately, no formula for the automatic production of successful radio and television announcers. The present book is written and offered the student in full awareness of the fact that no amount of reading, of attending lectures, or of practicing will, in itself, insure success as an announcer. The various qualities which the human being possesses are capable of being combined in limitless ways, and no one can faultlessly guide a given individual toward that combination which will spell success for him.

The announcer is a combination of many things: of voice quality, of personal appearance, of personality, of a particular degree of vitality, of sincerity, of poise, and of warmth — to mention only the obvious. Each announcer, while having certain qualities in common with others, will have as well those qualities which make him unique. There is no magical quality which is indispensable: not a soft, pleasing voice, for Elmer Davis had a nasal, almost grating voice; not a low-pitched voice, for Don Wilson's voice is quite high; not a high-pitched voice, for Westbrook van Voorhies has a very low voice; not clear enunciation, for Clem McCarthy, the famous announcer of horseracing, ran his words together as the outstanding feature of his style; not meticulously correct pronunciation or flawless grammar, for witness Dizzy Dean; not great vitality, for Arthur Godfrey is as relaxed as one can be this side of sleep; not lack of vitality, for Walter Winchell achieved his success with an almost frenetic style. There is not, then, any one clearly defined quality which can be singled out as a "must" for every announcer.

On the other hand, every one of the announcers just mentioned became outstanding in the field of announcing for reasons which, though different in many details, added up to the same inevitable point: they each managed to establish contact and communication with their audience. If there *is* a magic quality, perhaps this is it.

The present text offers no "system" or list of "ten easy steps to becoming a successful announcer." Instead, recognizing the fact that the proper development of each student will vary somewhat and that there is no universally accepted formula, the author has attempted to set down as much material in as many areas of announcing as is possible. The theory here is that although there is perhaps too much material to assimilate in a brief course of study, the instructor or the individual will be able to select from the material whatever best suits his needs and his theory of announcing training.

Generally speaking, there are at present two important schools of thought on the subject of announcing training. One takes the approach that the student announcer should go through a systematic development of his voice, his diction, his physical gesturing, his ability to pronounce, and so on. The other school feels that these are but mechanics, and largely ignores them, substituting instead a strong emphasis on communicating ideas regardless of weaknesses in voice, diction, or other "mechanics." No attempt has been made in this book to encourage or discourage these or any other approach. Good announcers have resulted from both approaches, and there is no possible virtue in arguing a case for either. The approach taken here is to present the best features of both methods and to allow the individual or the instructor to interpret and select as he will.

Although it is impossible for every student to achieve perfection in all areas of announcing skill, each chapter has been written with that unlikely objective in mind. There would seem to be no reason for asking for anything less than perfection; aside from the obvious fact that perfection in one or more of the areas is possible for most students, it is likewise a purpose of this book to point the direction of continued progress in announcing, even after professional competence has been achieved.

As you read this book, you may feel that some of the material is so basic as to make its repetition here unnecessary. The wide range of abilities of the users of this book, together with the common malpractices both of announcing students and some professionals, dictated the inclusion of such material. From experience it can be said that there is frequently a vast difference between "knowing" something and practicing it effectively. Take the matter of communication through speech, as a good example. Undoubtedly every reader of these lines is aware of the fact that announcers are employed for the sole purpose of communicating ideas to an audience. Yet it frequently comes as a profound revelation when the announcing student discovers (if and when he does) that he *must talk to people*, and not merely read words at them. Hence the rather elaborate treatment of this subject in the text.

In the chapters devoted to pronunciation, every effort has been made to describe and illustrate as completely as possible the sounds of General American speech as well as of Spanish, Italian, French, and German. But there remains an inevitable gap between the spoken word and its representation in print; consequently, an LP record has been prepared to accompany the chapters on pronunciation. The record, which is available from Houghton Mifflin Company, has been carefully keyed to the text, so that the student can check his mastery of all the sounds and illustrative words given in Chapters 4 and 5 against the voice on the record.

Part Two of this book consists of drill material obtained entirely from actual broadcast sources. Permission was granted to reprint this material with the understanding that it would be used for practice in the classroom; none of it should be used on a live broadcast. Part Two is printed on perforated pages which may be easily torn out without damaging the book; this will enable the student to hold only one or two sheets of copy in his hand when simulating broadcast conditions.

The attempt has been made to choose drill material which will give the students

that practice which will best suit their needs. It is recommended that in rural areas the farm copy and weather news be given special consideration; that women students, wherever possible, concentrate on that material which they are most likely to work with in an announcing position — women's features, fashions, etc.; and that copy with foreign words and names be made an important part of each student's work.

The news copy has been selected with an eye to its permanent value. It is almost impossible to muster enthusiasm for copy which the student knows to be several years old; for that reason, wherever possible, news stories which cannot be tied down to a specific date have been chosen.

As was mentioned above, all of the drill material in Part Two has been obtained from actual broadcast sources. There is little reason to ask announcing students to read passages from the *New Yorker*, or from *Time* magazine: even though both these magazines are excellently written, they are *not* well written for radio or television. Good radio and television copy is written with shorter, simpler sentences. Aural comprehension simply demands this. Besides, who reads the *New Yorker* or *Time* on the air?

One bit of advice might be offered the student who is using this book as part of a required course. Even though you may not intend ever to become an announcer, there is yet every reason for your making an intense and thorough study of the subject. Perhaps, in this course, you will have your last opportunity to undertake the formal improvement of your speaking habits. *Everyone* talks; not just announcers. Because the overwhelming percentage of our contact with others involves the use of speech, any effort toward the improvement of voice, diction, vocabulary, and ability to express oneself is well spent.

For those who are interested in other phases of broadcasting, it might be pointed out that announcing is one of the very best ways of getting into the industry. In broadcasting today are countless directors, writers, stage managers, and executives who began their careers as announcers. Whether the course of your career leads you into announcing or not, any position you may hold in the industry will in some way affect, and be affected by, announcing. As a writer, you will be better able to write good copy for oral delivery; as a director, you will benefit from an awareness of the problems of those announcers working with you; as an executive, you will be better able to evaluate and guide the work of your announcers in the degree that you understand them and their work. For all these reasons, then, a course in radio and television announcing commends itself to the best efforts of every student.

In the writing of any text on radio and television broadcasting, the author is unusually dependent upon the cooperation of a great many institutions and individuals. To the degree that the author seeks to reflect actual conditions in the broadcast industry, such dependence is increased. With no important exceptions all representatives of the industry who were asked for information or materials gave willingly and unhesitatingly of their time and resources. Not only did this prompt and thorough cooperation make the writing of this text much easier than otherwise but, most importantly, it made the book possible in its present form. Because of this cooperation, the author must admit that any short-

comings in the present text are entirely of his own making. The intention was to present a book which accurately reflects today's broadcast conditions as they affect the announcer; if the book fails of this purpose, it is not for lack of cooperation on the part of advertising agencies, professional announcers, government workers, station and program managers, newswriters, manufacturers of broadcast equipment, or professors of speech and foreign language.

Among those who helped, and who hereby receive the inadequate but sincere thanks of the author, are: Mr. R. J. Carrington of the Altec Lansing Corporation; the American Broadcasting System and Network; Mr. Wes Gallagher of the Associated Press; Mr. Harry Grey, Mr. Albert Book, and Miss Joy Price of Batten, Barton, Durstine and Osborn; the Chicago White Sox; Mr. Jack Daley and Mr. Max Roby of CBS Radio; Professors Frederick B. Agard and William G. Moulton of Cornell University; the Elgin National Watch Company; Guild, Bascom, and Bonfigli; Mr. R. E. Richards of Gates Radio Company; Mr. George M. Dalen and Mr. Paul R. Heinmiller of General Electric Company; the Gray Research and Development Company; Mr. Eric Larrabee, Editor of *Harper's Magazine*; Mr. Howard Rhines of KFAC; Mr. Robert Forward, Mr. Lloyd Perrin, Mr. Hugh Brundage, Mr. Bob Kelley, and Mr. Clay Sanders of KMPC; Mr. Fred Ruegg, Mr. Tom Harmon, Mr. Barney Miller, and Miss Sara Boynoff of KNX; Mr. Hal Davis of KWIZ; Mr. Mark Markman; Mr. Harry Krauch of the Milton Weinberg Advertising Company; the Mutual-Don Lee Broadcasting Network; Mr. Chet Huntley, Mr. Earl Ziegler, and Mr. Alton Brown of the National Broadcasting Company; Mr. Jack Gould of the *New York Times*; the Radio Corporation of America; Dr. Stanley T. Donner, of Stanford University; the TelePrompTer Corporation; Mr. Earl J. Johnson of the United Press; Dr. Ludwig Marcuse, Dr. Laudelino Moreno, Dr. Jacques Poujol, Dr. William Whitby, and Mr. Merlyn Rawson of the University of Southern California; Mr. J. W. Inwood of Western Union; Mr. John J. Ermatinger of Young and Rubicam; and, Professor Raymond Doyle and Mr. Gil Boucher of San Francisco State College.

Los Angeles, California
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STUART W. HYDE

The author would like to express his deep gratitude to

STUART CLEVELAND

Houghton Mifflin editor, who worked on the preparation of this book for more than one year with great dedication and with outstanding effectiveness. On March 15, 1963, at the age of thirty-eight, Stuart Cleveland died. The world of scholarly publishing has lost a gifted editor, and those of us who knew him have lost a cherished friend.



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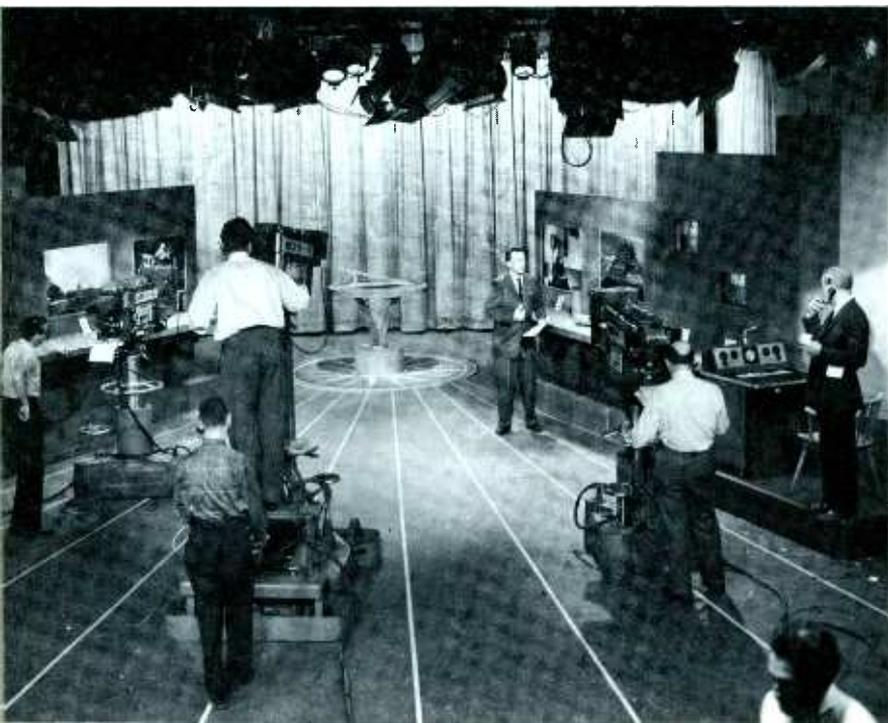
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Drawing on opposite page from *Diary Notebook*, CBS Television Network, William Golden, Designer and Art Director, Feliks Topolski, Artist.

PART ONE

Announcing





Chet Huntley, NBC television newscaster, readies himself for the cue: "You're on the air." (Courtesy NBC)



1

The Role of the Announcer

It is appropriate at the outset of this book to ask the question: "Just what is an announcer?" The first thought which comes to mind is that an announcer is a man or woman who talks to us on radio or television, and who describes a product, relates the details of a sporting event, introduces a musical number or a performer, or who reads the latest news. But an answer such as this tells us only what an announcer *does*; it fails to tell us what he *is*.

The radio or television announcer is actually a rather unique person, when you analyze his role. Nowhere else in our society do we find the practitioners of any trade responsible for such a wide range of knowledge and activity as is the broadcast announcer. He is, at one time, the door-to-door salesman, and, at another, the personal representative of a large and prestige-conscious corporation; he is the man who steps on the stage to introduce the next vaudeville act, and he is the "chorus" who interprets the events of a great play; he is the gossip on the party line, and he is the renowned authority on Russia, disarmament, and nuclear fallout; he is the introducer of the latest and most transient "pop" tunes, and he is the describer of the most sublime music ever created; he is the man sitting next to you at the fights who knows the backgrounds of the contestants, and he is the authority who predicts the probable winners in any sports event from tennis to baseball; he asks your questions for you on an interview show, and he moderates for you on quiz and panel programs. Yes; all this and more, too, is the announcer. On radio he is the link between you and a potential chaos of sounds, noises, or nothingness. On television he is the presenter, the communicator, and the interpreter. But whatever he is, of one thing we may be sure: he is as important to the

broadcast media as any person can be. Without him both radio and television as we know them would be impossible. He makes a great percentage of television, and almost all of radio, meaningful. Because he usually makes a direct presentational address to the audience, he represents economy, as well; no other means of disseminating information is as swift and as direct as the word spoken directly to the audience. Small wonder, then, that the radio and television announcer, with this burden upon his shoulders, must be equipped with initial talent, must undergo intensive training, and must apply himself diligently to the practice of his craft.

The successful announcer of today and tomorrow is marked by two over-riding characteristics: he is versatile, and he has a broad frame of reference. Because the announcer on any local radio or television station will probably be asked to read commercial copy in several styles of delivery, announce the local football and baseball games, create a disk jockey show, or its television equivalent, the "sprocket jockey" program, read the news, cover special events, and interview transient notables, he cannot afford to prepare himself for one or two of these activities only. If he is to get any announcing job at all, he will have to be prepared to do as well at any one of these special assignments as another.

The announcer who seeks a position in a large or a network station is not absolved from the necessity of a thorough and heterogeneous training. If present conditions in the industry remain in effect in the future, the announcer may look forward to several years of apprenticeship on smaller stations before being given even cursory consideration by the large, metropolitan station. On the 250-watt station, he will gather experience and poise, and, should he still seek a position on a larger station, or a station in a more populous area, he will have received that training without which he would not even be considered. Even after moving to a larger station, the announcer may expect to make several changes in his area of emphasis during the course of his career. The announcing student who is attracted to the field because of an interest in one type of announcing only should be aware of the serious limitation he is placing upon his employability if he fails to develop versatility.

While there are exceptions to any general observation, it certainly would seem that the successful announcer of tomorrow must develop a broad frame of reference. This means a thorough education in as many different areas of knowledge and facets of experience as possible. Although there have been many well-educated announcers in broadcasting from the very first, until recent years it was possible for an announcer to achieve success with a minimal awareness of the background, the scope, and the implications of the copy with which he worked. Several reasons may be given for the important change: (1) Americans are better informed today than in previous generations. They are more alert to events which are occurring throughout the world, and they are better able to evaluate and understand them. (2) Each year sees an increasing number of Americans develop an appreciation for "good" music and for serious and classical drama. (3) The announcer today is being used as a more integral part of the program than in years past. In this context it might be pointed out that Art Linkletter, Steve Allen, and Perry Como — whatever other functions they may serve — are still, basically, announcers. (4) The announcer today, particularly on radio, is given a wider range of material

with which to work, requiring, in turn, a broader background. (5) The contemporary American is more sophisticated and less gullible than were his parents and grandparents. For this reason the announcer must not only read his copy, but he must demonstrate as well an understanding of it, if he is to communicate and convince.

What subjects must be studied by the student who wishes to prepare himself for a career in announcing? This question must be answered in two distinct ways: first, those courses which will most quickly and obviously prepare a student for that first announcing job will be suggested; secondly, those courses which will begin the development of a well-rounded, well-educated person will be considered. The two lists will be quite different, for they are predicated on entirely different bases. While it is always important for a student to know how to land that crucial first position, it is certainly of greater importance for the student to prepare properly for the job he hopes to have in a dozen years. The wise student will consider both kinds of education important and will work for a happy mean between the two extremes.

A questionnaire was recently circulated among the station managers of forty-seven northern and central California radio stations by Gil Boucher, a student at San Francisco State College. This questionnaire asked, among other things, for the opinions of these managers concerning the best possible course of training for young persons seeking to enter broadcasting. While it must be understood that this questionnaire was circulated only in California, and then only among radio executives, the results — inasmuch as they bear out the results of similar surveys in Texas, Alabama, and Kentucky — are probably less parochial than they would seem. Discussions with television station managers have indicated that the survey has some validity in that medium as well.

Two questions in the survey concern us at this point: the first dealing with the general subject-area of a student's studies, and the second dealing with specific courses within a radio and television department. The first question asked was: "Would you indicate, by assigning numbers, the relative importance you attach to training in seven contiguous fields to radio such as . . ." There followed a list of seven "majors" or fields of study. Seven points were assigned for a first-place vote, six for a second-place vote, and so on. Here are the results:

<i>Order of Importance</i>	<i>Total Score</i>
1. Business	259
2. Drama and speech	248
3. Journalism	224
4. Music	204
5. Social science (economics, government, history, international relations, sociology)	151
6. Humanities, English literature	134
7. Foreign languages	97

These results show business, drama and speech, journalism, and music quite high on the list, with foreign languages quite low.

The second question was: "Would you indicate, by assigning numbers, the order of importance you think we (San Francisco State College's Radio-Television Department) ought to give each of the following twelve phases of radio training, letting number one stand for the most important, number two for the next in order, etc." Because there were twelve questions, a first-place vote was given twelve points, a second-place vote was given eleven, etc. Here are the results:

<i>Order of Importance</i>	<i>Total Score</i>
1. Announcing training for men	470
2. Control room techniques	415
3. Writing — continuity and commercial	407
4. Radio administration	403
5. News writing and reporting	380
6. Radio workshops	329
7. On-the-air disk jockey training	323
8. Announcing training for special events — sports, etc.	270
9. Production-directing	233
10. Announcing training for women	196
11. Radio history	187
12. Writing — dramatic	123

The following suggestions are offered to the reader in the interpretation of these answers: (1) Remember that the questions referred to preparation for *any* phase of radio broadcasting, and not merely to announcing. (2) Only eighteen of the forty-seven stations answering hire women announcers, which accounts for the low figure reached on the question of announcing training for women. Actually, it would seem that some announcing training for women is desirable, if only for general improvement of speech and an understanding of the problems involved in announcing work. A trend in recent years has seen many women employed as Chief Announcers in radio; they do not work an announcing shift, but are in charge of the hiring and supervision of the regular staff announcers. (3) Those few radio dramas which are still being broadcast emanate almost exclusively from Hollywood or New York. The survey accurately reflects this by giving a low rating to the study of dramatic writing. Actually, except for "soap operas," the radio dramatic programs are written on a free-lance basis; there is little or no opportunity left for the dramatic writer as a staff member of a radio station or network. (4) Although radio history is not a subject which would seem to make a given broadcasting employee more or less employable, its importance in conveying to the individual the meaning of broadcasting "in the public interest, convenience, and necessity" cannot be overstated. (5) Most important of all, it must be remembered that the station managers polled were thinking of their own broadcast situations and their own needs. Their opinions present valuable information for the student who is just beginning his career and, for this reason, have been reproduced here.

But they do not present a picture of sufficient scope for the student who wants to be near the top of the announcing profession ten years from now, or who would like eventually to move over into sales, programming, or network production.

As we have seen, the announcer's duties are so varied that he may expect at one time or another to function in the following capacities: (1) as a commercial announcer, (2) as a newscaster, (3) as a news analyst or commentator, (4) as a disk jockey, (5) as an announcer on a "good music" program, (6) as a sportscaster, commentator, or analyst, (7) as a weather reporter, (8) as an interviewer, (9) as the commentator on the scene of a major news event or disaster, (10) as the moderator on a quiz or panel show, or (11) as the narrator on a dramatic or documentary program. When an announcer can be expected to perform such a variety of functions, it is difficult to see how *any* of the subjects listed on the San Francisco State survey could be considered less important than any other: these subjects — and any and every other body of knowledge which the student may acquire — will someday prove to be of value in announcing. Let us demonstrate this by placing ourselves in the position of the announcer:

1. You are a commercial announcer and you need to look up, understand, and transcribe into some system of phonetics, the following words which appear in your copy: *sodium acetyl salicylate*; *hexachlorophene*; and *cholesterol*.

2. You are a newscaster and you must learn the locations and the correct pronunciations of these places in the news: Schleswig-Holstein; Sault Sainte Marie; Sarajevo.

3. You are a news analyst and need the following information for today's program: the figures on Canadian arms expenditures; the history and statistics of the Lend-Lease program; the biography of the latest Premier of France.

4. You are the announcer on a "good music" program and need to know the meanings and correct pronunciation of the following: *scherzo*; *polyphony*; *andante cantabile*.

5. You are a sports commentator and need to find statistical information on track and field, in order to have a basis for your predictions.

6. You are a sportscaster and need to know the rules of scoring and the meanings of the hand signals used by the officials of each sport.

7. You are an interviewer and need to know what sources are available to you for a quick and accurate briefing on the subject of a forthcoming interview.

8. You are the narrator on a documentary program and must undertake an analysis of the intent and content of the program in order to arrive at a clear understanding of your function in the over-all presentation.

Having placed yourself in the position of an announcer with the above assignments, ask yourself this question: "Is there any one subject which will answer my needs as an announcer? Is there any subject or course of study which will prepare me for all areas into which my career may lead me?" The answer, of course, is no. On the contrary, there is no subject-area which is unimportant or irrelevant to the announcer.

On the most general basis, the following studies will help a student preparing for announcing in the following general ways: (1) they will give him a broad background in many important areas and will vastly expand his vocabulary in these

areas; (2) they will give him an awareness of the deeper meanings of human events and contributions; (3) they will tend to develop good taste and artistic judgement; and (4) not the least important, they will enrich his entire life. These studies are: history of music, history of art and architecture, history of drama, history of philosophy, history of literature, aesthetics, logic, and introductory courses and histories of various sciences, including astronomy, chemistry, physics, and mathematics.

To be more specific, the following courses will teach factual information or specific skills which will be of assistance to the announcer:

Any of the courses taught in radio-television departments

English composition

News gathering and writing

Salesmanship

Survey of sports

Voice and diction

The International Phonetic Alphabet

Geography

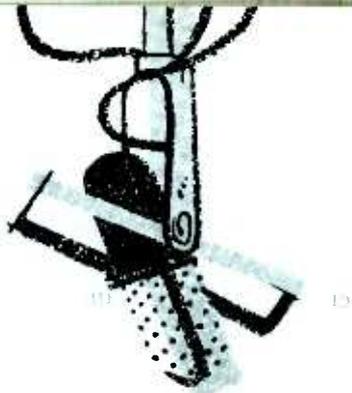
History

Any foreign language or, if possible, a course in the principles of pronunciation of all the major languages.

Library science, in particular the use of the reference library

In addition to the formal studies which may be undertaken, the announcer will discover that his work is more enjoyable and more rewarding to the degree that he has cultivated an avid interest in many different fields. Curiosity is a most helpful asset, for it is curiosity which leads the announcer toward the assimilation of the many scraps of information which come to him daily; it is curiosity which causes the truly outstanding announcer to become a life-long student and to receive the constant stimulation which new experiences can bring to his life; and, finally, it is curiosity which makes the business of announcing the exciting and stimulating profession it frequently is. Max Roby, one of the top news announcers for CBS radio, puts it this way:

The announcer simply cannot afford to have limited interests or limited knowledge. Today he may be sent to the airport to interview the pilot of a jet plane who has just established a technical "first"; tomorrow he may cover an electronics trade fair; the next day he may be interviewing the mayor; the day following he may be investigating scandal magazines; and so on. Anything that happens in the world today can, conceivably, come to the attention of the announcer, and, in particular, the newscaster.



2

Principles of Communication

The key to successful radio and television announcing is the ability to communicate. Having said this, much of the value of this book has now been communicated. Regardless of how pear-shaped the tones of an individual's voice may be, no matter how clearly an individual may enunciate, and however efficiently an individual may time the rate and volume of his delivery — all is of little consequence if he lacks the ability to communicate the ideas contained in his copy. Without communication of ideas there exists no possible reason for the announcer. Whether the announcement be a commercial message, an introduction to a musical number, a reading of a news item, or a description of a sports event, the announcer is utilized for the sole purpose of communicating ideas from one person (whether from himself or from a copy writer) to many persons — the listeners and viewers. To develop an ability to communicate, we must first of all understand the process of communication.

THE PROCESS OF COMMUNICATION

The chain of events which we call the process of communicating begins with an idea. This idea may arise in the mind of a news writer, an agency copy writer, an editorial writer, or a station or network continuity writer. To be more specific, the news writer may begin with the idea "big explosion in New York City"; the advertising copy writer may conceive the thought "this automobile is safer than all others"; the editorial writer may decide "Senator Johnson will win his election"; and the continuity writer may think the thought "this song was written by Cole Porter."

Now these are as yet only thoughts. They are the raw material out of which the final copy — or at least a portion of it — is to be made. At this stage, they are not really words except insofar as words are essential to the formulation of thoughts. The words which have been used to conceive the ideas may never appear in the completed copy; they are used thus far only to assist in the conception of the ideas. The next step, therefore, is to find those symbols of ideas which will best communicate the thoughts to be expressed. These symbols we call words.

After years of using words, it is difficult to divorce them from the concepts for which they stand. For one moment, however, let us take one of these words apart. Let us take the word *huge*. As a *symbol* it means large, big, great — usually in a comparative sense. As a *word*, however, it is something else: it is, first of all, a combination of speech sounds; it is also four little black squiggles which we call “letters” and which represent within reasonable limits certain speech sounds. There is, of course, nothing of “hugeness” about the word *huge*, except insofar as this combination of letters and/or speech sounds is conventionally accepted by both speaker (or writer) and listener (or reader) as a symbol meaning large, big, or great. To a foreigner who does not speak the language, the word *huge* means nothing. It has meaning to English-speaking persons only because they have accepted and memorized this word as a symbol with a given meaning.

The initiator of an idea — in this instance a copy or a continuity writer — must therefore find those words which best represent the ideas he chooses to communicate. The ability to select the most connotative words and to combine them in their most effective order is one of the most important requisites of the successful writer.

In material which is written for newspapers, magazines, or books, there is no change between that which appears on the typewriter of the author, and that which is presented to the reader — editors and proofreaders permitting. Once his ideas have been committed to paper in the form of symbols — i.e., words — there remains only the reading of those words by the individual members of the writer’s audience and the reconstitution of those words into ideas, to complete the process of communication. Ideally at least, the writer has begun with an idea, has turned the idea into symbols, has committed those symbols to words on a printed page, and has caused that same initial idea to appear in the minds of his readers.

Of course, we know that this is only theoretically possible. In actual practice the individual frames of reference of the readers cause an instantaneous interpretation to be placed upon the words, and the result is a great deal of variance in the reconstituted message. Thus, whereas to some “huge” means as large as an elephant, to others it means as large as a house; or, to take a more significant example, whereas to some people “progress” means newer and better material possessions, to a member of a racial minority it may mean better race relations, to a minister it may mean an increase in church attendance, and to a politician it may mean the election of his party’s ticket.

Written ideas which are presented to an audience through an oral interpreter — as in radio and television — have a distinct advantage, as well as a potential disadvantage, over ideas communicated directly through the printed word. An announcer or a speaker who is well equipped by training and mental ability to put

into speech the ideas of a writer, as that writer originally conceived those ideas, may avoid a certain amount of possible misinterpretation. On a very basic level, the skilled announcer will not misread words; on another level, the responsible oral interpreter will show the relative importance of the various parts of the message, as well as the proper mood and degree of seriousness of the copy. This he will accomplish (on a mechanical level) through stress, through pauses, through fluctuations in pitch, rate, and volume, and through the proper use of the other tools available to the oral reader or speaker. The skilled announcer will, therefore, present the material in its most persuasive and most readily understood form.

The potential disadvantage of oral communication is that all too frequently the radio or television announcer confuses his role in the communication process and fails to present the written material in an effective and understandable manner. Too often the announcer is merely reading words, not communicating ideas. As we have seen, a word is, basically, only a symbol of an idea; if the idea is not clear in the mind of the announcer, or if the announcer lacks the ability to transmit the idea effectively through his spoken word, then that idea has a reduced chance of being communicated to, and absorbed by, the listener. Of course, the mere reading of words with no interpretation whatsoever will still find some of the ideas coming through to any attentive listener — if, indeed, such a reader has any listeners. But this is not good announcing, and no amount of rationalization can justify it.

Many radio announcers (the mere fact that the television announcer knows he is being seen as he speaks makes this somewhat less true of television announcers) feel that if all the words in a message are read aloud, with no mispronunciations and in low, resonant tones, their entire obligation to the material has been discharged. This, of course, is not true. Make it a point to listen to as many news reporters and commercial announcers as you can. Make an active effort to study their deliveries. Listen especially to those announcers whom you have come to avoid. Decide for yourself which among them are mere readers of words and which are true communicators. In all probability you will discover that you have unconsciously formed the habit of tuning to those announcers who communicate best and of tuning out those who communicate least. The layman does not, of course, think in terms of the communicative ability of a given announcer; he is none the less affected by it. He finds himself — again unconsciously — forming the habit of listening to those announcers who are best able to help him receive and assimilate the ideas contained in the copy. He is, at the same time, being swayed to causes, concepts, and the purchase of products on this basis, and he is at least *receiving* the message, whether accepting it or not.

One very obvious reason why many announcers on television do a consistently better job of communicating than their counterparts on radio is that the television announcer is virtually forced to give some physical interpretation to his copy. His eyes, his mouth, his hands, his arms — all are capable of conveying meaning to the viewer. While these alone can achieve only a relatively low level of communication, when combined with good vocal delivery they enhance and extend the shades of meanings in great measure. Perhaps most important of all, the mere fact that physical interpretation is expected of the television announcer gives him a rather

compelling reason for a more thorough analysis of his material. The necessity of demonstrating a product, of pointing to visual material, or of cueing up a film strip adds to the amount of preparation needed for even an adequate job. Thus, while the radio announcer — and especially the overworked announcer — may actually read his copy “cold,” in television it is not uncommon for weeks to be spent in preparation of a three-minute program commercial. (Note the discussion of the preparation of the General Electric “Progress Report” in Chapter 7.)

The greater degree of preparation in television announcing can, of course, be entirely negated by the incompetence of the individual announcer. Failure to give an illusion of the “first time,” failure to utilize the intimate nature of the medium, or failure to employ his face, hands, and shoulders, can make the television announcer little more than an uninspired voice, working at odds with an unrelated face and body.

Far too few radio announcers make use of their non-vocal tools of communication. Because the radio announcer quite obviously is unseen by the audience, it frequently is decided that nothing but the voice is important. The most surprising fact is that this problem is not confined alone to radio announcers. Radio dramatic actors, too, suffer from an apparent paralysis of all but the vocal folds and the articulators. In various radio studios it is not uncommon to see radio actors standing motionless and expressionless while their voices are attempting the simulation of high emotion and dynamic expression. Although a great many actors have become quite skilled at this sort of performance — so skilled, in fact, that they can give a smooth, mechanically flawless performance with less than an hour's preparation — it is regrettable that they are so unnecessarily handicapping themselves. The truly great radio acting — acting which is, unfortunately, now chiefly in the past — was not carried on in this manner. The plays of Norman Corwin, Orson Welles, and Arch Oboler demanded and received a more competent interpretation.

Correct vocal interpretation and appropriate physical movements are, ideally, inseparable parts of the whole of oral communication. This, of course, does not imply huge grins, frowns, grimaces, or sweeping arm movements. Correct physical gesturing for both radio and television is marked by two considerations: (1) obvious motivation and the avoidance of arbitrary gestures or expressions; and (2) harmony with the size and mood of the ideas being expressed. In the most basic and direct example of oral communication — i.e., ordinary conversation, where the thoughts of the speaker are instantaneously translated into words which move directly to the ear of the listener — facial expression, hand movements, and fluctuations of pitch, volume, and rate of delivery are born and executed as a unified and unlabored whole. Although it would be easy to go too far in the physical interpretation of his copy, especially where it would draw the announcer away from his microphone, it is nonetheless true that virtually all radio announcers would profit from a completely unified approach in the interpretation and execution of their copy.

An experiment will demonstrate the validity of this point. Make a tape recording of a person who is speaking on a subject in which he is quite interested and who is trying to communicate his beliefs to some other person. Write up a script from

this recording, using the speaker's exact words, including his mistakes and his ungrammatical sentences. Have the same speaker now take this script and try to read his own words with the best interpretation he can devise. Make another tape recording of this attempt, and then compare the two recordings. You will find the first — natural delivery — communicates far better than the second. If you now ask the person to repeat the speech a third time, adding to his interpretation the appropriate facial expressions and small gestures, you will probably find that this reading lies somewhere between the other two in effectiveness. The outstanding speaker, announcer, or actor, through a process of study, analysis, and applied skill, will be able to recapture the effectiveness of the original speech, and will be able to repeat it effectively over and over again. This ability involves many things, among them the proper utilization of his *whole* being — not merely his vocal folds and articulators.

If the mere reading of words constitutes a low level of oral communication, what, then, is good oral communication? As has already been implied, *good communication is achieved when the listener or viewer receives an undistorted and effective impression of the ideas of the writer or of the ad-lib speaker, with a proper emphasis placed upon each of the parts which make up the whole.*

Basic to good interpretation is a thorough understanding of the material to be presented. Just as a musician or a conductor must acquire a complete understanding of the intentions of the composer, so, too, must the announcer make every effort to understand the intention of the writer. With the exceptions of the ad-lib announcer, the disk jockey, and the news analyst who writes his own copy, the announcer is an *interpretative*, not a *creative* artist. Like the musician, the announcer may at times be the creator of his own copy, but in most instances both actually serve as an intermediate link between creator and audience.

Furthermore, the art of the musician does not consist alone in the manufacture of beautiful tones nor in the demonstration of great technical skill; it consists rather in the faithful interpretation and execution of the intention of the composer. If beautiful tones and technical proficiency are integral to the correct interpretation, then the musician should aim for both. If, on the other hand, the composer has asked for thin, strident, or ugly tones, correct interpretation demands a sacrifice of certain qualities which, under other circumstances, would seem desirable. To relate this again to announcing, we may conclude that however beautiful may be the voice of a given announcer, and however rapidly and unflinchingly he may be able to read his copy, he is not truly a good announcer unless he uses his ability to communicate the ideas and the values of the writer in the most faithful and effective manner possible.

INTERPRETING THE COPY

Understanding the intention of the writer is more difficult and demanding than is commonly thought. There are many specific considerations involved, and these considerations must be discussed at length. An excellent approach to the analysis of copy has been prepared by Dr. Stanley T. Donner, Head of Radio and Television

at Stanford University. Dr. Donner lists fifteen points which an announcer should consider in the analysis of his copy:

1. Read the copy twice to get the general meaning.
2. State the specific purpose of the copy in one brief sentence.
3. What is the general mood of the copy?
4. Where does the mood change?
5. What are the parts of the copy?
6. What changes of meaning are involved in each of the parts of the copy?
7. What help is the punctuation in the proper reading of the copy?
8. Are there any words or allusions which you do not fully understand, or which you may not be able to pronounce?
9. Read the copy aloud.
10. Do you have any genuine interest in the subject matter of the copy? Do you reveal this feeling of interest?
11. Who is your listener? Can you visualize him? Are you able to establish rapport with him? Are you actually talking to him?
12. If the copy has the quality of good literature, who is the author? Is it important to know his history and what he was trying to do in his writings?
13. Should you know anything about the origin and background of this particular piece of copy?
14. If the copy is poetry, what poetic form does it take?
15. Do you need to do any characterization?

This list of considerations in the analysis and preparation of copy suggests much more than might seem obvious at a first reading. Let us use Dr. Donner's list as a basis and elaborate on each of these fifteen points.

1. *Read the copy twice to get the general meaning.* One of the problems which confronts any announcer who spends both time and effort in the preparation of his copy, is that overconcentration on details of pronunciation, interpretation, or checking for accuracy of fact may tend to obscure the over-all meaning and purpose of the copy. To avoid this, it is suggested that the announcer read through his copy at least twice before attempting any of the more detailed work of preparation. In this way the announcer should receive an impression of the wholeness of the piece, which would be difficult or impossible were he to read the copy line by line, stopping after each for any reason whatever.

2. *State the specific purpose of the copy in one brief sentence.* This actually involves the most important decision the announcer will make. He must, at this point, decide the goal he is to reach. Just as it is pointless to begin a trip by automobile to some undetermined destination and then wonder why you did not arrive there, so is it foolish to begin the interpretation of announcing copy without formulating the desired objective. The proper working out of the announcer's interpretation usually consists in choosing the appropriate means; it is first necessary, therefore, to determine the ends. This is so because the means used to read two identical sentences will vary if these sentences are used in different contexts for different purposes. Let us now turn to some actual examples. Read this ten-second commercial:

ANNCR: See the all new MG, on display tomorrow at the Foreign Motorcar Center, 16th and Grand. You'll love the MG's new lines. For a genuine thrill, see the new MG tomorrow.

Now, state the specific purpose of this copy. If you decided that the purpose is to awaken interest in the new MG automobile, you have analyzed the copy correctly. If you decided that the purpose was to promote the name and address of the sponsor, you were incorrect. The phrase, ". . . at the Foreign Motorcar Center, 16th and Grand," is actually subordinate to the idea of "the all-new MG." Although it is uncommon to subordinate the name and address of the sponsor, the copy clearly indicates that it should be done in this instance. Perhaps this is because the sponsor has the only foreign car agency in the town; or it may be that sponsor-identification has been built up over a period of months by placing other, more conventional commercials in this same time slot and on this same station. The moral here is that it is unsafe to decide automatically that the name and address of the sponsor is, *per se*, the phrase to be stressed in all copy.

Let us look at another piece of copy for the same advertiser:

ANNCR: See the famous MG sportscar at the Foreign Motorcar Center, at 16th and Grand. Serving you since 1933, it's the Foreign Motorcar Center, 16th and Grand, for the beautiful MG.

Here the identical phrase, "at the Foreign Motorcar Center, 16th and Grand," has been used. But with a change in the remainder of the copy, we find this phrase being used for a different purpose. Despite the double mention of the MG, the name of the automobile is somewhat subordinate to the name and address of the sponsor. If you decided in analyzing this copy that the purpose is to impress the sponsor's name, his address, his reliability, and the nature of his service, you have analyzed it correctly.

3. *What is the general mood of the copy?* Having determined the purpose of the copy, you may now determine its mood. To some extent the number of words in the copy will limit the degree to which you can control the mood, especially in commercial copy. In the commercials for the Foreign Motorcar Center, the fact that you have thirty words to read in just ten seconds means that you must read at the rate of 180 words per minute — which is just about as rapidly as one can or should read aloud. In most radio or television work, exclusive of commercial announcements which are written with inflexible time limits in mind, the copy may be shortened or lengthened to allow for a proper rate of delivery, and through this, the correct mood values. In still other kinds of announcements — in the introduction of a musical composition, for example — time is not a particularly important

consideration. In sportscasting the rate of delivery, as well as all other determinants of mood, is set by the action of the game.

Now read the following seven news items and determine the mood of each:

(BLIZZARD)

ONE OF THE WORST BLIZZARDS IN THE MEMORY OF OLD RESIDENTS HAS STRUCK WESTERN NEBRASKA AND KANSAS AND THE PANHANDLES OF OKLAHOMA AND TEXAS. AN UNKNOWN NUMBER OF DRIVERS WERE STRANDED ON HIGHWAYS YESTERDAY, AND SOME STILL WERE WITHOUT HELP TODAY AS THE SNOW CONTINUED. WINDS UP TO 74 MILES AN HOUR CREATED DRIFTS WHICH BLOCKED HIGHWAYS AND AT MANY POINTS VISIBILITY WAS ZERO.

ALL ROADS IN WESTERN KANSAS ARE CLOSED AND A 13-COUNTY AREA IN SOUTHWEST NEBRASKA AROUND MC COOK IS ISOLATED. ALL ROADS FROM GRAND ISLAND, NEBRASKA, TO THE WEST ARE IMPASSABLE.

HIGHWAYS IN EASTERN COLORADO ARE CLOSED WITH SNOW AND DUST-^{ause} REDUCING VISIBILITY FROM POOR TO ZERO. THE OKLAHOMA PANHANDLE IS VIRTUALLY CUT OFF FROM THE WORLD WITH SNOW DRIFTS IN PLACES AS DEEP AS 10 FEET. AT DODGE CITY, KANSAS, THE DRIFTS WERE REPORTED 12 FEET HIGH.

ABOUT 300 MEN, WOMEN, AND CHILDREN WERE RESCUED FROM SNOW-BOUND CARS YESTERDAY IN THE TEXAS PANHANDLE AND WERE GIVEN SHELTER IN THE SCHOOL AT VEGA, TEXAS. ORDERS WERE ISSUED IN GARDEN CITY AND DODGE CITY, KANSAS, FOR RESIDENTS TO STAY AT HOME. GARDEN CITY WAS REPORTED WITHOUT ELECTRICAL POWER.

THE CITY OF HAYS, KANSAS, WAS CUT OFF YESTERDAY AND A STATE OF EMERGENCY WAS DECLARED. ALL TELEPHONE AND TELEGRAPH LINES WERE OUT, AND RADIO STATION K-AY-S WAS OPERATING ON AN EMERGENCY TRANSMITTER.

AP122

(ROME)--THE EUROPEAN COMMON MARKET PLAN WILL GET THE SIGNATURE OF REPRESENTATIVES OF 6 NATIONS IN ROME TOMORROW. THE LEGISLATURES OF THE NATIONS INVOLVED STILL MUST RATIFY THE PLAN. BUT THE SIGNATURES PLEDGE THE GOVERNMENTS TO HONOR THE PACTS AS SOON AS THEY CAN BE PUT INTO OPERATION.

UNDER THE EUROPEAN COMMON MARKET, FRANCE, ITALY, WEST GERMANY, BELGIUM, THE NETHERLANDS AND LUXEMBOURG WILL BIND THEMSELVES TOGETHER TO BECOME A FORCE IN ECONOMIC COMPETITION WITH BIG NATIONS. ALSO TO BE SIGNED IS THE BLUEPRINT FOR EURATOM, THE EUROPEAN ATOMIC POOL. THE COMMON MARKET ENVISIONS LIQUIDATION OF ALL CUSTOMS BARRIERS AMONG THE SIGNATORY POWERS EVENTUALLY, AND SETTING UP OF A SINGLE TARIFF SCHEDULE ON IMPORTS FROM THE REST OF THE WORLD.

BRITAIN IS NOT A MEMBER OF THE EUROPEAN COMMON MARKET, AND THIS IS CONSIDERED A DRAWBACK. BUT IT HAS EXPLAINED THAT ITS OBLIGATION TO GIVE PREFERENTIAL TREATMENT TO COMMONWEALTH PARTNERS MAKES MEMBERSHIP IN THE EUROPEAN COMMON MARKET IMPOSSIBLE.

(SHOT)

(FOLSOM PRISON, CALIFORNIA) -- TOWER GUARDS SHOT AND WOUNDED TWO CONVICTS TODAY TO BREAK UP A VICIOUS FIGHT BETWEEN THE TWO IN THE PRISON YARD.

A PRISON SPOKESMAN SAID PARTS OF BOTH EARS OF ONE PRISONER WERE BITTEN OFF DURING THE FIERCE STRUGGLE.

THE SPOKESMAN SAID ALBERT JOHNSON, 37, A LOS ANGELES BURGLAR, AND LEONARD THOMPSON, 34, A SAN FRANCISCO BURGLAR, REFUSED TO HEED LOUDSPEAKER COMMANDS TO HALT THEIR MURDEROUS FIGHT.

TOWER GUARDS WERE ORDERED TO OPEN FIRE. SHOOTING FROM 200 FEET AWAY, THE GUARDS HIT JOHNSON IN THE UPPER LEG. THOMPSON WAS HIT TWICE IN A LEG AND ONCE IN THE FOREARM.

THE BULLETS FINALLY STOPPED THE FIGHT. THE TWO CONVICTS THEN WERE TREATED IN THE PRISON HOSPITAL.

(CRASH)

FOUR PERSONS WERE KILLED NEAR SAUK CITY, WISCONSIN LAST NIGHT IN A HIGHWAY CRASH INVOLVING 2 PASSENGER CARS AND A SEMI-TRAILER TRUCK. THE TRUCK DRIVER WAS TAKEN TO A HOSPITAL, BUT HIS INJURIES WERE DESCRIBED AS NOT SERIOUS.

(BOY)

DOCTORS IN SPOKANE, WASHINGTON FOUND NO APPARENT INJURIES EXCEPT TIRE BRUISES WHEN THEY EXAMINED 5-YEAR-OLD MICHAEL HOUSTON AFTER HE HAD BEEN RUN OVER BY THE DUAL WHEELS OF A 12 AND ONE-HALF TON STREET GRADER. MIKE HAD HITCHED A TRICYCLE TOW BEHIND THE HUGE VEHICLE, OUT OF SIGHT OF THE DRIVER. SOFT DIRT PUSHED UP BY THE GRADER APPARENTLY SERVED AS A CUSHION WHEN IT BACKED OVER THE BOY.

AP143

(GALVESTON, TEXAS) -- THE FRUITS OF POLITICAL VICTORY WILL FOREVER BE DENIED TO BLACKIE, THE MONGREL DOG WHOSE CASE ROCKED THE DOG-CATCHING SET-UP OF GALVESTON, TEXAS. BLACKIE HAS BEEN FOUND DEAD, EVIDENTLY SHOT BY A PERSON OR PERSONS UNKNOWN.

BLACKIE WAS THE CENTRAL FIGURE IN A GUNFIGHT, IN WHICH 2 TEEN-

AGE BOYS BATTLED POLICE AND DOG-CATCHERS FOR AN HOUR LAST WEEK. THE BOYS, ROBERT GARCIA AND CHARLES LAYMAN, SAID A DOG CATCHER TRIED TO SHOOT THEIR PUP. THE DOG CATCHER SAID HE ONLY WANTED TO SCARE BLACKIE. THE CASE CAUSED THE CITY TO END ITS CAMPAIGN AGAINST STRAY DOGS. BUT BLACKIE IS NO MORE.

(FEATURE) —

For Fri.

FIVE LANGUAGES ARE REQUIRED FOR THE TOP SERGEANT OF A NATIONAL GUARD UNIT IN CLEVELAND TO GIVE COMMANDS TO HIS TROOPS. TWENTY-FIVE OF THE 75 MEMBERS OF COMPANY A, 107TH ARMORED CAVALRY REGIMENT, ARE FOREIGN BORN AND MOST OF THESE HAVE BEEN IN THE UNITED STATES ONLY A SHORT TIME. UP UNTIL LAST NIGHT, COMMANDS HAD BEEN GIVEN IN GERMAN, POLISH, SLOVENIAN AND ENGLISH. THEN HUNGARIAN HAD TO BE ADDED -- 2 FREEDOM FIGHTERS WHO CAME TO THIS COUNTRY IN FEBRUARY JOINED THE OUTFIT.

A LANGUAGE PROBLEM ALSO DEVELOPED WHEN 2 CARLOADS OF PUERTO RICAN SERVICEMEN BOUND FOR FORT CARSON, COLORADO, WERE DELAYED AT TUCUMCARI, NEW MEXICO, BY THE WEEKEND BLIZZARD. THE SOLDIERS COULDN'T SPEAK ENGLISH AND THE TRAINMEN COULDN'T SPEAK MUCH SPANISH. SO THE TRAINMEN RESORTED TO A GIMMICK. AT MEALTIMES THEY SHOUTED, "FRIJOLES!" (FREE-HOH'-LEES). THAT'S "BEANS." AND THE PUERTO RICANS GOT THE IDEA.

(END SUMMARY)

Notice in these news items the great range of emotion and mood; no two, in fact, are alike in mood. Ask yourself these questions to determine mood: (a) What is the specific purpose of this story? (b) What word or brief phrase sums up the purpose? (c) What mood is best suited to that purpose? (d) How can that mood best be communicated?

Y'see, when it comes to flavor,
Wheat Chex have got a real, wide-
open, whole-wheat flavor - -
a flavor that's got more get-up-
and-go than you find in cereals
made mostly for the little
buckeroos.

That's what's really big about
Wheat Chex - - the flavor - -
packed right into these bite-size
little biscuits of toasted wheat,
and when you fix 'em up with milk
and sugar, they've got a sturdy
whole-grain texture that keeps 'em
crisp and crunchy the whole bowl
through.

ON WORDS, "the flavor," Lee
opens box (unless timing re-
quires pre-opened box). ON
WORDS, "bite-size little," CUT
to ECU bowl as Lee pours Chex
into bowl, then adds sugar and
milk.

AFTER WORDS, "whole bowl through,"
CUT BACK to WAIST SHOT Lee.

So, whether you live in the state
of Rhode Island, the state of
Texas, or the state of hunger - -
you can start the day in a mighty
big way with Wheat Chex, the grown-
up cereal from Checkerboard Square.

ON WORDS, "wheat Chex," he holds
up pkg.

What a vast difference in mood in the two examples! The first — the Owl Drug commercial — is designed to arouse excitement and interest over the one-cent sale at Owl; there is a maximum of copy for a one-minute spot, which means that the commercial must be read at a rapid pace, in keeping with its dominant mood. There is, too, a definite inducement to action. The Ralston commercial, on the other hand, tries to sell its product through a spoofing of several specific things: premiums in breakfast cereals, cereals which appeal to the child's sweet tooth, cereals which are puffed up and essentially empty inside, and, of course, a spoofing

of the stereotype of the Texan's preoccupation with quantity. The delivery of this commercial must be light and in keeping with the spirit of satire.

4. *Where does the mood change?* In any longer piece of copy there are usually some changes of mood, even though the dominant mood may remain constant. In commercial copy one of the most common constructions calls for a change of mood between the body of the commercial and the final summation. We are all familiar with the commercial which tells us in detail of the virtues of some product, and which follows with a final statement beginning, "So, ladies, if you've been looking for a . . ." In this final portion of the commercial, the mood usually changes from a deliberative cataloguing of virtues to an enthusiastic, more emotional "coda." Read the following public-service announcement, and work out the changes of mood. State exactly at what points the mood changes, and determine the appropriate mood for each part, as well as the dominant mood of the entire selection:

THE ADVERTISING COUNCIL
GROUND OBSERVER CORPS CAMPAIGN -RADIO LIVE

ONE MINUTE SPOT

ANNCR: (OMINOUSLY) Ladies and gentlemen, listen to a warning we
hope never comes: (URGENTLY) (SEPARATE ITEMS SAID QUICKLY,
BUT WITH DEFINITE PAUSES BETWEEN) "Aircraft flash . . .
one . . . multi . . . bomber . . . low . . . one minute
delay . . . bravo delta zero two red . . . overhead . . .
flying south."

If an unidentified bomber were sighted low over a certain
U. S. city, and flying south, that is the code message
that would alert our nation's defense to turn back possible
enemy attack. Who would send such a message? Information
like this - - vital to a city, perhaps to the whole country
- - can come only from the keen-eyed civilian volunteers
who make up the Air Force Ground Observer Corps. They're
called Skywatchers. Who are they? People like you and me.
Citizens who hope an enemy bomber never shows up, but know

our armed forces need responsible civilian help to make sure we're not taken off guard. Why don't you join this vital team? Be a SKYWATCHER in the Ground Observer Corps!

Call Civil Defense at: (PLEASE ADD PHONE NUMBER)

In dramatic narration and in newscasting the changes of mood are even more apparent. Look at any of the Norman Corwin scripts, now readily available in collected editions, and work out the changes of mood in the narration of such plays as *Daybreak*, *Ann Rutledge*, or *My Client Curley*. Notice the important changes which may be demanded within a single speech of the narrator. It is in the careful working out of these changes of mood that the radio and television narrator is enabled to give a flow, a unity, and a sense of direction to a program.

In newscasting, as we have seen, changes in mood usually coincide with changes in news items. But many newscasts begin with brief headline summaries which call for many changes within a short span of time. Read these headlines, and determine the changes in mood:

HERE IS THE LATEST NEWS FROM THE ASSOCIATED PRESS:

THE SECRETARY OF STATE HAS CAUTIONED THE KREMLIN THAT TIME IS NOT UNLIMITED TO REACH SOME AGREEMENT ON DISARMAMENT.

A FIGHTER PLANE HAS CRASHED INTO A RESIDENTIAL AREA, KILLING THE PILOT AND THREE MEMBERS OF A TEXAS FAMILY.

THE SEASON'S LONGEST HEAT WAVE APPEARS TO BE BREAKING AS COOL AIR AND RAIN SPREAD OVER THE EASTERN HALF OF THE COUNTRY.

A THREE-YEAR OLD GIRL HAS BEEN PULLED ALIVE FROM A FORTY-FOOT WELL IN MICHIGAN.

AND, THE LATEST WITNESS AT THE HOUSE RACKETS COMMITTEE HEARING HAS TAKEN THE FIFTH AMENDMENT ONE-HUNDRED AND FORTY TIMES.

The moods implicit in each of the above stories add up to a considerable exercise in flexibility, yet it is a challenge which confronts the newscaster daily.

5. *What are the parts of the copy?* Almost any example of well-written copy will show rather clearly differentiated parts. On the most basic level, copy may be analyzed in terms of the Aristotelian beginning, middle, and end. The beginning is the introduction and is customarily used to gain attention. The middle, or body,

of the copy contains most of the basic information: if a commercial, the middle tells us the advantages of this product over all others; if news copy, it contains the details of the story; or if music copy, it gives factual background information on the piece or the composer. The end usually is used for summation or for repetition of the most important points which have been made. In commercial copy it frequently is used to induce action, and repeats the name and address of the sponsor.

On a more detailed basis most copy may be broken down further by subdividing these three parts. Commercial copy may, for example, be broken down as follows:

- (a) Getting the attention of the listener or viewer.
- (b) Giving some concrete reason for the interest and attention of the audience.
- (c) Giving a step-by-step exposition of those reasons why this product or service is superior.
- (d) After convincing the audience of the superiority of the product or service, mentioning or implying a price which is lower than they have been led to believe.
- (e) Repeating some of the reasons previously given why a person should want this product or service.
- (f) Giving the name and address of the sponsor.

Read the following copy prepared by the Weinberg Advertising Company for the Union Bank and Trust Company, and divide it into its component parts:

For V.P.C.
There comes a time when everyone is faced with the problem of what to do about the "old" car. You hate to put another nickel into repairing it, and the new models get more and more desirable every time you look at them. If that time has arrived for you, and you are already a customer of Union Bank here is a suggestion: One of the many advantages available to you as a Union Bank depositor is Union Bank's Preferred Auto Loan service.

Therefore, before you buy a new car, it is suggested that you first do this: Resolve to arrange financing through the superior facilities of your bank--Union Bank. There are many reasons why this makes good sense. Your purchase is the same as an advantageous cash transaction. The friendly bank-lending official tailors your deal to your advantage because he knows the market -- protects you from too-high charges. As a customer of the bank your loan is handled with a minimum of red tape and details may

be handled by phone and mail. If you're planning to buy a new car soon, and are now a customer of Union Bank, why not call MAdison 6-8441 and ask for information about Union Bank's Preferred Auto Loan service?

Your call will be handled courteously, efficiently and quickly.

One word of caution: much copy, and in particular the least hackneyed copy, frequently uses an entirely original and unique arrangement of the parts. For this reason, no "formula" or "rules of structure" will be of help if automatically applied. Look for the principles of composition with an open mind; while those principles listed above are by far the most commonly used, they do not constitute the sum total of possible arrangements.

6. *What changes of meaning are involved in each of the parts of the copy?* It follows that if one segment of an announcement is intended to point out to a viewer or listener that Product X is capable of making one's hands softer and lovelier, and the next segment is designed to tell the potential customer where Product X may be obtained, two different related meanings are involved. The change in meaning will, therefore, affect the interpretation given and will be demonstrated in an altered use of the vocal tools of communication, as well as in the other means used to achieve mood. Changes in meaning can occur within a single section, or even within a single sentence, in copy. The careful analysis of copy will disclose these changes, and the announcer must turn his perception of these into action.

7. *What help is the punctuation in the proper reading of the copy?* In addition to the symbols of ideas which we call words, the writer has at his disposal a number of other marks which we call punctuation. These are of great potential help to the announcer, for they are the author's means of giving you an idea of his intentions regarding mood and meaning. They are equivalent to those marks indicating volume, tempo, and mood used by composers; no musician or conductor would consider disregarding these signs.

A famous example of disregarded punctuation occurs in Shakespeare's *A Midsummer Night's Dream*. Quince, one of the clowns, enters before the nobles of the realm, and reads his prologue to the play *Pyramus and Thisbe*:

If we offend, it is with our good will.
That you should think, we come not to offend,
But with good will. To show our simple skill,
That is the true beginning of our end.
Consider then we come but in despite.
We do not come as minding to content you,
Our true intent is. All for your delight
We are not here. That you should here repent you,
The actors are at hand, and by their show
You shall know all that you are like to know.

Although most students have at least a fair grasp of punctuation, the serious student of announcing will find that a more detailed investigation of punctuation marks is helpful in oral reading. The discussion of punctuation which follows, however basic it may seem to some, is provided for that student who feels a need for more study, or a refresher, in punctuation.

Although some variations are allowable in the use of punctuation marks, the chief marks and their pertinence to students of announcing, are reviewed here.

(a) *The period.* Periods are used to mark the ends of sentences or to show that a word has been abbreviated. Although abbreviations are almost always avoided in radio and television copy, *Dr.*, *Mrs.*, *Mr.*, and a few other similar words are abbreviated. Except for these abbreviations, the period means that a sentence has come to an end, and this, in oral communication, usually means that some length of silence (a pause) should be observed.

(b) *The question mark.* The question mark (?) appears at the end of those sentences which ask a question. In marking copy, it is frequently helpful to follow the Spanish custom of marking an upside-down question mark (¿) at the beginning of a question.

(c) *The exclamation mark.* The exclamation mark is used at the end of those sentences which demand, in their interpretation, some stress or emphasis. *Help!*, *Get out!*, and *Buy some today!* are examples of the use of the exclamation mark.

(d) *The quotation mark.* Quotation marks (“ . . .”) are used to indicate that the statement contained within the marks is an exact quotation and that no alteration or interpretation should be placed upon these remarks by the reader. Thus, in news copy, we may see:

ANNCR: In Washington today, Senator Marble stated that “the threat from without is greater now than at any time in recent history.”

In reading this, the newscaster may indicate the quotation marks either by stating “quote” before the quoted phrase, and “end quote” following it, or by merely setting the quoted portion aside through a brief pause before and after it, together with a changed pitch and inflection pattern. In radio copy, these marks are frequently used to indicate the title of a program or a series.

(e) *The semicolon.* The semicolon is used between main clauses which are not joined by *and*, *or*, *for*, *nor*, *but*.

ANNCR: The little boy dashed away through the night; his feet made no sound on the damp pavement.

In reading a sentence which contains a semicolon, the announcer should pause between the two clauses separated by the mark, but should indicate through his inflection (in the above example, his inflection on the words “night” and “his”), that the two thoughts are related.

(f) *The colon.* The colon (:) is frequently used to introduce a long quotation, such as the following:

ANNCR: Senator Marble's reply was as follows: “I cannot conceive of any period in our nation's history when we were more in need of determined leadership than at present. We stand, today, at a crossroads . . .”

A colon is also used before a list of several items, as in the following example:

ANNCR: The most important tin-producing nations are our allies: Bolivia, Indonesia, Malaya, and Thailand.

In reading a sentence which makes use of the colon, the announcer should pause between the two words separated by the colon, but, as with the semicolon (to which the colon is related), he must indicate through his inflection that the two phrases or clauses are related.

(g) *The dash.* The dash (—) is a straight line, longer than, but in the same position as the hyphen. (In typewritten copy, the dash is customarily represented by two hyphens [- -].) It indicates a hesitancy, an omission of letters or a name, or the sudden breaking off of a thought. Examples follow:

ANNCR: We — we need to know.

ANNCR: See "The Earrings of Madame De—"

ANNCR: He looked around the room, but he couldn't seem to — wait a moment. Wasn't that a figure in the corner?

The dash is also used to summarize a preceding statement:

ANNCR: Senator Marble has never lost sight of one very important fact of life — national defense.

In reading copy which uses the dash, it is necessary, first of all, to determine which of the rather different meanings given above is intended. If the purpose is to show a hesitancy or a break in the thought pattern, then the words preceding the dash should be read as though they are going to continue beyond the dash. When the break comes, it should come abruptly, as though the speaker had no idea until he did so that he was going to stop. An exception to this will occur when the dash is combined with a mood of slowness and deliberation.

In using the dash to summarize a preceding statement, the announcer should read the first part of the sentence as a build-up to the final statement, and the final statement should be read, after a pause, as though it is a summation and a crystallization of the entire idea expressed before the dash.

The final purpose for which the dash is intended is to set off — when used in pairs — a thought which interrupts or which needs emphasis within a sentence. In this usage, the dashes could be replaced by commas, but emphasis would be lost.

ANNCR: Senator Marble hoped that nothing — partisan politics, foreign pressures, or economic stresses — would cause a reduction in our armed forces.

In reading such a sentence, the clause set off by dashes should be set apart by pauses, before and after, and since the author so set it apart for reasons of emphasis, it should be stressed through the manipulation of rate, volume, and voice quality.

(h) *Parentheses.* Although parenthetical remarks (those remarks which, while of importance, are not necessary to the remainder of the sentence) are used occasionally in radio and television copy, the same result is usually achieved through pairs of dashes. Parentheses are used, in radio and television work, to set apart the in-

structions to the sound man, to indicate music cues, and to contain instructions or interpretation to the announcer, the actor, or, in television, the camera director.

(i) *Ellipsis*. An ellipsis is an omission of words in a sentence. The mark which indicates such an omission is a sequence of three or four periods, as in the following example:

ANNCR: Senator Marble stated yesterday, "I do not care what the opposition may think, I . . . want only what is best for my country."

In this example (which is rare in broadcast copy) ellipsis marks have been used to indicate that one or several words have been omitted from the original quotation. A very real problem in radio and television copy is that many copy writers use a series of periods to indicate, not an omission, but any of a number of other things more properly accomplished by dashes, commas, periods, and colons. An example of this misuse follows:

ANNCR: We hear next on the Sunday Symphony . . . Beethoven's "Eroica" Symphony. Written in 1803-4, the work gives promise of the power which Beethoven . . . already thirty-three years of age . . . was just beginning to develop. Tremendous strength is the keynote of this composition . . . strength which flowed from a profound belief in his own ability.

In working with copy which has been written with a series of periods taking the place of the proper punctuation, the announcer should first of all re-punctuate his copy, employing those marks which are appropriate.

(j) *The comma*. The comma has several specific purposes but, generally speaking, it serves to indicate a separation of words, clauses, or phrases from others to which it may be related, but with which it is not necessarily closely connected in the structure of the sentence. Commas may link main clauses, may separate a number of items in a series, may separate a nonrestrictive modifier from the remainder of the sentence, may be used to indicate the name of the person being addressed or referred to (I want you, John, to leave), may be used to set apart an interjection (I want you, let's see, at about five o'clock), or may be used to set apart items in dates or addresses (Fresno, California, July 16, 1892).

The comma usually marks a pause in broadcast speech. Although the number of variations in the use of the comma prevent our making an exhaustive list of the ways in which it should be regarded by the reader, the comma will frequently give the announcer an opportunity to pause briefly for breathing.

Marking copy. Because punctuation marks are quite small, most announcers have worked out systems of marking their copy which make use of much larger and, therefore, more readily seen marks. These are far from standard, but a few of the more commonly used marks might be listed.

(i) A slanted line (/), called a "virgule," is placed between words to approximate the comma.

(ii) Two virgules (//) are placed between sentences, or between words, to indicate a longer pause.

(iii) Words to be stressed are underlined.

(iv) Question marks and exclamation marks are enlarged.

(v) Crescendo (∧) and decrescendo (∨) marks are sometimes used to indicate that the passage next to which they are placed is to receive an increase or decrease in stress.

On the opposite page appears a sample of news copy, read and marked by Max Roby of CBS, which shows an interesting use of punctuation symbols.

8. *Are there any words or allusions which you do not fully understand, or which you may not be able to pronounce?* To understand and interpret the writer's meaning one must first understand the meanings of the individual words which make up the copy. Since, as we have discovered, words are symbols of ideas, the announcer must fully understand the ideas which these word symbols represent. The announcer must cultivate the habit of looking up, in an authoritative dictionary, those words with which he is unfamiliar. This means as well the development of a healthy skepticism toward one's own vocabulary; it means the looking up of words which we only *suspect* we don't know, as well as those with which we are totally unfamiliar. For a quick test, how many of the following words are a part of your vocabulary?

peer
burlesque
fulsome
mendicant
catholic

Write the meaning you associate with these words opposite each, and check your interpretations against the definitions you will find in any standard dictionary. These are all familiar words, heard and seen with some degree of frequency, and which most college students think they understand. Yet if the reader finds that he was correct in his understanding of more than three or four of these five familiar words, he is indeed unusual. The professional radio or television announcer cannot afford to take his knowledge of such words for granted, nor can he invariably rely upon the context of the passage to make the meanings clear. Correct interpretation of broadcast copy demands more than a superficial understanding of the meanings of words. The successful announcer will keep his dictionary handy and his skepticism active.

Because announcing involves the spoken word, correct pronunciation is as important as correct understanding of a word. In addition to the cultivation of the habit of checking the meanings of words, the announcer must also develop a skepticism toward his ability to pronounce words correctly. In recent months the following words have been heard receiving gross mispronunciations by various professional announcers. Following each word, write (in some form of phonetics) your own pronunciations:

drought
forehead
toward
diphtheria

11 p.m. 8/1/57 mr

A brilliant light ~~a mysterious object~~ [✓] ~~flash~~ [✓] through the California sky tonight... causing great wonderment from San Jose to Eureka... a 300 mile path. ~~from S.F. to Sacramento city~~

The unidentified flying object was green and it glowed.

The control tower operator at San Francisco airport said the brilliant object trailing a long green phosphorus tail was a meteor, and that it passed out of his sight in about five seconds. But if it was a meteor, how could have Associated Press reporter Al Cline and several others have observed it ^(IN THEIR WORDS) floating around the sky? And if it was a meteor why would it have taken five minutes for an ~~object~~ ^{object} identified in identical terms to reach the sky over ~~Merced~~ ^{Merced} to the north? And 11 minutes later several reports with identical descriptions ^{CAME FROM} Sacramento which would place it in another direction.

These reports raise many questions. // ..there was some thing.. or several things in the sky tonight. // and no definite explanation.

EDITOR:

MOUNTAIN TIME //

SHORTLY AFTER 9:30 P.M., ~~WHICH IS THE SAME AS PACIFIC DAYLIGHT TIME~~, A DOZEN OR MORE PERSONS CALLED THE SALT LAKE TRIBUNE IN SALT LAKE CITY, SOME 700 MILES EAST OF SAN FRANCISCO. ~~THEY~~ SAID THEY SAW ~~GREEN~~ OR BLUE LIGHTED OBJECTS, DESCRIBING THEM AS EITHER FLYING SAUCERS OR CRASHING AIRPLANES, WEST OF THE CITY NEAR THE SALT LAKE MUNICIPAL AIRPORT. (THE AIRPORT'S CONTROL TOWER SAID IT HAD SEEN NOTHING.) ^(BUT ADDING TO THE MYSTERY)

^{MM} ~~Then the report -~~ ~~Plans saw it, too.~~

A photostatic copy of a page of news copy read and marked by Max Roby of CBS in preparation for his broadcast. (Courtesy CBS)

After checking these against the correct pronunciations to be found in a dictionary, you may consider yourself somewhat exceptional if you have not been guilty of at least one or two mispronunciations.

In addition to the correct usage and pronunciation of words, the announcer must also have an understanding of the allusions which appear in his copy. An allusion — a passing reference to something which is considered generally familiar — will have little meaning to the listener or viewer if the announcer is not aware of the meaning himself. Let us look at some familiar allusions and once again check our knowledge of them:

“He was hoist by his own petard.”

“He found himself between Scylla and Charybdis.”

“He was considered a quisling.”

“He has a Shavian wit.”

“He was given to spoonerisms.”

“She was false as Cressida.”

“He had the temper of Hotspur.”

“He suffered as mightily as Prometheus.”

It is not expected that the announcer will always be completely familiar with all of the allusions contained in the copy with which he is presented: after all, he will have occasion during his career to read copy written by hundreds — or even thousands — of people, each of whom is drawing from a different fund of experience; consequently, it is hardly to be expected that he will be an authority on every area from which the allusions are taken. The point here is that the announcer who wants to become truly effective will cultivate the habit of seeking knowledge which is pertinent to his material and which is initially beyond his ken. Self-discipline is required for this, since it is exceptionally easy to convince oneself that *exact* understanding is made unnecessary by the apparent clarity of the allusion in context.

9. *Read the copy aloud.* Because the announcer must communicate by the spoken word, he should prepare for this by reading his copy aloud in rehearsal. Copy which is written specifically for radio or television differs from copy which is written for newspapers, magazines, and books. In broadcast copy, sentences usually are shorter and less complex. In many kinds of copy, incomplete sentences are considered acceptable. Two or more sentences which would appear in literary copy as one sentence joined by commas or semicolons are frequently encountered. The announcer, when confronted with copy such as that in the following example, must learn to think of a string of sentences as one sentence:

ANNCR: Been extra tired lately? You know, sort of logy and dull? Tired and weary — maybe a little cranky, too? Common enough, this time of year. The time of year when colds are going around. And when we have to be especially careful of what we eat. Vitamin deficiency can be the cause of that “down-and-out” feeling. And Supertabs, the multiple vitamin, can be the answer. . . .

Copy such as that reproduced above, common enough in radio and television, is clearly quite different from copy which the same advertising agency would create

for the same product for newspaper placement. The correct reading of this copy requires a particular kind of skill, and that skill will best be acquired by practicing aloud.

Reading aloud poses certain problems which must now be considered. The announcer cannot afford to make those minor errors in reading which the silent reader makes without being conscious of it. Errors in reading mean errors in speaking, where the two are combined in oral delivery. The silent reader may skip over words or sentences, may pass over material which he does not understand or which he is unable to pronounce, and may rest his eyes at any point at which they become tired. Needless to say, the announcer does not have similar liberty. He must read constantly, must read everything before him, must read it accurately and with appropriate interpretation, and has little opportunity to rest his eyes. To overcome the problems inherent in oral reading, certain techniques have been devised. The first of these is the practice of "reading ahead." That is, while the voice of the announcer is about *here*, his eyes should be at about *this* point. Upon reaching the end of the sentence with his eyes, the announcer is free to close them, or to look up momentarily, as he finishes speaking the remainder of the sentence. This is just about the only way possible to read a fifteen-minute newscast without becoming so eye-weary as to make frequent mistakes inevitable. It requires much practice, but it can be done.

Another technique is to use one of the larger type faces for the preparation of copy. Look at the script sample from commentator Virgil Pinkley of the Mutual-Don Lee Network, reproduced full size on the following page. Notice how much easier it is to read aloud than the conventional sized type.

An important assist is given the announcer by the use of enlarged personalized punctuation marks, already discussed and illustrated.

Above all, the announcer must remember that he is talking to people, not reading to them. Even though he works from a script, and even though the audience knows that he does, there is yet no worse crime that an announcer can commit than to *sound* as though he is reading. The audience willingly suspends its awareness of the fact that the announcer is reading, but in order to do so, the announcer must play his part. He must *talk* his lines; he must deliver them as though they were thoughts which had just occurred to him; yet he must avoid the hesitations and incompleting sentences which are characteristic of ad-lib announcing. The best way to accomplish this very difficult task is, once again, to visualize a person to whom you are speaking. Visualize him, and "talk" your material, just for him.

10. *Do you have any genuine interest in the subject matter of the copy? Do you reveal this feeling of interest?* Whatever the purpose or nature of the copy to be read, the announcer must manufacture an interest in it if he is to achieve a successful interpretation. In most instances this interest should come quite easily to the announcer, out of a general enthusiasm for his work; in other instances — as, for example, in the introduction of a political candidate with whom the announcer does not agree, or in the reading of a commercial announcement for a product in which he does not believe — it is quite difficult. The announcer cannot afford to show indifference or lack of respect for the persons, the products, or the musical selections which he is introducing. Regardless of his own feelings the announcer

The postal pay raise has been voted overwhelmingly in the House and sent to the Senate. The President opposes the bill.

- - -

After detailed examination, Cleveland authorities have dismissed as false the confession of a Florida convict that he murdered the wife of Dr. Samuel Sheppard.

must, in many instances, consider himself an intermediary between the ideas and opinions of a writer and an audience. He functions somewhat like a magnifying glass of the best quality: he enhances, but must not distort. In introducing a musical composition, it must not matter that you as a person like Bach and detest Wagner; such prejudice has no place in your role as the introducer and describer of works by each. The admirers of any given composer have a right to have their favorites introduced to them in the most effective way possible. No worth-while purpose is served by displaying a lack of interest or a disrespect for any music. After some thirty years of announcing the Metropolitan Opera Broadcasts, Milton Cross has yet to indicate to his large audience that he personally dislikes any of the several hundred operas he has described. Whatever one's musical taste may be — Wagner, Verdi, Mozart, or Puccini — one may be certain that Milton Cross's enthusiastic and interested description of the presentation will enhance his enjoyment of the event.

In commercial announcements the problem is perhaps more critical. There is likely to be more of a tendency to resist complete acceptance of a glowing paean of praise for a product which one does not use. Because the commercial announcer is, after all, a salesman, he has the same problem which has confronted salesmen of all times — to be effective, he must believe in his product. This is not really as difficult as one might expect. Most nationally advertised products are of good quality, and although mass production and fair-trade practices have tended to standardize many competing products, each will have some advantages, small or large, over its competitors. The announcer should begin to develop a belief in the products he advertises by buying and trying them. If possible, he should get to know the people who make the product, and should learn how the product is made and what it is made of. As a feeling of kinship is built up between the announcer and the product or the manufacturer, an honest enthusiasm will almost inevitably arise. If, on the other hand, experience with the product and familiarity with the manufacturer work to the opposite result, the announcer is faced with a difficult choice: he must either give up his job, or else attempt to be enthusiastic and convincing about a product in which he does not believe. This is a matter of conscience and must be settled on an individual basis.

In introducing political candidates or news commentators with whom you disagree, a similar decision must be made. Does your contribution to the program add to the effectiveness of a person or a philosophy which you consider to be inimical to the interests of society? If so, a decision to leave such a program is certainly more honest than a decision to remain on the program in the hope of lessening its effectiveness through a bad personal performance as the announcer. Not only would a decision to do an ineffective job help create a poor reputation for you, but would at the same time betray a rather sad lack of belief in the democratic system.

In most instances, then, the announcer will be able to develop an enthusiasm for the product or idea referred to in his copy. If this enthusiasm cannot be achieved through a genuine belief, the announcer must learn the simulation of such enthusiasm. Although it would be a pretty ineffective announcer who would have to simulate a belief in all of the products he must represent, such simulation is per-

missible in a small percentage of the total number of products he advertises. The staff announcer on a local radio station will, in a period of a few years, be asked to deliver commercials for dozens of different products, many of them competing with each other. If he can become honestly enthusiastic about the majority of these, and develop an ability to do a smooth, apparently enthusiastic job with the remainder, he is doing about all that can be expected of him. The announcer who is associated with one product or one company must, of course, be extremely honest in his enthusiasm and must work constantly to keep that enthusiasm active.

If a genuine interest in the subject matter of the copy is desirable, and if honest enthusiasm is the goal, how are these to be shown in the work of the announcer? Certainly not by ranting, raving, table-thumping, or fender-pounding. Truly honest enthusiasm is seldom noisy or obtrusive; it manifests itself in an inner vitality and an inner belief. If we listen to a politician (a truly sincere one, that is) who earnestly desires to effect sweeping reforms in national politics, we might expect him to demonstrate his enthusiasm with a certain amount of vocal and physical pyrotechnics; he is, after all, speaking of matters which are tremendously important to the nation as a whole, and since he is also speaking to a large assemblage from a raised platform and at a distance, his broad gestures and his somewhat un-conversational speech do not seem inappropriate. The radio or television announcer, on the other hand, seldom deals with ideas which are of a life-or-death nature — advertisers to the contrary notwithstanding — and he is, as well, speaking to small groups of people (however many millions may be watching or listening) who are, in effect, only a few feet distant. The announcer's enthusiasm, then, must be of the sort which we see in an enthusiastic guest in our living room. Without shouting, pacing, or waving his arms, he is able to demonstrate his enthusiasm. He does this through real inner conviction, which manifests itself in a number of specific ways: through a steady and earnest focus upon the object of his remarks; through the subtle movements of his arms, his shoulders, and his facial muscles, all in harmony with the mood and nature of his remarks; through the earnestness in his voice; and through the projection of his personality to his audience.

Notice that nowhere in these remarks is the possibility of doing a humorous commercial with honest enthusiasm ruled out. Because one is sincere and enthusiastic it does not follow that one must necessarily be overly serious. Although it is undoubtedly easier to be enthusiastic and sincere while delivering serious copy, experience will teach the announcer that, though the mood may range from the serious to the silly, genuine interest and enthusiasm is a mark of any effective announcing job.

11. *Who is your listener? Can you visualize him? Are you able to establish rapport with him? Are you actually talking to him?* In the early days of radio, when the medium was not yet fully understood and when reception was poor, the radio announcer read his copy slowly, deliberately, impersonally, and with exaggerated articulation. As radio was developed technically, there was less necessity for over-articulation, but, nevertheless, many of the attributes of the announcer developed in the early period remained. Reluctant to allow an announcer to share the glory of the star and the sponsor's product, many advertisers kept their announcers as disembodied and impersonal voices. In many instances announcers were refused

program credit in order to avoid any association of voice and person. Eventually it was discovered that the radio audience could, if assisted by intelligent guidance, come to look upon an announcer as a friend. The Consumer bought Jello, not just because of admiration for Jack Benny, but out of a feeling of friendship toward Don Wilson as well. As this lesson was learned, advertisers began to look for announcers who, if associated with their product, would help push their sales. In this period Kraft products were intimately associated with Ken Carpenter, Texaco products with Milton Cross, Jello with Don Wilson, and Ipana and Sal Hepatica with Harry Von Zell.

Although many successful attempts were made to achieve rapport between announcer and audience, it was still several years before general awareness of the precise nature of this relationship occurred. Arthur Godfrey is generally credited with being the first announcer to formulate and describe its rationale. As Godfrey tells it, he was in the hospital for an extended period of time and, while there, spent several hours a day listening to the radio. Until this time Godfrey had been a rather successful but unspectacular announcer. He began to analyze announcers and the medium of radio. He tried to discover just what it was that made some announcers better than others. He at last came to the conclusion, since expressed by many others, that radio (and this applies equally to television) is an extremely intimate medium. Even though there may be thousands, or even millions, listening to the announcer, the performer-audience relationship in the broadcast media must not be equated with that which exists in motion pictures, the stage, or the lecture platform. The reasons for the essential difference between media are two: (1) the radio or television audience usually is listening to or viewing the program in groups of not more than two or three persons, and (2) the announcer is, in effect, but five to ten feet away from those to whom he is speaking. Because the audience is composed of small groups, the generally accepted principles of audience reaction are altered, and the performer's timing consequently undergoes significant change. Because the announcer is quite close to his listeners and viewers, he should speak to them as though he were a guest in their living room or automobile.

As we have mentioned, Godfrey had been a radio announcer for several years before his enforced convalescence resulted in this insight, and his real success dates from the time he began putting his newly developed principles into practice. Of course, Godfrey was not the first radio announcer to achieve an intimate personal relationship with his audience. But he is perhaps the most successful, and he is likewise the first to formulate and publicize this philosophy.

After Godfrey made us aware of the tremendous power of radio and television which could be unlocked by a proper use of its essential qualities, it became possible to look back upon the successful radio announcers of past days — to Harry Von Zell, Ken Carpenter, Don Wilson, and Jimmy Wallington, among others — and to realize that a large part of their success was the result of their ability to establish rapport with their listeners. It was this rapport which, if the personality of the announcer warranted it, caused the audience to like the announcer; it was in part this liking of the announcer which paid off in sales of Jello, Luckies, Ipana, and Kraft Dinner.

How is this rapport achieved? First of all, let us understand that the rapport

we are discussing is independent of the mood or theme value which the announcer is seeking to achieve. That is to say, rapport can be established just as surely in a dramatic documentary in which the announcer is discussing weighty problems as in an ad-lib commercial in which the announcer is stating quite simply his belief in a given product. Westbrook van Voorhies, the familiar voice of the old *March of Time* series, was able to establish an excellent contact with his audience, even though his manner and his material would have seemed on the surface to make such contact impossible. A similar rapport was effectively established in the *Victory at Sea* television documentaries. The basic point to be made here is that it is possible to achieve audience rapport with formal and serious copy just as it is possible to avoid it with informal and somewhat lighter copy: it is all up to the announcer.

Rapport is achieved through the mastery of three attributes, each of which is dependent upon the other two. First of all, the announcer must develop an honest speech personality. That is to say, he must cultivate those aspects of his speech, including the physical part of his expression, which will harmonize with and truly express his own unique personality. Nothing is more annoying to the listener or viewer (although the layman will not analyze his feelings) than an announcer whose vocal tones, whose manner of articulation, and whose patterns of inflection and physical expression are at odds with his basic personality.

The second attribute to be cultivated in the announcer is a belief in what he is saying. Already mentioned in another context, it is perhaps unnecessary to dwell on this point. It might be repeated, however, that true sincerity about his material does not limit the announcer to a sober or serious delivery. Even the ad-lib disk jockey whose chief appeal may be his sense of humor is able to be sincere about those products or musical selections in which he believes. There is, then, no necessary relationship between sincerity and seriousness.

The third attribute of the announcer who has managed to achieve rapport with his audience is the development of an ability to visualize and to talk directly to his audience. The effective announcer will, of course, talk into a small box of metal called a microphone; on television, he will look, as he talks, into a piece of glass called a lens. But the announcer will understand that this is purely mechanical, that the metal and the glass are not the audience but are merely mechanical means of taking him to the audience. The real audience is not a microphone, is not a camera lens, and is not even a director or a producer. The real audience is invisible to him, yet it exists just a few feet away. The ability to visualize an audience (and as we have learned, this audience, though numbered in the millions, consists of only a person or two at a time and in a given place), and to speak directly to this audience is the final and most important means of achieving rapport.

12. *If the copy has the quality of good literature, who is the author? Is it important to know his history and what he was trying to do in his writings?* On rare occasions the radio or television announcer will be called upon to read copy which has been written by a famous author, contemporary or of some earlier period. Although in most such instances (as in a production of Shakespeare or a Greek play) an actor will handle those parts which would ordinarily seem to belong to an announcer, in other cases an announcer will be employed. He may then be asked to read the part of a "Chorus," as in Shakespeare's *Henry V*, or in a modern version of Sophocles'

Oedipus. It would seem obvious that the announcer with such an assignment would recognize that a thorough understanding of the play, of the author, and of the period in which it was written was requisite to a satisfactory interpretation.

13. *Should you know anything about the origin and background of this particular piece of copy?* In addition to the need to know and understand the origin and background of copy which is considered "good literature," the announcer will frequently be engaged to read copy which is so dependent upon an understanding of the purpose and process of its creation as to make an interpretation which ignores these considerations unacceptable. Consider the degree of personal knowledge which one should possess before attempting an announcing job on the following assignments:

1. The narration of the documentary *Victory at Sea*. (See Part Two, pp. 437-446.)
2. The narration for a radio documentary on the book *Hiroshima*, by John Hersey.
3. The announcer's job on a CBS Radio Workshop production of *John Brown's Body*, by Stephen Vincent Benét.
4. The announcer's job on a radio adaptation of a novel by William Faulkner.

Each of these jobs requires a specialized knowledge. *Victory at Sea* would require an understanding of the scope of the entire series; of the specific objective of that series, and of the objective of each program within the series; an over-all awareness of the role of the Navy during World War II; a knowledge of the historical authenticity of events in the war — e.g., an awareness that the Battle of Midway followed the Battle of the Coral Sea, that the battle for Guadalcanal was early in the war, and the battle for Iwo Jima late, and that the battles for Guam and Saipan were fought simultaneously; and a full understanding of the function of the narration in the over-all production.

In narrating a radio documentary on the book *Hiroshima*, by John Hersey, one should know that this book has been considered one of the most moving documents to come out of the Second World War; that it describes the events which transpired in Hiroshima, Japan, just before and after the first atomic bomb was dropped; that Hersey has here attempted to personalize and humanize an historic event which has too long been neglected; and that the effect achieved by Hersey in his book, and thus the effect which should be achieved by a radio adaptation, was of the overwhelming horror of "the bomb" for the human being who is the helpless victim of a monster of man's own creation.

John Brown's Body, by Stephen Vincent Benét, is a book-length poem on the Civil War. Benét has personalized the war by singling out various individuals, some — like Lincoln — factual, and others — Jack Ellyat and Sally Dupré — fictional. These characters move through the incidents of the Civil War, and through their actions, through their fictionalized conversations, we gain an insight into the war which we could not receive as effectively in any other way. It should be obvious that a familiarity with the original poem, with the Civil War, and with Benét's intentions is necessary to a true understanding of any radio script adapted from this book.

A knowledge of the Snopes family, of the Sartoris family, and of the forces they represent is a beginning toward an understanding of a radio adaptation of a Faulk-

ner novel. Beyond this, an awareness of Faulkner's place in American letters and of the development of the main themes in his books — *Sartoris*, *The Unvanquished*, *The Sound and the Fury*, *The Hamlet*, and *The Town* — would be of vast help in achieving an intelligent interpretation.

If one were to ask, "Is all this *really* necessary?" the answer would have to be "No." It is not completely necessary to know every conceivable fact concerning the backgrounds of all copy with which the announcer works. But it is necessary in order to do a superlative job, and desirable under any circumstances.

14. *If the copy is poetry, what poetic form does it take?* The announcer who is asked to read poetic copy — as, for instance, the announcer on a program of poetry and organ music or the announcer for the CBS Radio Workshop — should, of course, make a thorough study of poetry. The reading of poetry, including verse, blank verse, and free verse, constitutes an entire field of study. The student who anticipates an announcing career which might include the reading of poetry should enroll in at least one good course in poetry in his English department.

15. *Do you need to do any characterization?* Occasionally the announcer will be called upon to adopt some character other than his own. While this, of course, is acting, the announcer must nonetheless prepare for it. For this reason the student announcer should take at least one or two courses in acting; radio and/or television acting if possible, stage acting, if not.

These, then, are some points to be considered in the preparation of copy by the announcer. Although the matter has been approached from a somewhat idealistic standpoint, it has been approached this way deliberately, in full awareness of the fact that circumstances and the pressure of time will force the announcer to make necessary compromises in his process of preparation. The thoroughness with which this discussion has been undertaken stems from a desire to present as complete an approach as possible. It offers something to shoot for and indicates the direction to which the announcer may look for further growth. In time, it is assumed that the announcer gradually will eliminate a conscious consideration of the more basic aspects of copy preparation. He should, in time, develop a conditioned reflex which will enable him to size up a piece of copy and come to a good interpretation of it without the necessity of a check-list, whether that check-list is on paper or is committed to memory. At this stage of his development the announcer may begin to devote more of his valuable time to the cultivation of the more subtle attributes of announcing which make the difference between a good, sound, professional job and a truly memorable one.

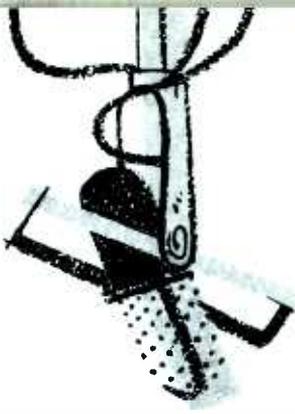
THE AD-LIB ANNOUNCER

A good portion of the broadcast day of both radio and television now consists of ad-lib programs. The disk jockey show, the interview program, the morning "breakfast" programs, the television "omnibus" early morning program, and most non-dramatic children's shows, all may be produced completely ad-lib, or at most, semi-scripted. Although ad-lib announcing will be considered later in those chapters on sportscasting, the disk jockey, interviewing, and the special-events commentator, a few general remarks are in order here.

The essence of good ad-lib announcing is summed up in a threefold statement of practice: (1) have a knowledge of that which you are discussing, (2) have an urgency to communicate your ideas concerning it, and (3) have the ability to visualize your audience and talk directly to it.

A knowledge of your subject matter is frequently a foregone conclusion; that is to say, we expect that a sportscaster will have a deep understanding of sports, and we expect that a disk jockey will have a thorough knowledge of music. The problem arises where an announcer must ad-lib on a subject about which he knows little. The staff announcer of a radio or television station may, at any time, be asked to cover an interview session with a visitor about whom he knows very little and about whose special field of knowledge he knows nothing. Let us suppose that a prominent astrophysicist is to be interviewed on the subject of an important discovery he has made. How would you, as the announcer, prepare for this interview? Time permitting, you should begin with a little research on the field of astrophysics. You should then look up the background of the specific discovery which has been made — the history of theories and discoveries in the past concerning meteors, planets, moons, asteroids, and so on. Beyond this, you should learn something about the background of your interviewee. Having completed your research, you should be able to frame some tentative questions and write a complete script for opening and closing the interview.

How does one develop an urgency to communicate ideas? Basically, the procedure for the ad-lib announcer is the same as that for the announcer working from copy; this problem was discussed as Point 10 above. In ad-lib work, however, the announcer must frequently talk against distractions which are usually present at sports events, in public places, or at the scenes of disasters. The problem then becomes one of concentration, for lack of concentration most commonly sounds to the listener as lack of interest. Remember that in radio the listener is entirely dependent upon the announcer for his understanding of what is taking place. With television he is somewhat less dependent, yet he likewise needs the announcer to describe and interpret what is taking place off camera and to explain that which, even though on camera, is not clearly seen. It is up to the radio announcer to present a complete impression of the locale, the people, and the events — the common term for this is a "word picture." A skillful announcer is able to help his audience visualize what he himself is seeing and experiencing.



3

The Technical Side

There are many aspects of broadcasting which the announcer must master in addition to his cultivation of a good broadcast delivery. These we have lumped together in the present chapter as the "technical side" of radio and television. Those subjects to be considered are: (1) the FCC operator's licenses, (2) the FCC rules and regulations concerning logging, station identification, etc., (3) the FCC instructions on CONELRAD, (4) the hand signals used in broadcasting, (5) the operation of the audio console, (6) the proper use of microphones, and (7) the cueing of records.

FCC OPERATOR'S LICENSES

In the recent survey conducted by Gil Boucher of San Francisco State College, the managers of forty-seven California radio stations were asked the question, "Is it the policy of your station to require a license of prospective announcers?" The answers, while not unanimous, indicated that the possession of an FCC operator's license would be a great asset to any announcer, and would be an absolute necessity to others. Here are the statistics of the replies, classified by the power of the stations:

250-WATT STATIONS (12 reporting)

1. All twelve answered "yes" to the question.
2. Two stations answered "as required by the FCC."
3. Three stations required a third-class permit.
4. Six stations required a first-class license.
5. One station required a restricted permit.

500- AND 1,000-WATT STATIONS

(23 reporting)

1. Twenty stations answered "yes," two stations answered "no," and one station answered "sometimes."
2. One station answered "as required by the FCC."
3. Two stations required a third-class permit.
4. Fifteen stations required a first-class license.
5. One station required a restricted permit.

5,000-WATT STATIONS

(9 reporting)

1. Five stations answered "yes," and four stations answered "no."
2. Four stations required a first-class license.
3. One station required a restricted permit.

50,000-WATT STATIONS

(3 reporting)

1. All three stated that they did not require an FCC license of their prospective announcers.

To summarize the findings of this survey, 37 of 47 stations queried *did* state that they require an FCC license of prospective announcers. The larger stations — the 50,000-watt and some of the 5,000-watt stations — do not require a license. Almost all of the stations of 5,000 watts and under (37 of 44) do require some sort of an FCC license, and 25 of these stations require a first-class operator's license.

The results of this survey agree with those obtained in other sections of the country and lead to the inevitable conclusion that the prospective announcer will be in a better position when seeking employment if he has an FCC license.

If the thought has occurred to you that you would prefer to announce for one of those 5,000- or 50,000-watt stations which do not require a license, a further bit of information from the survey is in order: all of the 50,000-watt stations and the majority of the 5,000-watt stations questioned stated that they did not hire announcers without previous experience. The previous experience to which they refer must, in nearly every instance, be obtained on the smaller radio stations where the FCC license is almost mandatory. One comment from a manager answering this questionnaire is worth repeating:

I would advise your students to get their first-class radio operator's license if at all possible. Although many stations do not require it, they will find that it will open a lot of doors if they have one.

Although the television announcer is not required by any station to have an FCC license, the fact remains that radio stations outnumber television stations by six to one, and the number of announcers employed by any radio station will outnumber those employed by a television station of similar size. It is suggested, therefore, that all students, including those whose ultimate ambition is to announce for television, prepare for a position as radio announcer. In many areas a good number of announcers find that they can work both in radio and television, and that an FCC license is important in their radio work.

Licenses are administered by the Federal Communications Commission which has its headquarters in Washington, D.C. This agency of the government was established by the Communications Act of 1934 and succeeded the Federal Radio Commission, which had operated since 1927. Under the act, the FCC was given the authority to set standards and issue licenses for radio and television operators. No license is needed by radio or television engineers, television cameramen, radio or television technicians, radio or television announcers, or studio console operators, *as far as the FCC is concerned*. But the FCC does require a first-class operator to be on duty at all times on any standard broadcast station, any FM station, any commercial television station, and any non-commercial educational FM broadcast station with transmitter power in excess of one kilowatt. The FCC also stipulates that any engineer or announcer whose duties include the operation of radio-transmitting and/or video-transmitting equipment must have the proper FCC license:

Unless otherwise specified by the Commission, the actual operation of any radio station for which a station license is required shall be carried on only by a licensed radio operator of the required class.

In actual practice most announcers, cameramen, studio technicians, and audio console operators possess the first-class operator's license.

The radio announcer who is required by his employer to have an FCC license frequently is stationed at the transmitter and performs engineering duties of a limited nature. In almost every instance an experienced engineer is within call, even though the announcer is the possessor of a first-class license.

There are two classes of FCC licenses and two classes of permits. These are: radiotelephone first-class operator license; radiotelephone second-class operator license; radiotelephone third-class operator permit; and restricted radiotelephone operator permit. Except for the restricted permit, which is issued for the lifetime of the holder, these licenses must be renewed every five years.

What are the requirements for the various classes of licenses? First of all, it is pleasant to report that the restricted radiotelephone operator's permit may be obtained merely by asking for it. The only requirement — which is likewise true for all other classes — is that the applicant be a citizen of the United States. The restricted permit entitles its holder to work under the supervision of a first-class operator in an AM broadcasting station of ten kilowatts power or less when employing non-directional antennas, and at FM and non-commercial stations with operating power of ten kilowatts or less. Requests for application blanks for the restricted permit should be addressed to the Engineer in Charge, Federal Communications Commission, at the nearest office listed below:

Mobile 10, Alabama
P.O. Box 644, Anchorage, Alaska
P.O. Box 1421, Juneau, Alaska
Los Angeles 12, California
San Diego 1, California
San Francisco 26, California
Denver 2, Colorado

Washington 25, District of Columbia
P.O. Box 150, Miami 1, Florida
Tampa 2, Florida
Atlanta 3, Georgia
P.O. Box 77, Savannah, Georgia
Honolulu 1, Oahu, Hawaii
Chicago 4, Illinois

New Orleans 12, Louisiana
Baltimore 2, Maryland
Boston 9, Massachusetts
Detroit 26, Michigan
St. Paul 2, Minnesota
Kansas City 6E, Missouri
Buffalo 3, New York
New York 14, New York

Portland 5, Oregon
Philadelphia 6, Pennsylvania
San Juan 13, Puerto Rico
P.O. Box 1527, Beaumont, Texas
P.O. Box 5238, Dallas 22, Texas
Houston 11, Texas
Norfolk 10, Virginia
Seattle 4, Washington

A brief summary of the requirements for the other classes of licenses follows:

Third-class operator permit. Must be able to transmit and receive spoken messages in English, and successfully pass written examination in: (1) provisions of laws, treaties, and regulations with which every operator should be familiar (20 questions of the multiple-choice type); and (2) operating procedures and practices generally followed or required in communicating by radiotelephone stations (50 questions of the multiple-choice type).

Second-class operator license. Must be able to transmit and receive spoken messages in English, and successfully pass written examinations in categories (1) and (2), above, and (3) technical, legal, and other matter applicable to operating radiotelephone stations other than broadcast (100 questions of the multiple-choice type).

First-class operator license. Must be able to transmit and receive spoken messages in English, and successfully pass written examinations in categories (1), (2), and (3), above, and (4) advanced technical, legal, and other matters particularly applicable to operating various classes of broadcast stations (50 questions of the multiple-choice type).

The Commission has made available a publication entitled *Study Guide and Reference Material for Commercial Operator Examinations*. This guide shows the scope of questions used in examinations for each class of license. To obtain this, write to: The Superintendent of Documents, U.S. Government Printing Office, Washington 25, D.C. Ask for it by its full title, and enclose a 75¢ check or money order made out to that office. Do not send stamps, smooth coins, or foreign money.

Helpful though it is, the *Study Guide* does not furnish answers to the questions it lists. There are, however, several question-and-answer books and manuals available through bookstores and libraries, and these should be consulted before taking any FCC examination.

FCC RULES AND REGULATIONS PERTAINING TO THE ANNOUNCER

The FCC, in its publication entitled *Rules and Regulations Governing Radio Broadcast Services*, Part 3, discusses the requirements of logging, station identification, and other matters of importance to AM and FM radio stations and to television stations. The entire ninety-six-page publication is available from the Superintendent of Documents for \$1.50, and should be in the possession of those announcing students who may later seek an announcing position. The most pertinent passages from this publication are abstracted on the following pages. The January 1956 edition has been used, but since it is revised from time to time, the student should make certain that it is still in effect before using it.

Logging

Standard Broadcast Stations. A "Standard Broadcast Station" is a broadcasting station licensed for the transmission of radiotelephone emissions primarily intended to be received by the general public and operated on a channel in the band 535-1605 kilocycles. These stations, otherwise known as AM, or Amplitude Modulation, stations, have rules for logging and station identification which are quite similar to those for FM, or Frequency Modulation stations and Television broadcast stations. The rules will be given in full for AM broadcast stations, and only variations from or additions to these will be given for FM and Television.

§ 3.111 *Logs.* The licensee or permittee of each standard broadcast station shall maintain program and operating logs and shall require entries to be made as follows:

(a) In the program log:

(1) An entry of the time each 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.

(4) An entry showing, for each program of network origin, the name of the network originating the program.

(b) In the operating log:

(1) An entry of the time the station begins to supply power to the antenna, and the time it stops.

(2) An entry of the time the program begins and ends.

(3) An entry of each interruption to the carrier wave, its cause, and duration.

(4) An entry of the following each 30 minutes:

(i) Operating constants of last radio stage (total plate current and plate voltage).

(ii) Antenna current.

(iii) Frequency monitor reading.

(5) Log of experimental operation during experimental period. (If regular operation is maintained during this period, the above logs shall be kept.)

(i) A log must be kept of all operation during the experimental period. If the entries required above are not applicable thereto, then the entries shall be made so as to fully describe the operation.

(c) Where an antenna structure(s) is required to be illuminated see § 17.38, *Recording of tower light inspections in the station record*, of Part 17 of this chapter (Construction, Marking and Lighting of Antenna Structures.).

§ 3.112 *Logs; retention of.* Logs of standard broadcast stations shall be retained by the licensee or permittee for a period of two years: *Provided, however,* That logs involving communications incident to a disaster or which include communications incident to or involved in an investigation by the Commission and concerning which the licensee or permittee has been notified, shall be retained by the licensee or permittee until he is specifically authorized in writing by the Commission to destroy them: *Pro-*

vided, further, That logs incident to or involved in any claim or complaint of which the licensee or permittee has notice shall be retained by the licensee or permittee until such claim or complaint has been fully satisfied or until the same has been barred by statute limiting the time for the filing of suits upon such claims.

NOTE: Application forms for licenses and other authorizations require that certain operating and program data be supplied. It is suggested that these application forms be kept in mind in connection with maintenance of station program and operating records.

§ 3.113 *Logs; by whom kept.* Each log shall be kept by the person or persons competent to do so, having actual knowledge of the facts required, who shall sign the log when starting duty and again when going off duty. The logs shall be made available upon request by an authorized representative of the Commission.

§ 3.114 *Log form.* The log shall be kept in an orderly manner, in suitable form, and in such detail that the data required for the particular class of station concerned are readily available. Key letters or abbreviations may be used if proper meaning or explanation is contained elsewhere in the log.

§ 3.115 *Correction of logs.* No log or portion thereof shall be erased, obliterated, or willfully destroyed within the period of retention provided by the rules. Any necessary correction may be made only by the person originating the entry who shall strike out the erroneous portion, initial the correction made, and indicate the date of correction.

§ 3.116 *Rough logs.* Rough logs may be transcribed into condensed form, but in such case the original log or memoranda and all portions thereof shall be preserved and made a part of the complete log.

FM and television stations. The regulations for logging on AM stations is essentially the same as that for FM and television stations, with these differences:

1. The FM broadcast station which duplicates the programming of an AM station need not keep a separate program log:

§ 3.281 *Logs.* The licensee or permittee of each FM broadcast station shall maintain separate program and operating logs for such station: *Provided, however,* If the same licensee or permittee operates an FM broadcast station and a standard broadcast station and simultaneously broadcasts the same programs over the facilities of both such stations, one program log may be maintained for both stations for such periods as both stations simultaneously broadcast the same programs.

2. The FM operating log is kept in the same manner, except for the fact that section (b)(4)(ii) reads "RF transmission line meter reading."

3. Television logging requires that any mechanically reproduced program, either aural or visual, be entered as such, and that the times at which announcements are made to that effect should likewise be entered. This applies to films, kinescopes, and video tape recordings.

4. The television operating log must include the following information:

§ 3.663 . . . (b) In the operating log:

(1) An entry of the time the station begins to supply power to the antenna, and the time that it stops.

(2) An entry of the time the program begins and ends.

(3) An entry of each interruption to the carrier wave, its cause, and duration.

- (4) An entry of the following each 30 minutes:
- (i) Operating constants of last radio stage of the aural transmitter (total plate current and plate voltage).
 - (ii) Transmission line meter readings for both transmitters.
 - (iii) Frequency monitor readings.

With these noted differences, the logs for AM, FM, and television broadcast stations are kept in the same manner. .

Station Identification

The rules and regulations concerning station identification are quite complex. They should become so much a part of the announcer's knowledge as to constitute a conditioned reflex. Under actual broadcast conditions there is seldom time to check on the rules governing station identification. The rules which are listed below at great length can be reduced to a readily understood outline, and should be committed to memory. We begin with the AM station:

§ 3.117 *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 (1) on the hour and (2) either on the half hour or at the quarter hour following the hour and at the quarter hour preceding the next hour: *Provided,*

(b) Such identification announcement need not be made on the hour 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 beginning of the program, at the first interruption of the entertainment continuity, and at the conclusion of the program.

(c) Such identification announcement need not be made on the half hour or quarter hours when to make such announcement would interrupt a single consecutive speech, play, religious service, symphony concert, or operatic production. In such cases an identification announcement shall be made at the first interruption of the entertainment continuity and at the conclusion of the program: *Provided,* That an announcement within 5 minutes of the times specified in paragraph (a) (2) of this section will satisfy the requirements of identification announcements.

(d) In the 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 of the times specified in paragraph (a) (2) of this section.

(e) In the case of all other programs the identification announcement shall be made within 2 minutes of the hour and of the times specified in paragraph (a) (2) of this section.

(f) In making the identification announcement the call letters shall be given only on the channel of the station identified thereby, except as otherwise provided in § 3.287 of the Commission's rules governing FM broadcast stations.

These, then, are the rules for station identification for standard broadcast (AM) stations. Section 3.287, mentioned above, constitutes the only difference in station identification between AM and FM stations. It reads as follows:

§ 3.287 *Station identification.* (a) A licensee of an FM broadcast station shall make separate station identification announcement (call letters and location) for such station: *Provided, however,* That, if the same licensee operates an FM broadcast station and a standard broadcast station and simultaneously broadcasts the same programs over the facilities of both such stations, station identification announcements may be made jointly for both stations for periods of such simultaneous operation. If the call letters of the FM station do not clearly reveal that it is an FM station, the joint announcement shall state that one of the stations is an FM station.

The regulations for the identification of television stations are more succinct, and are reproduced in full below:

§ 3.652 *Station identification.* (a) A licensee of a television broadcast station shall make station identification announcement (call letters and location) at the beginning and ending of each time of operation and during the operation on the hour. The announcement at the beginning and ending of each time of operation shall be by both aural and visual means. Other announcements may be by either aural or visual means.

(b) Identification announcements during operation need not be made when to make such announcement would interrupt a single consecutive speech, play, religious service, symphony concert, or any type of production. In such cases, the identification announcement shall be made at the first interruption of the entertainment continuity and at the conclusion thereof.

Other Rules and Regulations

In addition to the keeping of logs and the making of the proper station identification, Part 3 of the *Rules and Regulations Governing Broadcast Services* discusses other matters which must be known by the announcer. These are: (1) mechanical records, (2) sponsored programs, and (3) broadcasts by candidates for public office. Mechanical records (and, in the case of television, mechanical reproductions) refer to any production or portion of a production which is not "live." The specific rules for standard broadcast (AM) stations follow:

§ 3.118 *Mechanical records.* (a) 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 in this section.

(1) 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.

(2) 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) 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.

(4) In case a mechanical reproduction is used for background music, sound effects,

station identification, program identification (theme music of short duration) or identification of the sponsorship of the program proper, no announcement of the mechanical reproduction is required.

(5) The exact form of identifying announcement is not prescribed, but the language shall be clear and in terms commonly used and understood. A licensee shall not attempt affirmatively to create the impression that any program being broadcast by mechanical reproduction consists of live talent.

(6) During the annual periods in which daylight saving time will be effective the requirements of this section are waived with respect to network programs, transcribed and rebroadcast one hour later because of the time differential resulting from the adoption of daylight saving time in some areas, this waiver being applicable whether the off-the-line recording is made by the network itself at one of its key stations or by an individual station, but only when the off-the-line recording is for broadcast one hour later by those stations which operate on standard time. Furthermore, each station which broadcasts network programs one hour later in accordance with this waiver shall make an appropriate announcement at least once each day between the hours of 10 A.M. and 10 P.M., stating that some or all of the network programs which are broadcast by that station are delayed broadcasts by means of transcription, and indicating whether the transcriptions have been made by the network or the individual station. A network organization or individual station taking advantage of this waiver should so advise the Commission.

Except for the omission of Rule (6), above, the rules of announcing mechanical reproductions for FM stations are identical with those for standard broadcast stations.

The rules for television, while essentially the same, are more condensed. They are reproduced in full below:

§ 3.653 *Mechanical reproductions.* (a) Each program which consists in whole or in part of one or more mechanical reproductions, either visual or aural, shall be accompanied by an appropriate announcement to that effect either at the beginning or end of such reproduction or at the beginning or end of the program in which such reproduction is used. No such announcement shall be required where a mechanical reproduction is used for background music, sound effects, station identification, program identification (theme music of short duration) or identification of sponsorship of the program proper.

This brief section concludes with a repetition of those statements made under section 3.118(a)(5), above.

The FCC requires that sponsored programs be identified as such on the air. Their statement to this effect for standard broadcast (AM) stations follows:

§ 3.119 *Sponsored programs; announcement of.* (a) In the case of each program for the broadcasting of which money, services, or other valuable consideration is either directly or indirectly paid or promised to, or charged or received by, any radio broadcast station, the station broadcasting such program shall make, or cause to be made, an appropriate announcement that the program is sponsored, paid for, or furnished, either in whole or in part.

(b) In the case of any political program or any program involving the discussion of public controversial issues for which any records, transcriptions, talent, scripts, or other material or services of any kind are furnished, either directly or indirectly, to a

station as an inducement to the broadcasting of such program, an announcement shall be made both at the beginning and conclusion of such program on which such material or services are used that such records, transcriptions, talent, scripts, or other material or services have been furnished to such station in connection with the broadcasting of such program: *Provided, however,* That only one such announcement need be made in the case of any such program of 5 minutes duration or less, which announcement may be made either at the beginning or the conclusion of the program.

(c) The announcement required by this section shall fully and fairly disclose the true identity of the person or persons by whom or in whose behalf such payment is made or promised, or from whom or in whose behalf such services or other valuable consideration is received, or by whom the material or services referred to in paragraph (b) of this section are furnished. Where an agent or other person contracts or otherwise makes arrangements with a station on behalf of another, and such fact is known to the station, the announcement shall disclose the identity of the person or persons in whose behalf such agent is acting instead of the name of such agent.

(d) In the case of any program, other than a program advertising commercial products or services, which is sponsored, paid for or furnished, either in whole or in part, or for which material or services referred to in paragraph (b) of this section are furnished, by a corporation, committee, association or other unincorporated group, the announcement required by this section shall disclose the name of such corporation, committee, association or other unincorporated group. In each such case the station shall require that a list of the chief executive officers or members of the executive committee or of the board of directors of the corporation, committee, association or other unincorporated group shall be made available for public inspection at one of the radio stations carrying the program.

(e) In the case of programs advertising commercial products or services, an announcement stating the sponsor's corporate or trade name or the name of the sponsor's product, shall be deemed sufficient for the purposes of this section and only one such announcement need be made at any time during the course of the program.

The FCC rules governing announcement of sponsored programs are the same for standard broadcast stations, FM stations, and television stations.

While the FCC rules and regulations governing broadcasts by candidates for public office are more within the province of station management, the announcer, and in particular the small station announcer, will benefit from a knowledge of these rules.

§ 3.120 *Broadcasts by candidates for public office* — (a) *Definitions.* A "legally qualified candidate" means any person who has publicly announced that he is a candidate for nomination by a convention of a political party or for nomination or election in a primary, special, or general election, municipal, county, State, or national, and who meets the qualifications prescribed by the applicable laws to hold the office for which he is a candidate, so that he may be voted for by the electorate directly or by means of delegates or electors, and who:

- (1) Has qualified for a place on the ballot or
- (2) Is eligible under the applicable law to be voted for by sticker, by writing in his name on the ballot, or other method, and (i) has been duly nominated by a political party which is commonly known and regarded as such, or (ii) makes a substantial showing that he is a bona fide candidate for nomination or office, as the case may be.

(b) *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.

(c) *Rates and practices.* (1) The rates, if any, charged all such candidates for the same office shall be uniform and shall not be rebated by any means direct or indirect. A candidate shall, in each case, be charged no more than the rate the station would charge if the candidate were a commercial advertiser whose advertising was directed to promoting its business within the same area as that encompassed by the particular office for which such person is a candidate. All discount privileges otherwise offered by a station to commercial advertisers shall be available upon equal terms to all candidates for public office.

(2) In making time available to candidates for public office no licensee shall make any discrimination between candidates in charges, practices, regulations, facilities, or services for or in connection with the service rendered pursuant to this part, 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 for any public office to broadcast to the exclusion of other legally qualified candidates for the same public office.

The rules governing broadcasts by candidates for public office on FM and television stations are the same as those for standard broadcast stations.

CONELRAD

In recent years CONELRAD has become an important part of the broadcaster's responsibility. In time of national emergency, it might very well become crucial. Every announcer should, therefore, have some familiarity with CONELRAD. The following is quoted directly from Subpart G of the *FCC Rules and Regulations Governing Broadcast Services*, Part 3.

CONELRAD

SCOPE AND OBJECTIVE

§ 3.901 *Scope of subpart.* This subpart applies to all standard, FM and TV broadcast stations and is for the purpose of providing for operation of certain stations located within the Continental United States during periods of enemy air attack or imminent threat thereof.

§ 3.902 *Object of plan.* The aim of this plan is to minimize the navigational aid that may be obtained from the continued operation of broadcast stations while at the same time providing for transmission of civil defense information to the public. During CONELRAD radio alert periods, when not broadcasting civil defense programs or alert or all-clear notification messages, these stations may, on their own responsibility, broadcast such other programs as they may desire.

DEFINITIONS

§ 3.910 *CONELRAD.* The word CONELRAD is a contraction of the words Control of Electromagnetic Radiation, and is the general name given to required procedures

under authority of Executive Order 10312 dated December 10, 1951 (3 CFR, 1951 Supp.).

§ 3.911 *Air Defense Control Center (ADCC)*. An air operations center from which an air division (defense) commander supervises and coordinates air defense activities within an air defense sector, including dissemination of warnings, identification and security control of air traffic and utilization of available combat forces in support of the national air defense effort.

§ 3.912 *Basic key station*. A station that receives the radio alert by telephone directly from the ADCC. Basic key stations relay radio alerts to other stations by radio and by telephone.

§ 3.913 *Relay key station*. A station that receives the radio alert by telephone or radio broadcast from a basic key station or other relay key station. Relay key stations pass the radio alert on to other stations by radio broadcast or telephone.

§ 3.914 *Skywave key station*. A station designated to disseminate a radio alert by broadcast primarily during the experimental period as an alternate for local key stations which may not be in operation. It will normally be capable of disseminating the alert over a wide area by means of skywave transmission.

§ 3.915 *Radio alert*. The radio alert is the Department of Defense order to operate stations in accordance with CONELRAD requirements for a period of time, as determined by the Air Division Commander or higher military authority.

§ 3.916 *Radio all clear*. The radio all clear is the Department of Defense order to discontinue CONELRAD requirements, as imposed by an outstanding radio alert, with authorization to return to normal operation. It is initiated by the Air Division Commander or higher military authority.

§ 3.917 *Cluster*. A cluster is a group of broadcast stations serving a single area, all operating on the same CONELRAD system frequency. All stations in a cluster will be inter-connected by wire lines and will carry a common program.

§ 3.918 *Sequential control lines*. Sequential control lines are the wire lines inter-connecting the several stations in a cluster. By means of a mechanical, manual or electronic device at a central control point, the stations in a cluster are turned on and off in sequence over the circuits provided by the sequential control lines. In some cases these lines may also carry the cluster program.

§ 3.919 *CONELRAD manual*. The CONELRAD manual is the document containing the detailed description of how broadcast stations will be alerted and operated in the CONELRAD system. The manual will be subject to modification from time to time as experience indicates a need for such changes.

At this point, the CONELRAD instructions discuss the supervision of the various zones and divisions into which the United States has been divided. There follows (1) the procedure in notifying stations of an alert, (2) the instructions for skywave coverage when most stations are off the air, and (3) the direction that all standard, FM, and television stations must install CONELRAD equipment. Part 3.932 is of concern to the announcer:

§ 3.932 *Operation during a radio alert*. (a) Immediately upon receipt of a radio alert, either by radio broadcast or by telephone, all standard, FM and TV broadcast stations, including such stations operating under equipment or program test authority, will follow the prescribed procedure and transmit an approved sign-off message as set forth in the CONELRAD Manual for Broadcast Stations, then remove the transmitter from the air.

(b) Those stations which are authorized to participate in the operating system will immediately take necessary steps and begin operations on assigned frequencies in accordance with the terms of their CONELRAD authorizations and current operating instructions. All other broadcast stations will observe radio silence until the radio all clear.

(c) No identification may be broadcast between the time the radio alert is received and the time the radio all clear is announced, unless expressly authorized by the FCC. The transmission of any information which would serve to identify the geographical location of the station is prohibited.

(d) A station operating in the CONELRAD system may transmit in accordance with its CONELRAD authorization during a radio alert beyond its normal hours and nothing in its regular license or other instrument of authorization shall prevent such operation in the CONELRAD system.

(e) Prior to commencing routine operation or originating any emissions under program test, equipment test, experimental or other authorization or for any other purpose, licensees or permittees shall first ascertain whether a state of radio alert exists and if so shall refrain from operation or operate in the CONELRAD system whichever is appropriate.

RADIO ALL CLEAR

§ 3.940 *Notification of a radio all clear.* The radio all clear notification will be transmitted through the same channels as the radio alert. Stations operating in the CONELRAD system will transmit the radio all clear on the CONELRAD system frequency. Key stations will, as soon as possible thereafter, follow the prescribed procedure and broadcast the radio all clear message on their regular operating frequency. All stations, including FM and TV stations, upon resuming regular operation will follow the prescribed procedure and immediately broadcast the radio all clear message.

After discussing the system operation, and tests which may be run from time to time, the Subpart states:

§ 3.964 *Log entries.* Appropriate entries of all tests shall be made in the station log.

With the observation that stations should take the same steps during drills as during actual radio alerts, the FCC Subpart G — CONELRAD — ends. We must turn to FCC 53-406, the *CONELRAD Manual*, for further instructions.

The procedure during a radio alert is:

A. Alert Initiated By:

1. Commanding Officer of the Air Division (Defense) or higher military authority.

B. Alerting Method

1. The Commanding Officer at the Air Defense Control Center (ADCC) concerned will initiate the CONELRAD "Radio Alert" by giving notice thereof to Basic Key Stations by means of private wire or toll terminal telephone. The CONELRAD "Radio Alert" will then be disseminated by Basic Key Stations in accordance with outstanding instructions.
2. Basic Key, Relay Key and Skywave Key broadcast stations have been provided with instruction cards for CONELRAD "Radio Alert" procedures for the system in use at that station. These instructions must be followed for acknowledge-

- ment and further dissemination of the "Radio Alert."
3. Each notified "Basic Key," "Relay Key," or "Skywave Key" station will immediately proceed as follows:
 - (a) Discontinue normal program.
 - (b) Cut the transmitter carrier for approximately 5 seconds.
 - (c) Return carrier to the air for approximately 5 seconds.
 - (d) Cut transmitter carrier for approximately 5 seconds.
 - (e) Return carrier to the air.
 - (f) Broadcast 1000 cycle (approx.) steady state tone for 15 seconds.
 - (g) Broadcast the CONELRAD "Radio Alert" message.

CONELRAD RADIO ALERT MESSAGE

"We interrupt our normal program to cooperate in Security and Civil Defense measures as requested by the United States Government.

This is a CONELRAD Radio Alert.

Normal broadcasting will now be discontinued for an indefinite period. Civil Defense information will be broadcast in most areas at 640 or 1240 on your regular radio receiver."

(This message is then repeated by the announcer.)

NOTE: Civil Defense information may be broadcast after the above message is transmitted if so requested by Civil Defense authorities — Provided the total time for the above message plus the Civil Defense message does not exceed one minute.

- (h) Remove transmitter carrier from the air for the duration of the alert or, if authorized, proceed as in Part VI below. (NOTE: Part VI describes operation as part of a "cluster.")

The "radio all clear" is initiated and disseminated in the same manner as the "radio alert." Upon receiving the "radio all clear," each station will:

Return to normal operation in accordance with its regular authorization and broadcast the CONELRAD Radio All Clear message on its regularly assigned frequency.

CONELRAD RADIO ALL CLEAR MESSAGE

"CONELRAD Radio All Clear. Resume normal operation.

I repeat —

CONELRAD Radio All Clear. Resume normal operation."

In all cases immediately before broadcasting the CONELRAD Radio All Clear message an attention signal consisting of 1000 cycle (approx.) tone beeps for 15 seconds should be broadcast.

The FCC *CONELRAD Manual* should be in the possession of any announcer and is likewise of potential benefit to the serious student of announcing. Since the manual is revised from time to time, the student may want a complete copy for his "kit" of announcer's materials. Copies may be obtained from the Federal Communications Commission, Washington 25, D.C.

RADIO AND TELEVISION HAND SIGNALS

Because the radio director is separated from the announcer by a soundproof glass partition, and because in both radio and television productions no voices other than those of the performers may be raised in the studio during a perform-

ance, it has been necessary to develop certain visual signals which may be used for the efficient but silent transmission of instructions. These are called "hand signals" and should be committed to memory by all announcers.

Since these signals are so apparently descriptive of the commands they represent, one has a temptation to assume that a general understanding of them is sufficient. Actually, as the ensuing discussion will point out, the hand signals involve more than a superficial awareness of their broader meanings. Wasted time and effort and, in extreme cases, serious mistakes may be avoided through a careful study of these signals.

Although most of the signals are used both in rehearsal and performance, two hand signals are used almost exclusively in rehearsal. They are so used to avoid the necessity of turning on the "talk-back," or studio address system which has its microphone in the control room and its speaker in the studio, or to make unnecessary one additional voice on the frequently overcrowded studio communications system. In television, because the talent is not in a position to see the director, he receives visual hand signals from the floor manager. During rehearsals, since silence need not be maintained, the floor manager usually passes on the instructions orally *where they are not later to be delivered as hand signals during the actual performance*. The signals which are most used during rehearsals are:

1. *Take a level*. The hand signal for this instruction is not standardized and varies from station to station. The announcer should recognize at least these two signals for this request: (a) The arm is held before the director, palm downward, and hand perfectly flat. The director moves the hand back and forth before him, as though he were leveling a pile of sand. (b) The arm is held at about face level and in front of the director, and the tip of the thumb touches the tips of the fingers. The director then opens and closes the hand rapidly, as though to say "go on and gab."

Of the two signals, the first — that of leveling — is to be preferred. There is a tendency to follow up the "gab" signal with much meaningless prattle. The "yah-tah-tah, yah-tah-tah" which so often comes from those who have been requested to give a level is of no value whatsoever to the engineer.

Because so much time and effort are wasted in the taking of microphone levels, it seems worth while to dwell on that which must seem obvious to most persons. The question of levels arises because the audio engineer must know in advance of the production the volume levels of all of its ingredients — all voices, music, and sound effects. It is the audio engineer's job to blend together in the proper volume proportions and with the best audio quality all of the sounds which will make up the radio program or the audio portion of the television production. It is no exaggeration to state that the proper blending of the various sounds is the most noticeable distinction between the amateur and the professional radio production. Television productions, although somewhat less dependent upon good audio control, may be weakened or distorted by poor audio.

Each voice in a production will have different characteristics, and each speaker will operate at a different volume level. The audio engineer can help you make the most effective use of your voice, but he needs your cooperation in order to do so. When giving a level, it is imperative that you read from the actual script, since any

deviation from it will tend to move away from those vocal characteristics, including volume, which will later mark your on-the-air performance. It is likewise important that you read on at sufficient length to give the engineer an opportunity of completing his work. The customary malpractice which goes on in amateur or poorly-organized professional productions might best be illustrated by a brief scene:

ENGINEER: (WAVING HIS HANDS AND ARMS FRANTICALLY, TRYING TO ATTRACT THE ATTENTION OF THE ANNOUNCER. IN THE STUDIO BELOW, THE ANNOUNCER IS HOLDING ONTO THE DEAD MICROPHONE AND IS DOING HIS FAVORITE IMITATIONS — CARY GRANT, EDWARD G. ROBINSON, JIMMY DURANTE, AND JAMES CAGNEY.)

ANNCR: All right, you guys — put 'em up, see?

ENGINEER: What's the matter with him? Doesn't he see me waving?

ANNCR: (NOW DOING HIS IMITATION OF AN AIRPLANE DROPPING BOMBS.) Mmmm mmmmmmmmmmm . . . BOOOOM!

ENGINEER: (FINALLY TURNING OFF THE STUDIO MIKES AND OPENING THE TALK-BACK.) Hey, down there — How about giving me a level?

ANNCR: O.K. Yah-tah-tah, yah-tah-tah. Is that enough?

ENGINEER: (WHO HAS ONLY NOW MANAGED TO TURN OFF HIS TALK-BACK AND OPEN THE ANNOUNCER'S MIKE.) What was that? What did you say?

ANNCR: I said is that enough?

ENGINEER: Is *what* enough? I haven't heard anything yet.

ANNCR: (NOW DECIDING TO GIVE THE ENGINEER A FIGHTING CHANCE, REPEATS NONSENSE SYLLABLES FOR A MINUTE OR SO.)

Although the foregoing is slightly exaggerated, it is not too far from the frustrating practices of those who operate under a system where no better means of giving microphone levels has been devised. To the above script might be added the fact that the announcer, after taking his level, will completely change his distance from, and his position on, the microphone for the performance.

The correct procedure should be quite close to the following: (a) the announcer should constantly keep his eye on the control room while waiting for signals from the director or the audio engineer; (b) upon receiving the hand signal to take a level, he should carefully move into the exact position which he intends to occupy during the program and read from his script in the exact manner in which he will read during the program; (c) the engineer should then give the appropriate hand signals which will enable the announcer to find his optimum position on mike and establish his correct volume level; (d) the announcer, even while reading for the audition, should keep in visual contact with the engineer and should make the adjustments which the engineer deems necessary; (e) the announcer should continue reading until he is given a sign that the level has been successfully achieved; and (f) the announcer should discuss with the engineer any moderate to extreme changes in volume which are called for in the script. The engineer and the announcer will together work out the proper handling of the problem, whether it is to be solved by moving the announcer in and away from the mike, or by making a change in the volume control.

2. *Open my microphone.* This is a signal used by the announcer to indicate that he wants to establish communication with the control room. The signal is not

used during a performance, unless the program is, at that moment, emanating from some source other than the announcer's studio. The announcer, to indicate this request, points his finger at his microphone and repeats the gesture until the mike is opened.

The remaining hand signals are used both during rehearsal and during actual performances. In rehearsal they should be obeyed with as much speed and seriousness as when on the air.

3. *Watch me.* This signal is usually given by the director to the talent, but in television may be given by the floor manager on orders from the director. The purpose of the command is to prepare the talent for some subsequent direction, including, at the outset of the program, the cue indicating that they are on the air. The hand signal is usually accomplished by pointing the index finger to the eye. Because this is a static position, and is thus easy to miss from the floor, the "watch me" signal is usually preceded by an "attention" signal, which is the waving of the arm. The two signals, then, would be given in this order:

Attention. The director (or television floor manager) waves his hand, which is held beside his face with the fingers extended.

Watch me. After seeing that he has the attention of the announcer, the director points his index finger to his eye. In television, the floor manager must assume that he has been seen by the announcer.

4. *Stand by.* The stand-by signal is given at any time in a program in which the announcer is not in a position to judge the specific moment at which he should pick up his cue. This may be at the very outset of the program, or may occur at any time when the announcer must be coordinated with title cards, films, or persons he is not in a position to see, when the announcer must be coordinated with music or sound which he is not able to hear, or when any pause has interrupted his reading. The stand-by signal is made by holding the hand slightly above the head, the fingers together, and palm toward the announcer.

5. *Cue.* In almost every instance the stand-by signal will precede the cue signal and the cue signal will follow the stand-by signal. The two are seldom given alone. The cue signal consists of the up-raised arm, with hand and index finger extended, being lowered rapidly so as to have the finger point directly at the announcer who is receiving the cue. The cue signal given at the beginning of the program tells the announcer that he is to begin reading or speaking — that he is now on the air. The same signal given during the program tells the announcer that he is now to commence reading the next passage in his script.

One important matter must now be considered. The most crucial moment of any program is the exact point at which it goes "on the air." Most of those few mistakes which are made in professional productions occur here. The process of getting the show on the air is a complicated one, and notwithstanding the skill of professional directors and broadcast engineers, there exist so many possibilities of error that it is inevitable that false starts occasionally will be made. Utter confusion usually — and unnecessarily — results when, shortly after receiving the cue to begin, the announcer is given the "cut" cue, and then is given a stand-by, followed immediately by a cue signal. The announcer, unaware of what has hap-

pened, is frequently unable to know what he may now do to help correct the problem. Should he begin over again? Should he pick up where he left off? If the series of confusing signals are given at this initial moment of the broadcast, he should, of course, begin again. In an on-the-air situation, the director will not stop the production because of some minor error such as a "wowed" record or a bad interpretation from the reader. The only reason for stopping the show and starting again is that a technical error has prevented the program from going out over the air. This could mean that the entire opening has been a false start, or merely that the announcer's microphone was not open. In any event, when the announcer receives a cut signal, followed by a stand-by, and then by a cue signal, he should cut immediately and then prepare to read from the very beginning again, *if* the series of signals comes within the first minute or two of the production. If the cut signal comes later in the program, there is a greater possibility of the announcer's misunderstanding at what point he is to pick up the reading. In general, he should start back at the beginning of the most recent passage for which he was given a cue.

6. *Cut.* The cut signal is given to indicate to the announcer that he is to stop reading at once. It is made by drawing a finger across the throat. This signal is never used to indicate that the performer should speed up, there being another signal for that purpose. In some studios the cut signal is used to tell the performer that he should come to the end of his remarks as swiftly, but as naturally, as possible. The announcer should be prepared for this translation of the signal, even though such usage is to be discouraged. There is a considerable difference between the courses of action to be taken by the announcer whose microphone was mistakenly not opened, and the announcer whose time is running out. The cut signal should be reserved as an emergency signal to indicate that an immediate halt should be observed by the announcer.

7. *Louder or softer.* The announcer occasionally may be asked to increase or decrease his volume. The adjustment which he then makes should be slow and smooth, to avoid a noticeable change in volume. The signal to increase volume is made by holding the hand before the body, palm upward, and then raising the hand. The signal to decrease volume is made by holding the hand before the body, palm down, and then lowering the hand.

8. *Off mike.* A speaker is said to be "off mike" when he is not directing his voice at the proper spot for the particular microphone, which means usually that he is too far to the left or right or too far above or below the microphone. Two signals have been devised to indicate to the announcer that he is off mike. The first of these suggests that he move to his right and, since the director is facing the announcer, the signal is made by flagging his left arm up and down beside his body.

The second of these signals suggests that the announcer move to his left, and the director therefore flags his right arm up and down beside his body.

9. *Move closer to the mike; move away from the mike.* Two signals are needed for this, one to get the announcer to move closer to the microphone, and one to get him to move away. The signals previously given for increase or decrease of volume will not serve the purpose, since in most instances the distance from the microphone is a determinant of voice quality, rather than volume. The signal to move closer to the microphone may be given in one of two ways: (a) the hands are held before the

body, palms inward, and the hands are then drawn together; (b) the hand is held before the face of the director, palm toward his mouth, and is then slowly moved toward his mouth.

The signals to move away from the microphone are the reverse of these: (a) the hands are held before the body, palms outward, and the hands are then moved apart; (b) the hand is held before the mouth, palm outward, and is then slowly moved away from the mouth.

10. *Speed up.* The speed-up signal is given to get the announcer to increase the rate of his delivery. While the simple signal to speed up will not tell the announcer how much or for how long he is to speed up, subsequent directions will indicate to him that he has not sped up enough, that he has sped up too much, or that he is right on time. The speed-up signal is made by holding the hand before the body, the index finger extended, and by then rotating the hand in a circular motion.

11. *Slow down.* The slow-down signal, also called the stretch signal, tells the announcer that he is going too fast. It is made by pulling the hands apart, as though pulling taffy. This may be given to indicate that the announcer's speed is interfering with his delivery or with the mood of the program, but is most customarily given to indicate that unless the announcer slows down, the program will not end at the correct moment. The announcer, upon receiving this signal, should begin reading his copy at a slower rate and watch for subsequent directions. In some instances he will find that a previously cut portion of his script may now be inserted. Such insertion should not be done, however, if there is any possibility that it will harm the production. One instance where an insertion would be appropriate would be on a radio news program, where the announcer himself has been responsible for the selection of the news copy. On a television newscast such an insertion would not be advisable if there is any possibility that the camera director would thereby be left with cameras, film chain, or studio cards in the wrong position or in an unusable state. Careful preplanning usually will establish those portions of the script which may later be added or eliminated.

12. *Time signals.* As the program nears its conclusion, it is frequently necessary for the announcer to be aware of the exact number of minutes, or even of seconds, remaining. Signals have been devised for this purpose, and are as follows:

Three minutes. Three fingers are held up to the performer.

Two minutes. Two fingers are held up.

One minute. One finger is held up.

Thirty seconds. The index finger of one hand is crossed by the index finger of the other into a "plus" (+) sign.

Fifteen seconds. The clenched fist is raised beside the body of the director.

13. *On the nose.* This signal indicates that the program is proceeding at the correct pace. It may be given at any time during the program. It is made by pointing the index finger to the nose.

14. *O.K.* This signal is used to indicate that everything is proceeding nicely. It is made by forming an "o" with the thumb and index finger of the hand.

In addition to those hand signals which are used both in radio and television, there are two additional signals which are used exclusively in television. Because

the television announcer usually is asked to look directly into the on-the-air camera, and because most television productions employ more than one camera, the announcer must know into which camera he is to look at any given time. Of course, the red light which is illuminated on the "hot" camera will tell him this, but the announcer needs to know in advance when the director intends to cut from one camera to another. The floor manager, who is responsible for the throwing of all cues during a performance, should point first to the camera which is currently on the air (he does this when he hears the camera director say over the intercom, "ready two"), and as the director gives the command "take two," he moves his hand in the direction of Camera Two. The announcer should switch his gaze from one camera to the other as rapidly as possible.

The second signal which is used exclusively in television is that for the cueing of film. This procedure is discussed at length in Chapter 8.

THE AUDIO CONSOLE

Even those announcers who may find no need for the FCC operator's license will, at some time in their careers, have to operate a station audio console. The audio console, or "board," is the instrument which picks up the electrical impulses coming from microphones or turntables, mixes the sound in the proper proportions where more than one signal is coming in, controls the amplitude of the electrical impulse, amplifies the sound, and sends it, via another amplifier, to the transmitter. Microphones usually are positioned on or very near the console, and at least two turntables usually will be found in close proximity. It is in an arrangement of this kind that the announcer who works his own console usually operates. Most disk jockeys, especially those on all but the largest stations, as well as the announcer giving station breaks and spot commercial announcements and reading the news, work from a control room and operate their own audio consoles.

At first glance, the audio console is a little frightening. Most consoles have few, if any, readily understandable labels on the various parts. The dials, the keys, the various switches — all give the impression of the instrument panel in an airplane. Actually, with an understanding of the function of an audio board, and a little practice with boards of different makes, the student announcer should have no difficulty with boards, not even those with which he has never worked.

Standard Console Features

All boards, however different they may seem at first glance, are essentially the same. The announcer will find that perhaps a majority of boards in actual broadcast use are "custom made" — which means, in most instances, that the station engineers have altered a standard board in one or several ways. The announcer must, therefore, not merely learn to use one board by rote; he must, instead, understand the reasons for doing what he does, in order to be able to transfer his knowledge to other broadcast equipment. A description of the basic pieces of equipment for each audio console follows.

1. *The on-off switch.* This switch, which may be located on the side, and is thus not easily visible, must be turned on before the board will operate. One easy way



The General Electric BC-15-A audio console, showing VU meter. (Courtesy General Electric)

of making certain that it is on, is to look for the light which is meant to illuminate the VU meter. In some studios, not only the on-off switch, but a switch in the fuse box as well, must be turned on to get power to the board.

2. *The VU meter.* This meter, clearly seen on the General Electric board, shows us the amount of volume which we are sending on from the board. It does not tell us the amount of volume coming from the microphone, since we can cause the meter to register no sound by turning down the "pot" (see below). The VU meter consists of a calibrated scale, in which volume units (hence "VU") are measured. A swinging needle registers the exact degree of volume, and the engineer or announcer is expected to keep the needle within indicated limits. The curved line which the needle follows is black, but at the figure 100 it becomes red and is a heavier line. In general, the volume indicator, or needle, should "peak" at about the beginning of the red line. Lower volume sounds which predominate in speech and music, will then register somewhat below that level. It is quite harmful to the equipment to allow the needle to swing to the limit of its capacity to register. This is called "bending the needle" or "spilling over."

3. *The potentiometers.* The VU meter described above merely registers the volume level and cannot in itself adjust that volume in any way. It is up to the engineer or announcer to do this, and he is provided with a number of potentiometers, or "pots," for this purpose. A pot is simply a volume control, similar to those found on home radio or television sets. Sometimes called "mixers," "faders," or "attenuators," they occupy most of the space on any console.

Potentiometers are used for different purposes on audio boards, so, with the popular Gateway console as our example, let us see how the pots are used.

Across the bottom of the console are ten large dials, divided into two groups of five each. These are the potentiometers. Going from left to right, we find:

(a) *The monitor gain control.* This potentiometer is used to control the sound which the announcer or engineer hears in the control room or the studio. It may be adjusted without affecting in any way the volume of sound going out over the air. Under ordinary circumstances, the sound is left up at a comfortable level so that the announcer or engineer hears that which is going out over the air. When cueing up a record while a second record is being broadcast, however, the operator may want to hear the sound from his cue box. He may, therefore, turn down the monitor gain control until he has completed his cueing. The monitor gain may likewise be turned down when talking on the telephone, or when carrying on a conversation with a visitor to the control room. An automatic cut-off occurs when the control room microphone is opened. Thus, when the announcer opens his microphone to announce the next recorded selection, he does not have the annoyance of hearing his own voice coming back at him.

(b) *The mixing channels.* The next four pots on the Gatesway console are labeled channels one, two, three, and four. These are standard pots, and are connected to four studio microphones. The pots, when turned up, and when the mixer keys (see below) are opened, control the sound which originates in the studio, enters any of four microphones, and goes out over the air.

(c) *Turntable inputs.* Channels five and six on the Gatesway console receive the input from two turntables. The pots control the volume of these turntables in exactly the same manner as pots one through four control the volume of sound entering microphones.

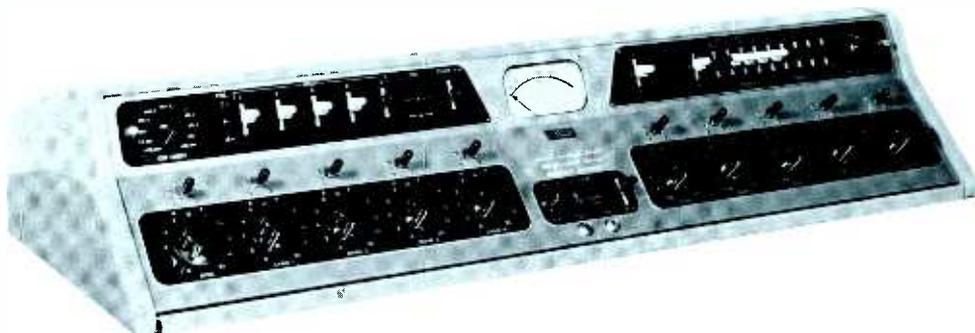
(d) *Tape inputs.* Channels seven and eight control the volume of sound coming from tape recorders.

(e) *Network input.* For those stations which relay network programs, channels five and six, ordinarily used for the turntables, may be used.

(f) *Remote lines.* Input lines from remote locations (ball parks, scenes of disaster, etc.) may be fed through and controlled by channels seven and eight, used also for tape input.

(g) *Master gain.* The pot to the extreme right of the Gatesway, which, like the first, is assigned no number, is the master volume control. It controls the entire output from the console. When using two microphones and a turntable, the volume coming from all of these may be raised or lowered by turning the master gain.

The Gatesway audio console. (Courtesy Gates Radio Company)

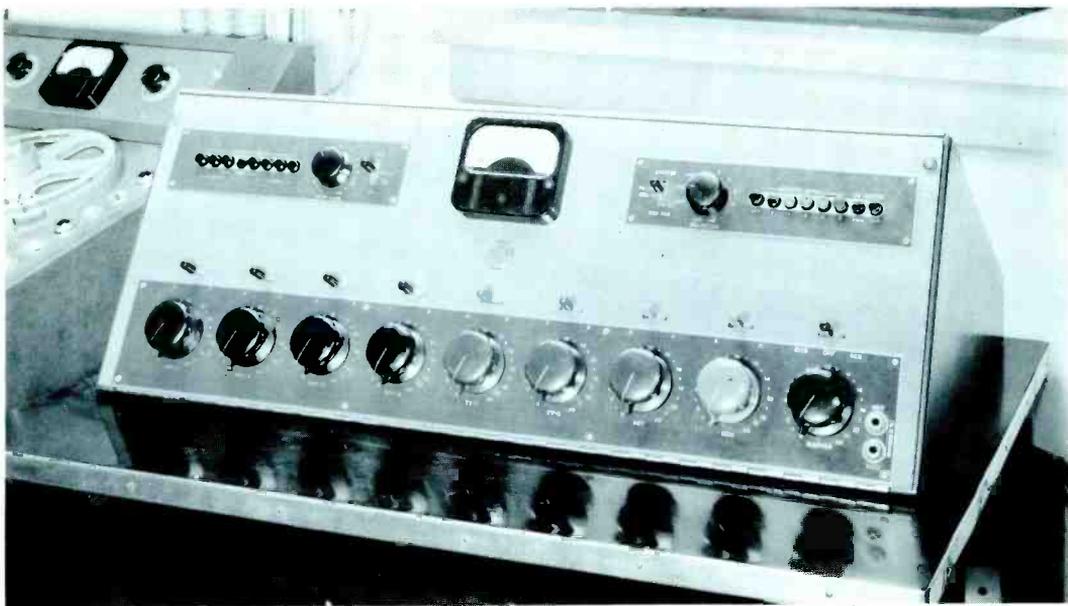




The Altec audio console. (Courtesy Altec Lansing Corporation)

The Gateway console, while possessing the same equipment as most, has its potentiometers located in a different sequence than others. The Altec console has eight pots, six in a line along the bottom, and one on each side of the VU meter above. The upper left pot is the monitor gain control, the upper right pot is the master gain control, and the lower six control microphone and turntable volume. The four pots to the left control the input of eight microphones (the keys above the pots allow each to control two microphones, although not at the same time), and the two pots to the right control the volume of turntables and tape recorders. On this console, the pot which would ordinarily be microphone input number eight is used for the control room microphone. When the two turntable pots are turned as far in a counter-clockwise direction as possible, they go automatically into cue, and records may then be cued up with no possibility of their being heard on the air.

The RCA BC-2B Consolette. (Courtesy RCA)



On the RCA Consolette, one of the most popular of the audio consoles, the monitor gain control is seen as a smaller dial on the upper left portion. The master gain control is in the extreme lower right. Pots number one through four, reading from left to right, are for microphones. Pots number five and six are for turntables number one and two. Pot number seven is for network input, and pot number eight is for remote lines.

4. *The microphone or turntable key.* Provision is made on all audio consoles for the auditioning of microphones and turntables at times when they are not to be broadcast. This occurs when the engineer wants to test the volume of a speaker or musician or when an announcer wants to cue up a record. On most consoles a simple key, with three possible positions, is used for this. In one position the key shuts off the microphone entirely; in a second position the key allows the sound coming from the microphone or turntable to be heard only in the control room; in a third position the key allows the sound to go out over the air. When labeled, these positions may be abbreviated "off," "aud," and "prog." The keys usually are just above the pot which each controls.

5. *Headset jacks.* Because the air monitor cuts off as soon as the studio microphone is opened, most announcers who speak over music (as disk jockeys) wear headsets on which they can hear the volume level of the music. The jacks into which headsets may be plugged are visible in the lower center of the Gatesway, in the lower left of the Altec, and in the lower right of the RCA Consolette.

6. *Spare-line switch.* At least two lines are provided on most consoles, and a switch enables the operator to select the regular or the spare line. In addition, most are equipped with internal emergency switching facilities in case of failure within the console. This switch may be marked "norm" in one position, and "emer" in the other.

7. *Intercom key.* All boards are equipped with some means of initiating communications between studios and between the control room and the studio. This usually consists of a key of some sort which enables the engineer or announcer to talk directly to a person in the studio. It is clearly visible on the Gatesway, and may be seen in the upper left corners of the RCA Consolette and the Altec.

Variable Console Features

Beyond these general features, audio consoles show more variation. Let us look again at the RCA, the Altec, and the Gatesway, and point out their other features.

The RCA Consolette. The RCA board has two rows of pushbuttons which have not as yet been discussed. The upper left row, consisting of eight buttons, is composed of the following:

(1) Buttons number one and two (marked A and B) enable the announcer or engineer to talk over the public address system in studios "A" or "B." To do this, the operator must first flip the small switch just to the left of the VU meter down to the "CR," or "control room" position, and turn up the gain on pot number four, below.

(2) The third button, marked "REM," enables the operator to talk to those who are working on a remote program.

(3) The fourth button, marked "PGM," enables the operator to listen to the outgoing program.

(4) The fifth button, marked "AUD," and the last three buttons, marked "1, 2, and 3," with the word "CUE" printed below, are for the purpose of auditioning various lines.

The bank of buttons on the right side of the Consolette is composed of eight busses. The first of these is an on-off switch for incoming remote lines; the next five allow the operator to select any one of five remote lines; and the last two, marked "PGM" and "AUD" control the source of sound for the VU meter — "PGM" shows the level of the outgoing program, and "AUD" shows the level of the audition amplifier.

The Altec console. The Altec console is far simpler than the RCA Consolette. The monitor amplifier, which is located just to the left of the VU meter, has three positions: audition, program, or external input. Just to the right of the VU meter is the control for the selection of any of four lines to be put through the meter. At its extreme counter-clockwise position it is off. To the right of this is the master gain control, and the two switches on the extreme right-hand side of the board are for the selection of emergency or normal lines.

The Gatesway console. This console has five utility keys to the left of the VU meter. The console comes with these unwired and may be used for additional remote lines, tape inputs, etc. To the left of these is a cue speaker/amplifier selector, which allows the operator to select what he would like to audition, whether it be turntables, tape recorders, or the program line. To the right of the five utility keys is a switch marked "CHAN 4." This allows the use of two microphones on channel four, one being cut in when the switch is in its A position, the other when the switch is in its B position. The first two switches to the right of the VU meter are the turntable selector keys. These allow the operator to cut in any of four different turntables. To the right of these keys is the NET key.

The next four keys are for tape input, and any of four different tape machines may be put through channel seven. The last four keys are for remote lines. These keys have three positions: when up, they are on cue; when down they are on the air through channel eight; and when in the central position they allow overriding and talk-back functions. The dial on the far right is a high pass filter, which may be used to reduce hum in the lines.

The General Electric console. Having looked at several typical boards, let us turn to the popular General Electric BC-11-A, shown on page 67. The photograph is not clear enough to disclose the printed information on the controls, so they will be described here: (a) Above the row of six switches in the upper left corner is printed "MICROPHONE INPUTS." (b) Above the first switch is printed "1A," and below it is printed "1B." Above and below the next four switches is printed, respectively, "2A" and "2B," "3A" and "3B," "4A" and "4B," and "CR" and "ANN." Above the sixth switch is printed "SPARE." (c) Above the row of six switches in the upper left corner is printed "NEMO MIX." ("Nemo" is the term for a remote line.) (d) Below this entire row of switches is printed "NEMO CUE." (e) The first switch has "PROJ 1" printed above it, and "TT 1" printed below it. (f) The second switch has "PROJ 2" printed above it and



The General Electric BC-11-A console. (Courtesy General Electric)

“TT 2” printed below it. (g) The third switch has “1” printed both above and below it. (h) The fourth switch has “2” printed both above and below it. (i) The fifth switch has “NET 1” printed above, and “NET 2” printed below. (j) The sixth switch has “REG OUT” printed above, and “EMG OUT” printed below. (k) The first of the row of six medium-sized dials in the center of the board has “MONITOR” printed above it and, in rotation, the following additional abbreviations: “OFF,” “EXT,” “AIR,” “CH 1,” “CH 2,” and “CUE.” (l) The second of these dials has “VU” printed above it, and the following abbreviations in rotation: “OFF,” “EXT,” “NET,” “L 1,” “L 2,” “NEMO.” (m) The third of these dials has “VU” printed above it, and these figures in a clockwise direction: “1 MW,” “+4,” “+10,” “+18,” and “+24.” The final position reads “OFF.” (n) The remaining three dials, grouped together on the right side of the board, read, respectively, “MASTER,” “SUB-MASTER,” and “MONITOR.” (o) The first four of the large dials on the bottom read, respectively, “MIC 1,” “MIC 2,” “MIC 3,” and “MIC 4.” (p) The fifth of the large dials reads “ANN.” (q) The sixth and seventh of the large dials read “P/TT.” (r) The seventh dial reads “NEMO.” (s) The eighth dial reads “NET.”

From your understanding of the operation of audio consoles, and from any outside sources of information, decide for yourself just what each of the dials and switches on the General Electric BC-11-A board is for, and how you would operate this board under various broadcast situations.

MICROPHONES

No announcer can escape the necessity of learning something about microphones. While he need not have as thorough a knowledge as the broadcast engineer, he will find it essential to know the following: (1) how to recognise each type of microphone from its exterior appearance; (2) the purpose and characteristics of each type of microphone; and (3) how to achieve the best possible results from each.

When sound enters a microphone it sets into motion a chain of events which culminates in the apparent re-creation of that sound on a home receiver. The microphone, as the first element in that chain of events, is of primary importance. If

the microphone is improperly selected, improperly used, or if it is damaged, the resulting sound will be affected adversely throughout the remainder of its trip to the audience. The problem of sending sounds over great distances begins with the necessity of turning sound vibrations into electrical impulses which are amenable to transmission. For this reason, a microphone may be considered an instrument which is designed to transform the sound waves of voice or music into electrical impulses. All microphones, regardless of their construction, do just that.

Microphones may be classified in one of two ways: (1) according to their internal structure; and (2) according to their pick-up pattern. Let us first look at the internal structures of the three chief types of microphones in use today.

Internal Structure

The ribbon or velocity microphone. The ribbon microphone has a metallic ribbon, supported at the ends, and placed between the poles of a permanent magnet. The motion of the ribbon, which occurs when sound waves strike it, generates voltage which is, in turn, amplified and sent on to the audio console. The straight ribbon microphone, when not designed as a polydirectional microphone (see below), is little used in television. It is, however, one of the most popular radio studio microphones, since it is extremely sensitive to all sounds within a great frequency range, is flattering to the human voice, is unaffected by changes in the air pressure, humidity, or temperature, and has little pick-up of reflected sound. One of the most popular of the ribbon microphones is the RCA 44-BX.

In using the ribbon microphone, the announcer should position himself approximately two feet from the instrument and should talk directly into one of its two "live" sides.

The dynamic or pressure microphone. A second type of microphone in wide use today is the dynamic or pressure microphone. In this instrument, the sound pres-

Max Roby, CBS newscaster, using the RCA 44-BX ribbon microphone. (Courtesy CBS Radio)



On the right is the RCA 44-BX ribbon microphone, and shown below is the RCA BK-1A dynamic microphone — the "Commentator." (Both pictures courtesy RCA)

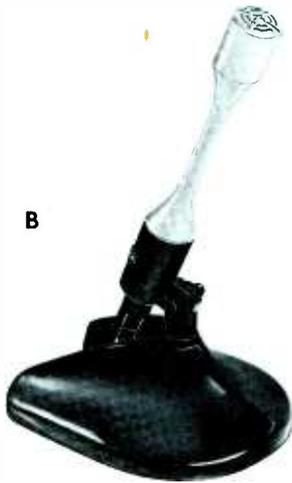


sure moves a lightweight molded diaphragm which is attached to a small wire coil, and which is in turn placed within a magnetic field. Sound waves striking the diaphragm cause minute movements of its face, which are then relayed to the coil. After amplification, the electrical impulses which result are sent to the audio console. The RCA BK-1A, or "Commentator," is a popular example of the dynamic microphone.

Although the dynamic microphone is used in television where a hand or desk mike is appropriate, its chief use is in the broadcasting of outdoor events, for which the ribbon microphone is inappropriate. Relatively insensitive to wind pressure, and more rugged than most other microphones, it is ideal for sportscasting. It is useful, too, for interviewing, where the microphone may have to be passed about and handled constantly. It has the disadvantage of a lower frequency range than the ribbon microphone, and is thus seldom used inside the radio studio, although often found in television studios.



A



B



C



D

A. The Altec 639 polydirectional microphone. (Courtesy Altec Lansing Corporation) B. The American D-33 dynamic microphone. (Courtesy Elgin-American Company) C. The RCA BK-4B ribbon-pressure microphone. The upper section is merely a pickup horn; the ribbon and a transformer are located in the base. (Courtesy RCA) D. The Altec M-11 condenser microphone. (Courtesy Altec Lansing Corporation) E. The RCA 77-DX poly-directional microphone. (Courtesy RCA)



E

In using the pressure or dynamic microphone, the announcer should hold the instrument slightly away from the mouth. He should talk either slightly across, or directly into it.

The condenser microphone. The condenser microphone is similar to the pressure mike in that it employs a diaphragm, but differs from it in that the diaphragm does not activate a coiled wire but, instead, has an electrode as a backplate. A capacitance which exists between the diaphragm and the electrode varies with the minute movements of the diaphragm as they reflect the sound waves.

Because the condenser microphone has a good frequency response, is quite rugged, and may be built into an extremely small instrument, it has been widely used in recent years as a hand microphone by radio and television interviewers. The Altec M-11 is one of the more popular condenser microphones.

In using a condenser microphone, place the mike away from you, and below the level of your mouth. Regarding its use or misuse, Mr. R. J. Carrington, Advertising Manager for the Altec Lansing Corporation, maker of the M-11, has this to say:

When the microphone is placed directly in front of the user's mouth it receives all of the starting air blast which accompanies most consonants. If the microphone is lowered to a point approximately even with the collar bone and placed at a distance of one to two feet from the user, this blast and the accompanying excessive sibilance is avoided without any reduction in the performance of the microphone.

Pick-up Pattern

Most of those microphones in use in television today, as well as a good proportion of those employed in radio, are classified according to their pick-up pattern, rather than their internal structures, since their directional characteristics are their most significant features. Microphones may be: (1) unidirectional, meaning that one side only of the microphone is live; (2) bidirectional, meaning that two sides of the microphone are live; (3) cardioid, meaning that the microphone is essentially unidirectional, but that its area of coverage is roughly heart-shaped; or (4) nondirectional, meaning that the microphone is live on all sides. If a microphone is so constructed as to permit its pick-up pattern to be changed, it is called polydirectional.

Condenser and pressure microphones, if placed with their front screen directly toward the mouth of the announcer, are unidirectional. When placed with their front screens in a horizontal position, they become nondirectional, since they may be worked with equal effectiveness at any point on a circle drawn around the microphone, with the instrument as the center. The M-11 microphone, when installed on a microphone stand, may be used in its nondirectional position. The RCA BK-1A, or "Commentator" microphone, when the announcer speaks directly into it, is unidirectional.

The velocity microphone, of which the RCA 44-BX is one of the most commonly encountered prototypes, is a bidirectional instrument. The pick-up pattern, as you look straight down on this microphone, shows two near-circles, abutting at the center of the instrument.

The cardioid pattern is found only as one possibility in those microphones which



The RCA BK-6A, a miniature dynamic (pressure) microphone. This is used extensively in television as a necktie or lavalier mike. (Courtesy RCA)

are adjustable to other pick-up patterns. Thus the cardioid microphone is, at one time, a nondirectional mike, a unidirectional mike, a cardioid mike, and a bidirectional mike. Any of these patterns may be achieved through a simple adjustment of the instrument. The RCA 77-DX is a cardioid microphone in its unidirectional position. Clearly visible in the photograph are the three positions to which the microphone may be turned: "U," for unidirectional, "N," for nondirectional, and "B," for bidirectional. The Altec 639 microphone is cardioid in one of its positions. An inset switch, similar to that on the RCA 77-DX, may be turned to three positions: "R," for ribbon (bidirectional), "D," for dynamic (nondirectional), and "C," for cardioid (unidirectional).

A few additional remarks concerning microphones. In recent years there has been an increasing use of "necktie" or "lavalier" microphones. These microphones are hung from a lanyard around the announcer's neck, and thus free the hands for the holding of a script, or the demonstration of a product. Any small pressure or condenser microphone may be used for this; the RCA BK-6A is one of the more popular models.

When used for television broadcast, the RCA 77-DX or the Altec 639 are turned to their nondirectional positions, and are mounted at the end of long microphone booms.

CUEING RECORDS

A good portion of the time spent on the job by the radio announcer today consists in the cueing up and playing of records. By "records" is meant any mechanically reproduced program element, whether it be music, speech, or a recorded commercial, and whether it be a recording or an electrical transcription.

The essential difference between a record and a transcription is simply that a transcription is made for broadcast use only, whereas a record is made both for home and broadcast use. Records may be of many sizes: $6\frac{1}{2}$ inches, 7 inches, ten inches, and twelve inches in diameter. Transcriptions usually are either twelve or sixteen inches in diameter. Records may play at $33\frac{1}{3}$ revolutions per minute, 45 rpm, or 78.6 (usually called 78) rpm. Transcriptions are almost always played at $33\frac{1}{3}$ rpm. The correct playing speed usually is indicated on the label of any record or transcription.

Most broadcast turntables are made up of the following: (1) a rotating turntable, with a drive mechanism concealed underneath; (2) a pick-up or tone arm; (3) one or more pick-up cartridges, with two different-sized styli; (4) an off-on switch; (5) a variable equalizer; (6) a speed switch; and (7) an attachment for playing the large center-hole 45 rpm records. Let us discuss each of these features separately.

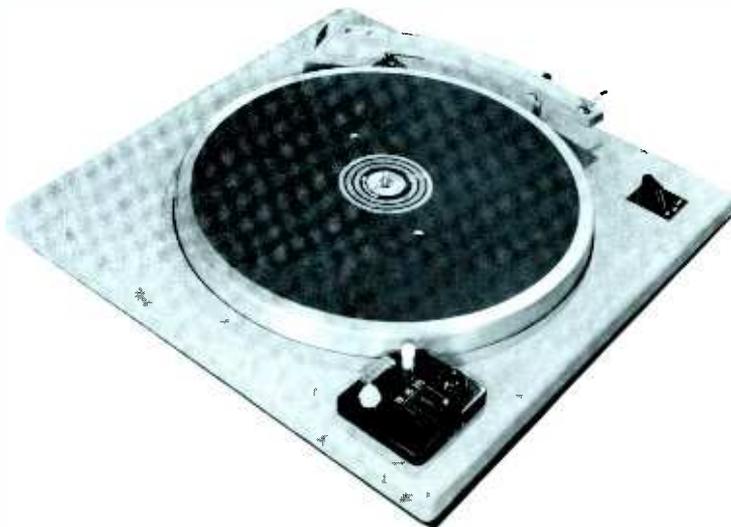
1. *The rotating turntable.* The turntable usually is driven by bringing a small rubber capstan into contact with the inside rim of the turntable. The capstan is driven by an electric motor, and it, in turn, drives the turntable. The contact between the capstan and the rim is firm, and the rubber consequently is somewhat flattened against the metal. If the operator carelessly leaves the capstan engaged for long periods of time when the motor is not running, the rubber will take on a permanent flat point, destroying the accuracy of the turntable's speed.

The turntable itself usually is made of metal. A felt or rubber pad covers it, and the record or transcription is placed on top of this. A slippage between the metal turntable and the felt or rubber pad is possible, and many announcers merely hold the pad, turn on the power, and release the pad to start the record.

On many turntables a large recessed metal hub is located in the center of the table. By removing the rubber or felt pad, and by turning this hub slightly, it may be raised. In this position it accommodates the large center-hole 45 rpm records. This hub is seen clearly on the Gates turntable illustrated here.

2. *The pick-up or tone arm.* Pick-up arms used in broadcast studios are so counterbalanced as to place very little weight upon the record surface. One popular arm, the Gray 108-C, uses "viscous damping" to prevent groove jumping and record damage from dropped arms. This damping device is simply an arrangement whereby silicone fluid acts as a buffer to prevent the arm from making any

The Gates CB-210 turntable, with Livingston arm. The arm is equipped with a dual cartridge. (Courtesy Gates Radio Company)





The Gray 108-C viscous damped tone arm. (Courtesy Gray Research and Development Company)

sudden or sharp movements in any direction. With an arm such as this, or with one which is counterbalanced mechanically, it is all but impossible to damage a record — the arm floats down to the record softly and gently.

3. *The pick-up cartridges and styli.* Two general types of styli are in use with broadcast tone arms: the first is a single-needle stylus which must be changed when changing from a standard to a microgroove recording; the second is a double-stylus head which contains styli for both types of recordings, and which may be changed by moving a small lever on the head.

Most records and transcriptions will provide the information which enables the operator to make the correct stylus selection. In general he should know that the standard-sized stylus is used for all 78 rpm records and transcriptions and for $33\frac{1}{3}$ rpm transcription disks. The microgroove stylus is used for all LP records, including those played at $33\frac{1}{3}$ and 45 rpm. It is important to know that many styli will have either “ $33\frac{1}{3}$ and 45” or “78” printed on them, but that the $33\frac{1}{3}$ rpm transcription disk, unless otherwise identified, uses the standard 78 stylus.

4. *The off-on switch.* The operator has the choice of several possible ways of starting a record: (a) he may have the stylus at the correct point on the record and merely turn on the power switch; (b) he may have the power switch on, but the drive mechanism disengaged, and start the record by pushing the control to $33\frac{1}{3}$, 45, or 78 rpm; (c) he may have the motor running, and the drive mechanism engaged, but, as described above, he holds onto the rubber or felt pad, then releases it to start the record. Of these, as described above, none is necessarily to be preferred over the others, since none will damage the equipment.

5. *The variable equalizer.* Most turntable assemblies are equipped with variable equalizers, sometimes called filters. These take the form of a small switch which allows the operator to choose that degree of filtration which will present the best sound on the air. Old records, and poorly pressed or transcribed records, are quite scratchy. By turning the filter to that point which is marked “poor” he may eliminate most of the scratch. Since the filters eliminate as well some of the good

sounds of any recording, their use should be confined to those records which need them. Most filters or equalizers have three or four positions to which they may be turned.

6. *The speed switch.* As previously mentioned, record turntables must be made to rotate at three different speeds. The switch which allows for this is always in a prominent position, and is clearly marked.

Cueing up the record. Most records and transcriptions have three or four "dead" grooves before the music proper is reached. Because the announcer does not want several seconds of dead air following his announcement of the next selection, it is necessary for him to "cue up" the record. This means simply that he puts the control on "cue" while a second record is being broadcast. This enables him to hear the record to be cued in the control room, without its sound going out over the air. He then spins the record — usually by disengaging the drive mechanism, and turning the turntable manually — until he hears the start of the music. At this point he stops the rotation, and turns the record backwards, or counter-clockwise. When he hears the music — being played now backwards — stop, he gives the turntable one-half turn into the silent portion, and stops. He then engages the drive mechanism — remember, the power is turned off, so the record remains stationary — and, after announcing the selection, needs only to turn on the power to have the music begin playing within a matter of seconds. The reason for turning the record back one-half turn from where the music begins, is to avoid a "wow" when it starts. A turntable needs a few seconds to get up to speed, and, until it reaches its correct speed, the music will sound distorted. In cueing up records, make certain that you reach the happy medium between several moments of dead air, and a wowed record.



4

The International Phonetic Alphabet

Pronunciation poses unique and challenging problems for the professional announcer in America. In reading music copy he is constantly presented with words and names in French, Spanish, Italian, German, and Russian, and is expected to pronounce all of them fluently and correctly. In newscasting he is not only asked to master the correct pronunciation of all words and names in these and other languages, but to know as well where and how to Anglicize many of them. Unlike his British counterpart, he is not allowed to Anglicize categorically, and will be thought incompetent if he says "Don Kwicks-oat" for Don Quixote. While he is expected to say "Rick-ard Vag-nehr," he must also know that the name of the sports figure, Honus Wagner, is pronounced "Wag-ner."

As is well known, there are few rules for the pronunciation of American English. Foreigners tell us that English is among the most difficult of languages to learn for this very reason. Whereas in Spanish the letters *ch* are always pronounced as in the name *Charles*, in American English *ch* may be pronounced in the following different ways:

ch — "sh" as in *Cheyenne*.

ch — "tch" as in *champion*.

ch — "k" as in *chemist*.

ch — two separate sounds as in the name *Macheath*.

Other examples of the confusing lack of pronunciation rules might be cited. The letter *a* is pronounced differently in such words as *cap*, *father*, *mate*, *care*, *call*, *boat*, and *about*. Similar variations in pronunciation are seen in all other vowel sounds

and are true of most consonants, as well. Our *t* is sometimes "hard," as in *Thomas* and sometimes "soft," as in *through*. At times certain letters are silent, as in *mnemonic*, *Worcester*, and *Wednesday*. At other times, and for as little reason, a word is correctly pronounced only when all letters in it receive some value, as *misunderstand* and *plenipotentiary*. In our language the letters *ie* are sometimes pronounced "eye" as in *pie*, and sometimes "ee" as in *piece*. Two words with almost identical spellings, *said* and *maid*, have quite different pronunciations.

This whole problem of pronunciation was reduced to its most obvious absurdity by George Bernard Shaw, who wrote the letters *ghoti*, and asked how they were to be pronounced. After all attempts to pronounce it correctly had failed, Shaw answered that it was to be pronounced "fish." The *gh* is pronounced "f," as in *enough*, the *o* is pronounced "i," as in *women*, and the *ti* is pronounced "sh," as in *motion*.

Examples of confusing pronunciation problems abound, but need not be exhausted here, since they all lead to one inevitable point: the American-English language, as used by the radio and television announcer, is so totally lacking in helpful rules of pronunciation that correct pronunciation must be learned by rote, and a constant check must be made on the pronunciation of new or unusual words.

Of course, it is not the common words used as illustrations above which will cause the announcer difficulty. These have been used only as examples. But check the following words and try to decide their correct pronunciation according to your knowledge of language and any "rules" of pronunciation which you may have learned:

quay	pointillism	nonpareil
flaccid	onomatopoeia	interstices

After checking these words in any good dictionary, you certainly must agree that no amount of puzzling over the word and no number of "rules" would have helped. Correct pronunciation in America and England not only is flexible, but is constantly changing. Within one generation the pronunciation of such words as *clothes*, *pianist*, and *Caribbean* have undergone change.

If the announcer has difficulty with those words whose spelling offers little help in their pronunciation, he is doubly perplexed by the pronunciation of American proper names and place names of American cities which are derived from foreign sources. If a sportscaster sees the name *Braun*, he may know that the correct German pronunciation of this name is "Brown." But the player himself may pronounce his name as "Brawn," "Brown," or "Brahn." There is no one correct way of pronouncing this name; the only guide we have is the preference of its possessor. If the baseball announcer tries to pronounce every foreign-derived name as it would be pronounced in the country of its origin, his audience of baseball fans would consider him somewhat less than an authority on baseball.

American place names present the same problem. In Nebraska, Beatrice is pronounced "Bee-at'-ris." In South Dakota, Pierre is pronounced "Peer." In California, Delano is pronounced "Duh-lane'-o." In Kentucky, Versailles is pronounced "Ver-sales." In Georgia, Vienna is pronounced "Vye-en'-uh." Any community, of course, has the right to pronounce its name as it pleases. In the Southwest,

Spanish place names are conventionally pronounced neither as the Spanish original, nor as they seem to be spelled but, rather, somewhere between. Thus San Jose is pronounced "San" (as in *sand*), rather than the Spanish "San" (as in *sonnet*), but the Spanish pronunciation "ho-zay" is used rather than "jo-zay." These place names, because the only standard for pronouncing them is the common practice of the natives of the region, must be habitually checked by the announcer to avoid error.

It is not surprising that the problems inherent in American pronunciation have given rise to various systems of phonetic transcription. The Associated Press and the United Press both phoneticize their copy where the pronunciation of a name or city is not commonly known. Their system may be understood from two examples:

- (AP) RUSSIA'S COMMUNIST PARTY SECRETARY, NIKITA KRUSHCHEV (NEE'-KEE-TAH KROOSH'-CHEV), MADE A FAIRLY FRIENDLY SPEECH TONIGHT IN MOSCOW.
- (UP) AN EXPRESS TRAIN ROARED OFF THE RAILS AT 70 MILES AN HOUR NEAR THE TOWN OF BOLLENE (BOHL-LEHN), WHILE CARRYING VACATIONERS BACK TO PARIS FROM THE RIVIERA.

This system, about as simple and immediately usable as a system can be, is in widespread use by announcers, not only in the reading of news copy, but in the transcription of music copy and the names of athletes, as well. While it is quite handy, it does possess limitations. In the first place, the phonetic spellings are only approximate. In the name Krushchev, above, the first syllable is spelled KROOSH. Now does that mean that the double *o* is to be pronounced as in *book*, or as in *boot*? In the last syllable, is the CHEV to be pronounced "shev" or "tshev"? In BOHL-LEHN, is the last syllable "lain" or "lean"? The phonetic system used in wire copy, being prevented by the nature of the machines from using additional characters, is incapable of making such fine distinctions.

Another problem with the wire service systems is that they do not possess any symbols whatever for certain speech sounds which do not occur in English. The German *ch*, as in *ach*, is not a simple "k" sound, as it is usually transcribed. It involves a restricted escape of air from between the uvula and the back of the tongue, and has no equivalent sound in English. The French *in*, as in *vin*, has no English counterpart. The sound, which is a nasalized "aah," as in *bat*, cannot be indicated on the wire service machines.

American dictionaries use a different system of transcription. Using the regular letters of the English alphabet, they add to them certain marks or symbols which indicate a certain pronunciation. Thus, the letter "a," when given a straight line across its top — \bar{a} — is always pronounced as in *ale*, *fate*, or *labor*. These symbols, called diacritical marks, have at least one inherent disadvantage — they are extremely difficult to learn and remember. After several years of looking up the pronunciations of various words in the dictionary, one must still look up the meanings of the symbols at the bottom of the pages. A further disadvantage of this system is that variations in pronunciation are frequently consistent within a given geographical area. To learn that *fog* is to be pronounced as *dog* tells a Texan

that "fawg" rhymes with "dawg," just as it tells a Rhode Islander that "fahg" rhymes with "dahg." The dictionary method of transcription shares its final disadvantage with the radio wire service system: no symbols are available for foreign speech sounds which have no equivalent in English. As one dictionary * puts it, "Foreign sounds for which no special symbols are provided are represented by the nearest English equivalents." To the announcer who is seeking perfection, the nearest English equivalent is not close enough.

To overcome the problems inherent in pronunciation, a system called the International Phonetic Alphabet has been devised. While individual interpretations of the system and the possibilities of using either broad or narrow transcription prevent complete standardization of the system, still, within narrow areas of difference, the system remains essentially the same for all practitioners in all nations of the world. The International Phonetic Association, in an attempt to construct as perfect a system as possible for the transcription of human speech, has assigned one symbol to each speech sound in language. Thus, whether the language be French, German, or English, the symbol [e] is always pronounced "ay" as in *bait*. Speech sounds which are not found in English are represented by symbols — for example, [x] represents the sound of *ch* in the German word *ach*, and [y] represents the sound of *u* in the French word *lune*.

Although the IPA is somewhat formidable at first exposure, it is actually easier to learn than the system of diacritical markings found in dictionaries. The announcer will find many uses for the system, and should make every effort to learn and practice it. Although few professional announcers are familiar with the IPA — and, it must be admitted, manage to get along without it — this is no argument against its usefulness. Had more of our announcers been familiar with the IPA, they would have been able to avoid such errors as the consistent mispronunciation of the name Seoul in the early days of the Korean War. This name, which was sometimes pronounced "sool," sometimes "say-ool," and sometimes "say-ole," came over the wire services in various ways, none of which was foolproof. When it came over as SOL, it could have been pronounced as "sole," "sahl," or "sawl." Any announcer equipped with a dictionary and the ability to use the IPA, could have looked up the word, discovered its correct pronunciation in a matter of minutes, and correctly transcribed it into completely unchanging and foolproof characters.

The International Phonetic Alphabet has these advantages for the announcer: (1) it presents him with an unvarying system of transcription in which one symbol represents but one speech sound; (2) it has no arbitrary limitations on its usefulness, since every sound which appears in any language, however subtle it may be, is invested with a separate symbol; (3) once the correct pronunciation of each sound is learned, there is no possibility of error due to regional dialect; and (4) the announcer is presented with the most nearly perfect system of analyzing human speech sounds yet devised.

As time goes by, the IPA commands more and more attention. The excellent *NBC Handbook of Pronunciation* — virtually a must for any announcer — tran-

* *Webster's New Collegiate Dictionary* (Springfield, Mass.: G. & C. Merriam Co., Publishers, 1956), p. vii.

scribes names and place names into the IPA. Various foreign language dictionaries and texts, including the Cardinal Edition of *French Through Pictures* (an excellent guide to French pronunciation), use the IPA for pronunciation. The Kenyon and Knott *Pronouncing Dictionary of American English*, and the *English Pronouncing Dictionary*, by Daniel Jones, both transcribe exclusively into the IPA.*

Aside from its most readily perceived advantages, the IPA is of great help to any student of speech. By breaking speech down into its component parts and by investing each of these parts with a separate symbol, the individual is presented with his best opportunity of isolating and working on errors in phonation or articulation. The IPA, then, is recommended to all serious students of announcing.

A further word on the use of the IPA. As with any attempt to indicate correctness in speech sounds, the IPA defines each speech sound in terms of its use in a particular word. Thus, in indicating the correct sound of the symbol [i], the IPA tells us that it is pronounced as the vowel sound of the word *bee*. While this poses no problem where the key word is pronounced uniformly throughout the United States and Canada, a distinct problem arises where regional variations in the pronunciation of the key words exist. For example, in southern British, as well as in the speech of eastern New England, the sound [ɑ], as in *father*, is not used in words spelled with *o*, and the sounds [ɒ], as in the eastern New England *watch* and [ɔ], as in *bought*, are not differentiated; thus *bomb*, *watch*, and *bought* are all pronounced with the same vowel sound, which varies from [ɒ] to [ɔ]. This should be borne in mind when consulting Daniel Jones' *An English Pronouncing Dictionary*, where the phonetic character [ɔ] is used for all three of these vowel sounds. The speech sounds, and the key words used in describing them, are found in General American speech, unless otherwise indicated. The resident of any region of the United States or Canada where General American is not spoken should bear this in mind, since he will experience some difficulty in attempting to learn the IPA symbols where he is giving the key word a regional pronunciation. Since General American is the most widely accepted speech for radio and television, both in the United States and Canada, the announcer should make every effort to master it.

THE INTERNATIONAL PHONETIC ALPHABET

The symbols of the IPA may be classified as symbols representing (1) vowel sounds, (2) diphthongs or glides, and (3) consonants. In this section of the book, only those sounds which appear in American speech will be listed. Symbols for foreign speech sounds will be discussed in the next chapter, Foreign Pronunciation.

The Vowels

Vowel sounds are classified as front vowels and back vowels, depending on the area of the mouth in which the formulation of the sound takes place. The front vowels are manufactured as sounds through the vibration of the vocal folds in the throat, and are articulated by the tongue and teeth near the front of the mouth. The back vowels are manufactured in the same manner but are articulated by the

* A fuller description of these reference books will be found in the bibliography to Chapter 5 on p. 111.

tongue and mouth opening in the rear of the mouth. The front vowels are:

- [i] This sound is pronounced “ee” as in *beet*. Phonetically, then, *beet* is spelled [bit].
- [ɪ] This sound is pronounced “ih” as in *bit*. Phonetically, *bit* is spelled [bit].
- [e] This sound is pronounced “ay” as in *bait*. Phonetically, *bait* is spelled [bet].
- [ɛ] This sound is pronounced “eh” as in *bet*. Phonetically, *bet* is spelled [bet].
- [æ] This sound is pronounced “aah” as in *bat*. Phonetically, *bat* is spelled [bæt].
- [a] This sound is pronounced “aah,” as the word *bath* is pronounced in the eastern United States. This sound is not usually heard in General American speech, but the symbol must be learned, since it is a part of two of the diphthongs to be considered later. *Bath*, spelled phonetically as an Easterner would pronounce it, is [baθ].

These, then, are the front vowels:

<i>Vowel</i>	<i>Key Word</i>
[i]	<i>beet</i> [bit]
[ɪ]	<i>bit</i> [bit]
[e]	<i>bait</i> [bet]
[ɛ]	<i>bet</i> [bet]
[æ]	<i>bat</i> [bæt]
[a]	<i>bath</i> [baθ]

If you will pronounce each of these sounds in turn, beginning at the top of the list and running to the bottom, you will find your mouth progressively opening as you move from one sound to the next. As your mouth opens, your tongue is lowered and becomes increasingly relaxed. These symbols — like all phonetic symbols — should be written with characters of equal size. No capitals are used, even for proper nouns.*

Before moving on to the back vowels, it is necessary to discuss the two front vowels [i] and [ɪ]. If you will look in an American or English dictionary, you may be surprised to discover that the final sounds of words such as *Friday*, *busy*, and *worry* are given the pronunciation [ɪ], as in *ill*. Now there can be no doubt that, in General American speech, as well as in the speech of most other sections of the country, these words have a distinct [i] sound. Kenyon and Knott, in their *Pronouncing Dictionary of American English*, take note of this fact, but indicate that minor variations in the pronunciation of this sound are too complex to pin down. They, in keeping with the practice of other American dictionaries, simply use the [ɪ] symbol for most of those words in which the sound may actually be either [ɪ] or [i]. Thus they arrive at the pronunciation [sɪtɪ] for *city*. While it is doubtful that more than an infinitesimal number of Americans actually pronounce the word in this manner, most Americans *do* pronounce the final sound

* All IPA symbols have been enclosed in brackets throughout this book, and the use of brackets has been restricted to IPA symbols; thus, all letters and words which appear in brackets can be identified immediately as being IPA symbols rather than ordinary Roman letters.

in the word somewhere between a distinct [ɪ] and a distinct [i]. The student is advised to make note of this discrepancy in phonetic transcription, and to follow whatever practice seems best to serve his needs.

We move now to the six back vowels:

- [ɑ] This sound is pronounced “ah” as in *bomb*. Phonetically, the word *bomb* is spelled [bɑm]. (Note: Because the English language makes much use of unsounded letters, like the final *b* in *bomb*, there is frequently an unconscious tendency to include these in phonetic transcriptions. The student should remember that he is transcribing sounds, not letters, and should disregard all unused letters in the original spelling of the words.)
- [ɒ] Except for eastern New England, this sound is heard infrequently in the United States. It is halfway between the [ɑ] sound, above, and the [ɔ] sound, below. It is sometimes heard in the word *watch*, when not given the customary pronunciation of [wɒtʃ].
- [ɔ] This sound is pronounced “aw” as in *bought*. Phonetically, *bought* is spelled [bɔt].
- [o] This sound is pronounced “o” as in *boat*. Phonetically, *boat* is spelled [bot].
- [u] This sound is pronounced “ooh,” as in *book*. Phonetically, *book* is spelled [buk].
- [ʊ] This sound is pronounced “oo,” as in *boot*. Phonetically, *boot* is spelled [but].

These, then, are the back vowels.

<i>Vowel</i>	<i>Key Word</i>
[ɑ]	<i>bomb</i> [bɑm]
[ɒ]	(<i>watch</i>) [wɒtʃ]
[ɔ]	<i>bought</i> [bɔt]
[o]	<i>boat</i> [bot]
[u]	<i>book</i> [buk]
[ʊ]	<i>boot</i> [but]

If each of these vowel sounds is pronounced in turn, you will find your mouth progressively closing, and the sound being controlled at a progressively forward portion of the mouth.

There remain only two other vowel sounds, but these are unfortunately the two which cause the most trouble to students of phonetics. These are the symbols for “er” and “uh.” Before getting to the symbols themselves, let us look at two words: *further* and *above*. In the word *further*, there appear two “er” sounds. Pronounce this word aloud, and you will discover that because of a stress on the first syllable of the word, the two “ers” sound slightly different. The same is true of the two “uh” sounds in the word *above*. Because the first syllable of this word is unstressed, while the second syllable is stressed, there is a slight but definite difference in the two sounds. The International Phonetic Alphabet makes allowance for these differences by assigning two symbols each to the “er” and the “uh” sounds.

- Stressed “er”: [ɜː] as in the first syllable of *further*.
 Unstressed “er”: [ɚ] as in the second syllable of *further*.
 Stressed “uh”: [ʌ] as in the second syllable of *above*.
 Unstressed “uh”: [ə] as in the first syllable of *above*.

The word *further*, then, is spelled [fɜːðɜː] in the IPA, and *above* is spelled [əbʌv]. The unaccented “uh” sound — [ə] — occurs with such frequency in American English, that it is given a special name — the “schwa” vowel.

Wherever a one-syllable word makes use of an “uh” or an “er” sound, the correct pronunciation must, of necessity, give stress to the sound. For this reason in all one syllable words both “er” and “uh” are represented by their stressed symbols:

<i>bird</i> [bɜːd]	<i>sun</i> [sʌn]
<i>church</i> [tʃɜːtʃ]	<i>come</i> [kʌm]

One exception to this rule occurs in foreign phrases, where a phrase such as *Voici le chapeau* will be so run together as to make the “uh” in the *le* become a schwa: [vwasiləʃapo].

The Diphthongs

A diphthong actually is a combination of two vowel sounds. If you will say aloud the “ow” of *how*, you will notice that it cannot be completed without moving the lips. There is no way of holding the sound of the entire diphthong; you can hold only the last of the two vowels of which it is formed. The diphthong “ow” as in *how* is actually the rapid movement from the vowel [a] to the vowel [u]. The English diphthongs are:

- [aɪ] This sound is pronounced as a rapid combination of the two vowels [a] and [ɪ]. The key word is *bite*, spelled [baɪt] in the IPA.
- [aʊ] This sound is pronounced as a rapid combination of the two vowels [a] and [ʊ]. The key word is *how*, transcribed as [haʊ] in the IPA.
- [ɔɪ] This sound is pronounced as a rapid combination of the two vowels [ɔ] and [ɪ]. The key word is *toy*, transcribed [tɔɪ] in the IPA.
- [ju] This sound is pronounced as a rapid combination of the two sounds [j] and [u]. The key word is *using*, transcribed as [juziŋ] in the IPA.
- [ɪu] This sound is pronounced as a rapid combination of the two vowels [ɪ] and [u]. The key word is *fuse*, transcribed as [fɪuz] in the IPA. (Notice the subtle difference between the sounds of the last two diphthongs.)

In addition to these diphthongs, the vowel [e], as in *bait*, is actually a diphthong, since its pronunciation in a word such as *say* involves a glide from [e] to [ɪ]. In other instances — the word *fate*, for example — the [e] is cropped off more closely. Because it changes according to context, the [e] sound may be transcribed either as a pure vowel, [e], or as a diphthong, [eɪ]. It will be so found in various dictionaries and other works using the IPA.

The diphthongs, then, are:

<i>Diphthong</i>	<i>Key Word</i>
[aɪ]	<i>bite</i> [baɪt]
[aʊ]	<i>how</i> [haʊ]
[ɔɪ]	<i>toy</i> [tɔɪ]
[ju]	<i>using</i> [juːzɪŋ]
[ɪu]	<i>fuse</i> [fjuːz]
[eɪ]	(<i>say</i>) [seɪ]

The Consonants

With the exception of a very small number of additional symbols, the IPA makes use of the standard American-English consonants for most of its sounds. The consonants are therefore the most readily mastered aspect of the IPA.

In general, consonants may be classified as either voiced or unvoiced. If you will say aloud the following two letters, *b* and *p*, cutting off each without adding a vowel sound, you will notice that each is manufactured in exactly the same way, except for the fact that *b* involves phonation (a vibration of the vocal folds) and *p* is merely exploded air, with no phonation at all. There is a similar relationship between most of the consonants, and, for this reason, they will be listed in their paired relationships, rather than alphabetically.

[p] This is exploded air, with no phonation, as in *poor* [pʊr].

[b] This is a phonated explosion, as in *boor* [bʊr].

[t] This is exploded air, with no phonation, as in *tour* [tʊr].

[d] This is a phonated explosion, as in *dour* [dʊr].

[k] This is exploded air, with no phonation, as in *kite* [kaɪt].

[g] This is a phonated explosion, as in *good* [gʊd].

[f] This is escaping air, with no phonation, as in *fire* [faɪr].

[v] This is escaping air, with added phonation, as in *very* [vɛrɪ].

[θ] This is escaping air, with no phonation, as in *think* [θɪŋk]. It is similar to the consonant [f] but has a different placement of the tongue and lips. The Greek letter theta [θ] is its symbol, which should make it easier to remember.

θ [ð] This is escaping air, but with added phonation, as in *them* [ðɛm].

[s] This is escaping air, without phonation, as in *sing* [sɪŋ].

[z] This is escaping air, with added phonation, as in *zoom* [zʊm].

[ʃ] This is escaping air, without phonation, as in *shine* [ʃaɪn].

[ʒ] This is escaping air, with added phonation, as in *vision* [vɪʒən].

[tʃ] This is an unvoiced, or unphonated, combination of [t] and [ʃ]. It is pronounced as one sound, as in *chest* [tʃɛst].

[dʒ] This is a voiced, or phonated, combination of [d] and [ʒ]. It is pronounced as one sound, as in *jump* [dʒʌmp].

These are the paired consonants. Those which follow have no direct counterparts.

- [h] This is an unvoiced sound, as in *how* [haʊ].
- [hw] This is an unvoiced sound, as in *when* [hwen].
- [m] This is a voiced sound, as in *mom* [mɑm].
- [n] This is a voiced sound, as in *noun* [naʊn].
- [ŋ] This is a voiced sound, as in *sing* [sɪŋ].
- [l] This is a voiced sound, as in *love* [lʌv].
- [w] This is a voiced sound, as in *watch* [wɑtʃ].
- [j] This is a voiced sound, as in *yellow* [jelo].
- [r] This is a voiced sound, as in *run* [rʌn].

dʒu
ju

While the consonants present relatively little difficulty to the student of phonetics, a few of them are potential sources of confusion, and deserve special consideration.

The word *fire* is usually pronounced [faɪə] in the United States, but is frequently transcribed as [faɪr] by the authors of dictionaries and phonetics texts. The problem here is that the [r] sound in a word such as *run* really is quite different from the [r] sound in the word *fire*, which is to say that the sound differs depending upon its position in a word. Beyond this, there is yet another difference: the [r] in *boor* is different from the [r] in *fire*, even though both are in the same position in a word, and both follow a vowel sound. This difference stems from the fact that it is quite easy to manufacture an [r] after the vowel [ʊ], but it is difficult to manufacture the [r] after the diphthong [aɪ]. If the student transcribes a word such as *fire* in the conventional manner as a one-syllable word — [faɪr] — he must be careful to avoid having the word become [fɑr], as it is often pronounced in the South.

There are certain combinations of sounds which may be transcribed in two ways, either of which is as accurate as the other. The word *flattery*, for example, may be transcribed either as [flætəri] or as [flætəri]. The difference is so slight as to be imperceptible to most ears.

Another potential source of trouble comes from the plural ending [s]. Years of conditioning have taught us that most plurals end in an [s], yet in actuality they end in a [z] sound — *brushes*, *masters*, *dozens*, *kittens*, and so on. Make certain, when transcribing into the IPA, that you do not confuse these two symbols.

The common construction *-ing* tends to make one think of a combination of [ŋ] and [g] when transcribing a word such as *singing*. Many students will transcribe this as [sɪŋgɪŋ]. In the IPA a distinct symbol, [ŋ], is used for the *ng* sound. The correct transcription of *singing* is [sɪŋɪŋ]. Another common error is to add a [g] after the [ŋ]. This is, of course, unnecessary.

The symbol [j] is never used to transcribe a word such as *jump*. The symbol [dʒ] is used for this sound. The symbol [j] is always pronounced as in *young* [jʌŋ], *yes* [jes], and *William* [wɪljəm]. The symbol [y] is used in the IPA only to represent a sound in the French and German languages.

Note that many of the consonants change their sound quite distinctly as they change their positions in words, or as they are combined with different vowel sounds. We have already seen this in connection with the symbol [r]. A similar change takes place in the symbol [d]. Note its sound in the first syllable of the word *dazed*. Because the initial [d] in this word is followed by a vowel sound, [e],

dʒu

the [d] is sounded. But, where the [d] appears in the final position of the word, it is merely exploded air, and is only slightly different from the sound a *t* would make in the same position. The only way in which the final *d* could be sounded would be if a slight schwa sound were added.

The syllabic consonants. Three of the consonants, [m], [n], and [l], are capable of being sounded as separate syllables without any vowel sound either before or after them. While a word such as *button* may be pronounced [batən], in colloquial speech the [ə] sound may be missing, and the word may then be represented [bat̩]. In such a transcription, as you will note, the syllabic consonant is represented by a short line under the symbol. A few words using the syllabic consonants follow:

<i>button</i> [bat̩]	<i>punkin</i> [pʌŋk̩]
<i>see 'em</i> [si̩m]	<i>hokum</i> [hok̩m]
<i>saddle</i> [sæd̩l]	<i>apple</i> [æpl̩]

Accent and Length Marks

Accent. Thus far most of the words which have been transcribed into the IPA have been of one syllable. Plurisyllabic words must be transcribed with accent marks, to indicate the relative stress or accent to be placed on the various syllables. In the word *familiar* we have three syllables, [fə], [mi], and [jə]. In General American speech the first of these syllables receives little stress, the second receives the primary emphasis, and the third receives about the same degree of emphasis as the first. To indicate relative stress in a word, the IPA uses a mark, [ˈ], before the syllable which is being modified. If the line is placed above the syllable, as in the word *facing*, [ˈfesɪŋ], it indicates that the first syllable, [fes], is to receive the primary accent in the word. If the mark is placed below the syllable, as in the first syllable of the word *farewell* [ˌferˈwel], it indicates that the first syllable is to receive secondary accent. A third degree of stress is possible, for which no mark is provided — namely, an unstressed sound. To clarify this, let us take the word *satisfaction*. A continuous line, indicating the degree of accent or stress in uttering this word, would be about as follows:

sæt ɪs fæk ʃən



From this line we can see that there are three rather distinct degrees of emphasis in the word. This word would be transcribed [ˌsætɪsˈfækʃən]. The primary mark is used for the syllable [fæk], the secondary mark is used for the syllable [sæt], and no mark at all is given to the two unstressed syllables, [ɪs] and [ʃən]. Because secondary accent will vary from slightly below the primary accent to slightly above the unaccented syllables in a word, there is a wide range of emphasis for which this mark is used. Complete standardization in the use of this mark is not possible; it is offered only as one additional aid in the differentiation of degrees of accent in a word.

Because the schwa vowel [ə] and the unaccented [ɚ] vowel are, by definition,

unstressed, they need no further mark to indicate stress. Because the [ʌ] vowel and the [ɜ] vowel are by definition stressed, they, too, need no additional mark where they appear in a word. The words *further* [fɜːðɜː] and *above* [əbʌv] may thus be transcribed without accent marks of any kind.

The length mark. The colon [ː] appearing after any phonetic symbol indicates that the sound immediately preceding it is to be prolonged. This is most common in foreign words and names, as in the name of the Italian composer Puccini [putʃiːni].

For handy reference all of the symbols used to transcribe American English speech are recapitulated below.

VOWELS

SYMBOL	KEY WORD	SYMBOL	KEY WORD
[i]	<i>beet</i> [bit]	[ɔ]	<i>bought</i> [bɔt]
[ɪ]	<i>bit</i> [bit]	[o]	<i>boat</i> [bot]
[e]	<i>bait</i> [bet]	[ʊ]	<i>book</i> [buk]
[ɛ]	<i>bet</i> [bet]	[u]	<i>boot</i> [but]
[æ]	<i>bat</i> [bæt]	[ɜ]	<i>bird</i> [bɜːd]
[ɑ]	<i>bath</i> [bɑθ] (Eastern)	[ɝ]	<i>bitter</i> [bitɝ]
[ɑ]	<i>bomb</i> [bɑm]	[ʌ]	<i>sun</i> [sʌn]
[ɒ]	<i>watch</i> [wɒtʃ] (infrequent)	[ə]	<i>sofa</i> [ˈsofə]

DIPHTHONGS

[aɪ]	<i>bite</i> [baɪt]	[ju]	<i>using</i> [ˈjuːzɪŋ]
[aʊ]	<i>how</i> [haʊ]	[ɪu]	<i>fuse</i> [fiuz]
[ɔɪ]	<i>toy</i> [tɔɪ]	[eɪ]	<i>say</i> [seɪ]

CONSONANTS

[p]	<i>poor</i> [pʊr]	[ʃ]	<i>shine</i> [ʃaɪn]
[b]	<i>boor</i> [bʊr]	[ʒ]	<i>vision</i> [vɪʒən]
[t]	<i>tour</i> [tʊr]	[tʃ]	<i>chest</i> [tʃɛst]
[d]	<i>dour</i> [dʊr]	[dʒ]	<i>jump</i> [dʒʌmp]
[k]	<i>kite</i> [kaɪt]	[h]	<i>how</i> [haʊ]
[g]	<i>good</i> [gʊd]	[hw]	<i>when</i> [hwɛn]
[f]	<i>fair</i> [fɛr]	[m]	<i>mom</i> [mɑm]
[v]	<i>very</i> [vɛrɪ]	[n]	<i>noun</i> [naʊn]
[θ]	<i>think</i> [θɪŋk]	[ŋ]	<i>sing</i> [sɪŋ]
[ð]	<i>them</i> [ðɛm]	[l]	<i>love</i> [lʌv]
[s]	<i>sing</i> [sɪŋ]	[w]	<i>watch</i> [wɒtʃ]
[z]	<i>zoom</i> [zum]	[j]	<i>yellow</i> [jelo]
		[r]	<i>run</i> [rʌn]

Drill Material

Transcribe the following simple words into phonetics, using the symbols of the IPA:

- | | | | |
|------------|-------|-------------|-------|
| 1. ten | _____ | 11. caught | _____ |
| 2. goat | _____ | 12. looking | _____ |
| 3. sat | _____ | 13. easy | _____ |
| 4. wait | _____ | 14. awhile | _____ |
| 5. which | _____ | 15. louder | _____ |
| 6. shoot | _____ | 16. usable | _____ |
| 7. whither | _____ | 17. loiter | _____ |
| 8. murder | _____ | 18. about | _____ |
| 9. church | _____ | 19. bombing | _____ |
| 10. mutter | _____ | 20. moisten | _____ |

(Correct transcriptions of these words, pronounced as in General American speech, will be found on page 448.)

For additional practice, transcribe any of the passages from this book into phonetics. Always remember, however, that the IPA is used for the purpose of transcribing *speech*, not written words. Pronounce the word as you write it, preferably breaking a word down into its component sounds. In transcribing the word "broken," for instance, say to yourself the very first sound, "b," then add the second, "br," then the third, "bro," and so on. Because one sound in a word may condition the sound which precedes or follows it, it is suggested that an additive process, such as that given above, be followed, rather than an approach which isolates each sound from all others.



5

Foreign

Pronunciation

In one of the earlier chapters the comment was made that the professional radio or television announcer will advance farther and more rapidly in the degree that he is a well-educated and well-rounded person. One of the more common shortcomings of many American announcers is a lack of training in foreign languages. This is unfortunate, since news copy and music continuity frequently are filled with words and names in any one of a half-dozen languages, and the professional announcer is expected to be as facile with German, French, Italian, and Spanish as he is with English. From an ideal standpoint, several years' study in each of the major languages of the world would best prepare the announcer for this facet of his work. Because time and circumstances do not permit this degree of thoroughness, the next best solution is a brief but intense study of the rules of pronunciation of each of those languages most likely to be needed. The present chapter will provide a detailed discussion of German, French, Spanish, and Italian pronunciation, together with a brief mention of some of the other languages of the world. The drill material which relates to Chapters 8 and 9 contains news and music copy employing these languages.

Although correct foreign pronunciation is stressed in this chapter, certain reservations must be indicated. First of all, the proper pronunciation for radio and television is not always the same as the *correct* foreign pronunciation. In Chapter 4 we saw that the foreign-derived names of Americans and of American cities are not to be pronounced like those of their foreign namesakes. Beyond this, there are certain conventional pronunciations of cities, persons, and musical compositions which, although not quite correct, are to be preferred on American radio and television. The following examples will make this point quite clear:

<i>Spelling</i>	<i>Correct Pronunciation</i>	<i>Conventional Pronunciation</i>
Paris	PAH-REE	PAIR-UHS
Copenhagen	KOEBN-HAU-N	KOPE-UN-HAGE-UN
Rossini	ROS-SEE-NEE	RAW-SEE-NEE
Francesca da Rimini	FRAHN-CHESKA DAH REE-MEE-NEE	FRAN-CHESKA DUH RIM-UH-NEE

The announcer, then, is expected to employ the correct foreign pronunciation for certain words, and to modify or severely alter it for others. The problem amounts to that of knowing when it is correct to be incorrect! In this dilemma the announcer is confronted with at least three possibilities in the pronunciation of any foreign or foreign-derived word: (1) he may pronounce it according to the natives of the country of its origin; (2) he may modify the pronunciation to the one conventionally accepted in his own country; or (3) he may completely Anglicize it. There are, regrettably, few rules to guide the announcer in his choice. Recourse to an absolutist position which states that the "correct" pronunciation is never wrong offers no help. Even the most extreme advocate of "correct" pronunciation would admit that the announcer who began a news bulletin "PAH-REE, FRÄHS" would be guilty of affectation and poor taste.

In the absence of ironclad rules, we must try to construct rules which seem in accord with the best practice among top-flight announcers in the United States and Canada. The following rules are offered, then, in an attempt to bring order out of chaos; they seek order in a situation which is, by definition, disorderly, and will not, for this reason, ensure complete coverage of all possible exigencies.

1. In pronouncing the names of cities and countries, use the familiar, conventionalized pronunciation which is current in the United States. The citizens of Germany call their country "Deutschland," and do not use the term "Germany" at all. If they did, their pronunciation of it would differ considerably from that used by Americans. There is, therefore, no virtue in seeking to apply the German rules of pronunciation to the name "Germany."

In most instances, we spell foreign city names as they are spelled in their own country, but pronounce them in certain conventionalized ways which are true neither to their original pronunciations nor to any rational system of Anglicization. This presents no problem where the name is in more or less constant use, as are Paris, Berlin, or Copenhagen. The problem arises where a relatively unknown city, such as Seoul, Hiroshima, or Poznan, is suddenly thrust into the news. Here the best answer is to check the various pronunciation guides which are to be found in almost every broadcast station, and at least one of which should be in the personal library of every announcer. The Kenyon and Knott *Pronouncing Dictionary of American English* and the *NBC Handbook of Pronunciation* both give a conventionalized pronunciation of foreign place names for broadcast use. Once again let it be emphasized that there is no virtue in using the correct foreign pronunciation for a foreign place name. The correct Japanese pronunciation of Iwo Jima is "EE-WAW-DJEE-MAH," but it is certainly preferable in this country to say the technically incorrect "EE-WO DJEE-MUH."

2. In pronouncing the names of American cities which are derived from foreign

namesakes, pronounce the name as the natives of that American city pronounce it. Vienna, Versailles, Marseilles, and Alhambra are all names of American cities, and not one of them is correctly pronounced as its foreign counterpart. The pronunciation guides listed above will give you the correct local pronunciations of these and other United States cities and towns.

3. In pronouncing the names of foreign persons, follow one of the following rules: (a) where the person is alive, and where his preference is known, pronounce his name as he would like you to pronounce it; (b) where the person is very well known, and where a conventional pronunciation has been developed — as in the case of Paul Henri Spaak — follow that pronunciation; (c) where the person is not well known, and where his preference has not been expressed, follow the rules for the correct pronunciation for his native tongue.

4. In pronouncing the names of Americans which are derived from foreign names, follow one of these rules: (a) if the person's preference is known, pronounce his name as he would like you to pronounce it; (b) if the person's preference is not known, pronounce the name, where possible, as other Americans of the same name prefer; if the name is Wagner, and if the man is an American, you will be safe in pronouncing it "WAG-NER," rather than "VAHG-NUH."

5. In pronouncing the titles of foreign musical compositions, let these rules guide you: (a) If the title is in common usage, and if the customary pronunciation is quite close to the correct original, use this pronunciation. (b) If the title is in common usage, but if this customary pronunciation is not nearly correct, try to achieve a compromise between the conventional and the accurate. Thus, while the conventional pronunciation of *Tannhäuser* (TAN-HOWZ-ER) is too far from correct standards for broadcast use, the correct German pronunciation may be a little too extreme for American tastes. A slightly softened TAHN-HOY-ZER is the best solution. (c) If the title is little known, and has developed no conventionalized pronunciation, pronounce it correctly according to the rules of pronunciation in force in its country of origin. Although it may sometimes be desirable to soften some foreign words slightly for American ears, you cannot, in this instance, go wrong by being "correct."

In the present chapter the correct rules of foreign pronunciation will be discussed, and much illustrative material provided. In each instance the correct pronunciation will be transcribed into the symbols of the International Phonetic Association, as well as into the less precise symbols of the radio-television wire service phonetics. Before taking up each language in detail, one word of caution is in order. Because most modern European countries are comprised of many formerly independent states, regional variations in pronunciation abound. The pronunciation given in this chapter follows that which has been established by qualified natives as "standard" pronunciation. Deviations from it are not necessarily substandard.

SPANISH PRONUNCIATION

Spanish, unlike English, is a strictly phoneticized language. Once you have mastered the rules of Spanish pronunciation, you will know at once the correct

pronunciation of any Spanish word you see in print. Although there are a few letters which have more than one value, the surrounding letters in the word will give you an infallible guide to their pronunciation.

Stress

Spanish words have one strong-stressed syllable. All of the other syllables in the word receive no stress at all. In the Spanish language there is no such thing as secondary stress; any syllable in a word is either stressed or it is not, and there is no middle ground.

Many Spanish words have a written accent mark over one of the vowels, e.g., **médico**, and this indicates that the vowel carries a strong stress. Unlike the accent marks in French, it does not affect the pronunciation of the vowel. In addition to giving stress to a vowel which carries the accent mark, there are two general rules for accenting those words which carry no mark:

1. Words ending in a consonant other than **n** or **s** are stressed on the *last* syllable, as in the following examples: **usted** [u'stɛd], **canal** [ka'nal], **señor** [se'ɲor].
2. Words ending in **n**, in **s**, or in a vowel, are stressed on the *penultimate* (next-to-last) syllable, as in the following examples: **joven** ['hoven], **señores** [sen'jores], **hombre** ['ɔmbre].

The Spanish Vowels

Spanish has five vowels — **a**, **e**, **i**, **o**, and **u**. Whether the vowel is stressed or unstressed, it seldom moves from its customary sound. The chief exceptions to this are in the cases of the **i** or the **u**, where they form a part of a diphthong. None of these vowels ever becomes the schwa [ə], as, for example, does the letter *a* in the English word *about*.

- a** The vowel **a** is always pronounced “ah” [a] as in *father*. Examples: **balsa** ['balsa] (BAHL'-SAH); **casa** ['kasa] (KAH'-SAH).
- e** The vowel **e** is pronounced “ay” [e] as in the English word *bait*, but it sometimes becomes more of an “eh” [ɛ] as in *met*, depending upon its context. When it has the “ay” sound, it is never prolonged and allowed to glide into an “ee” sound. Examples: **meses** ['meses] (MAY'-SAYS); **deberes** [de'beres] (DAY-BAY'-RAYS); **gobierno** [go'βjerno] (GO-BYEHR'-NOH).
- i** The vowel **i**, except when part of a diphthong (see below), is always pronounced “ee” [i] as in the English word *machine*. Examples: **definitivo** [defini'tiβo] (DAY-FEE-NEE-TEE'-VO); **pipa** ['pipa] (PEE'-PAH).
- o** The vowel **o** is usually pronounced “oh” [o] as in the English word *hoe*, but depending upon its context, it may become more of an “aw” [ɔ] sound. Examples: **contrata** [kon'trata] (KOHN-TRAH'-TAH); **pocos** ['pokos] (POH'-KOHs); **hombre** ['ɔmbre] (AWM'-BRAY).
- u** The vowel **u**, when not a part of a diphthong, is pronounced “oo” [u] as in the English word *rule*. Examples: **luna** ['luna] (LOO'-NAH); **público** ['publiko] (POO'-BLEE-KO).

The Spanish Diphthongs

- ia, ie, io, and iu** If you will pronounce the sounds “ee” and “ah” together very rapidly, you will find that they form a sound which is very close to being “yah.” A similar change will be observed in rapidly saying aloud the two component vowels **ie**, **io**, and **iu**. These sounds then become “yay,” “yo,” and “you.” These sounds, called diphthongs because they are a combination of two vowels, are represented as follows in the IPA: [ja], [je], [jo], [ju]. In pronouncing these constructions, seek to sound both component sounds, but make sure that the **i** has become a [j]. Examples: **piano** [ˈpjano] (PYAH'-NO); **mientras** [ˈmjentras] (MYAYN'-TRAS); **naciones** [naˈsjones] (NAH-SYONE'-AYS); **viuda** [ˈvjuda] (VYOO'-DAH).
- ei** The Spanish **ei** is pronounced “ay” [e] as in the English word *rein*. Example: **seis** [ses] (SAYSS).
- ai** The Spanish **ai** is pronounced “aye” [ai]. Example: **bailar** [baiˈlar] (BUY-LAHR'). (Note: At the ends of words, **ei** and **ai** are spelled **ey** and **ay**.)
- oi** The Spanish **oi** is pronounced “oy” [oi] as in *loiter*. Example: **heroico** [erˈoiko] (EH-ROY'-KO).
- ua, ue, ui, and uo** The Spanish **u** preceding another vowel is pronounced like the English *w* [w]. Examples: **cuatro** [ˈkwatro] (KWAH'-TRO); **punte** [ˈpwente] (PWEN'-TAY); **cuidar** [kwiˈdar] (KWEE-DAR'); **cuota** [ˈkwota] (KWO'-TAH). (But note the exceptions under **gu** and **qu** below.)
- au** The Spanish **au** is pronounced “ow” [au]. Example: **autobus** [autoˈbus] (OW-TOE-BOUS').
- eu** The Spanish **eu** is pronounced by running “eh” [ɛ] and “oo” [u] together rapidly. Example: **deuda** [deˈuda] (DEH-OO'-DAH).

The Spanish Consonants

- b** At the beginning of a word or after **m**, like the English *b*: **bueno** [ˈbweno] (BWAY'-NO); **nombre** [ˈnombre] (NOM'-BRAY). In other positions it is more like the English *v*, although it is produced with both lips instead of the upper teeth and lower lip. The IPA symbol for this sound is [β]. Example: **alabar** [alaˈβar] (AH-LAH-BAHR'). (Note: There is no way of indicating this sound with conventional type, and the **B** is here used in the wire service example to avoid confusion.)
- c** The Spanish **c** has two values. (1) Before **e** or **i** it is soft. The Castilian speech — fairly standard through most of Spain — pronounces this as [θ] (*th* as in *thin*.) In Southern Spain, and in Spanish America it is pronounced *s* as in *say*. The announcer should base his choice upon the origin of the person or title, whether from Spain or Spanish America, unless a large Spanish-speaking audience in his area would consider the Castilian pronunciation affected. Examples: **ciudad** [sjuˈdad] (SYOU-DAH'D'), or [θjuˈdad] (THYOU-DAH'D'). (2) In all other positions, the **c** is pronounced “k” as in *car*. Examples: **cura** [ˈkura] (KOO'-RAH); **acto** [ˈakto] (AHK'-TOH). When the sound of **k** is desired preceding an **e** or an **i**, it is given the spelling **qu** (see below).

- cc** The first **c** is, by definition, hard, and since **cc** appears only before **e** or **i**, the second **c** is soft. Example: **acceso** [ak'seso] (AHK-SAY'-SOH), or in Castilian Spanish [ak'θeso] (AHK-THAY'-SO).
- ch** The Spanish **ch** is pronounced *ch* [tʃ] as in *church*. Example: **muchacha** [mu'tʃatʃa] (MOO-CHA'-CHA).
- d** At the beginning of a word, or after **n** or **l**, the Spanish **d** is much like the English *d*: **dios** [djos] (DYOS); **caldo** ['kaldo] (KAHL'-DO). In other positions it is more like a weak voiced *th* [ð] as in the English word *weather*. It is made by extending the tongue a short distance beyond the front teeth, and thus weakening the sound. Example: **padre** ['paðre] (PAH'-THRAY). (Note: Since this sound is still more of a [d] than a [ð], the [d] will be used in this chapter.)
- f** The Spanish **f** is pronounced as the English *f*. Example: **flores** ['flores] (FLO'RAYS).
- g** The **g** has two values. (1) Before **e** or **i**, the **g** is pronounced much like the German *ch* [x] as in *ach*, or the Scottish *ch* as in *loch*. It is a guttural sound, with tightening and some rasp in the rear of the mouth, but with no vibration of the vocal folds. Examples: **general** [xene'ral] (KHAY-NAY-RAHL'); **gente** ['xente] (KHAYN'-TAY). (2) In all other positions, the **g** is hard, as in *gag*. Examples: **gala** ['gala] (GAH'-LAH); **largo** ['largo] (LAHR'-GO). (Note: Since the sound [x] does not occur in English, the wire services have difficulty transcribing it. Sometimes they use **CH** and sometimes **KH**. When **CH** is used, there is no way of knowing whether [x] or [tʃ] is intended. We shall transcribe it as **KH** in this chapter, but the student should be alert to the fact that there are frequent inconsistencies in the transcription of this sound when he comes to the wire-service drill material in Part Two.)
- gu** When the sound of a hard **g** occurs before **e** or **i**, it is written **gu**. In this convention the **u** is merely a marker, and has no sound of its own. Example: **guía** ['gĩa] (GHEE'-AH).
- gü** The two dots over a **ü**, when it is between **g** and **e** or **i** (**güe**, **güi**), indicate that the **ü** is a part of a diphthong, and the **ü** then becomes a "w" sound. Example: **agüero** [a'gwero] (AH-GWAY'-RO).
- h** Except in the combination **ch** (see above), **h** is a superfluous letter — the only one in the Spanish language. Examples: **habas** ['aβas] (AH'-BAHS); **adhesivo** [ade'siβo] (AHD-AY-SEE'-VO).
- j** Exactly the same as the first pronunciation of the Spanish **g** given above. Example: **junta** ['xunta] (KHOON'-TAH).
- l** Very similar to the English *l*, although the Spanish keep the rear of the tongue flat. Example: **labios** ['laβjos] (LAH'-BYOS).
- ll** In Castilian Spanish, **ll** is pronounced much like the *lli* [lj] in *million*. However, in most parts of Spanish America, **ll** is pronounced like the *y* [j] in *yes*. Example: **calle** ['kalje] (KAH'-LYAY) or ['kaje] (KAH'-YAY).
- m** Like the English *m*. Example: **cambio** ['kamβjo] (KAHM'-BYO).
- n** There are three pronunciations for the letter **n**. (1) Before **ca**, **co**, **cu**, **qui**, **que** (that is to say, before any "k" sound), and before **g** or **j**, it is pro-

- nounced *ny* [ŋ] as in *sing*: **tango** ['taŋgo] (TAHNG'-GO). (2) Before **f**, **v**, **p**, or **b**, it is pronounced like the English *m*: **confiado** [kom'fjado] (KOM-FYAH'-DO). (3) In all other instances it is pronounced like the English *n*: **manajo** [man'oxo] (MAH-NO'-KHO).
- nn** Very rare. Both *n*'s are sounded. Example: **perenne** [pe'rene] (PAY-RAYN'-NAY).
- ñ** The Spanish **ñ** is pronounced *ny* [ɲ] as in *canyon*. Example: **señor** [se'ɲor] (SAY-NYOR').
- p** Like the English *p*. Example: **padre** ['padre] (PAH'-DRAY).
- qu** Like the hard **c**, with the **u** never sounded. This occurs only before **e** or **i**. Examples: **qué** [ke] (KAY); **aquí** [a'ki] (AH-KEE').
- r** The Spanish **r** has two values, neither of which is like the English. (1) At the beginning of a word, or after **l**, **n**, or **s**, the tongue is trilled against the roof of the mouth. Examples: **rico** ['riko] (RREE'-KO); **honrado** [on'rado] (OWN-RRAH'-DO). (2) In other positions it is a single flip of the tongue against the roof of the mouth. Example: **caro** ['karo] (KAH'-RO).
- rr** The **rr** is used to indicate that the full trill is to be employed in those instances where the rule would call for a single flip of the tongue were the single **r** used.
- s** There are two pronunciations of this letter: (1) Before **b**, **d**, **g**, **l**, **m**, **n**, **r**, and **v**, it is pronounced like the English *z*. Example: **mismo** ['mizmo] (MEEZ'-MO). (2) In other instances it is pronounced as the English *s* in *sea*. Example: **cosa** ['kosa] (KOH'-SAH).
- sc** In both Castilian and non-Castilian, **s** plus the hard **c** ([s] plus [k]) are always pronounced separately. Example: **disco** ['disko] (DEES'-KO). In non-Castilian, **s** plus soft **c**, being identical sounds, are merged. Example: **discernir** [diser'nir] (DEE-SER-NEAR'). In Castilian, **s** plus the soft **c** (which is actually [θ]) are pronounced separately. Example: **discernir** [disθer'nir] (DEES-THER-NEAR').
- t** Much like the English *t*. Example: **trato** ['trato] (TRAH'-TOE).
- v** The same as the Spanish **b**, with the same positional varieties (see above under **b**).
- x** Normally like the English *x* [ks] in the word *vez*. Example: **próximo** ['proksimo] (PROCK'-SEE-MO). Before a consonant, the Castilian pronunciation is like the Spanish **s**: **expreso** [es'preso] (ESS-PRAY'-SOH). The words for *Mexico* and *Mexican* are pronounced with the **j** [x] sound: **México** ['mexiko] (MEH'-KHEE-KO).
- y** Much like the English *y* in *year*. Example: **yerba** ['jerba] (YEHR'-BAH). In certain instances, instead of representing a consonant, the letter **y** substitutes for the vowel **i**: (1) as the second element of a diphthong at the end of a word, e.g., **rey** [re] (RAY); (2) initial in a few proper names, e.g., **Ybarra** [i'bara] (EE-BAH'-RAH); (3) as the word for *and*, e.g., **pan y vino** [pani'vino] (PAHN-EE-VEE'NO).
- z** The letter **z** follows the same rules as the soft **c**, above. Examples: (Castilian) **jerez** [xe'reθ] (KHAY-RAYTH'); (Spanish-American) **jerez** [xe'res] (KHAY-RAYSS').

Practice Spanish pronunciation on the following words and names:

Toledo	Segovia	Albéniz	Cabezón
Guernica	García	Manuel de Falla	Danzas españolas
Falange	Ramírez	Granados	Pepita Jiménez
Cuernavaca	San Sebastián	Sarasate y Navascues	Oviedo

ITALIAN PRONUNCIATION

Italian, like Spanish, has a phonetically strict writing system. Although it is not quite as thoroughgoing as Spanish spelling, which tells you everything about the pronunciation of a word, it is a thoroughly businesslike system. Italian conventional spelling does not consistently mark stress, and in the unmarked words certain vowel qualities are likewise undifferentiated. Aside from this, Italian presents few difficulties to the student.

Stress

Italian words have one strong-stressed syllable, while the other syllables are completely unstressed. Unlike English, there are no half-stresses. The relatively small number of words which are stressed on the last syllable are always marked with an accent over that vowel, e.g., *sarà* [sa'ra] (SAH-RAH'). Most Italian words are stressed on the penultimate syllable, e.g., *infinito* [infin'ito] (EEN-FEE-NEE'-TOE). Many words are stressed on the antepenultimate syllable, e.g., *medico* ['mediko] (MAY'-DEE-KOE). A few Italian printing houses mark such words with a grave accent mark over the vowel in the syllable to be stressed, but this is not the general rule. To aid the student in the use of the examples in this chapter, an accent mark will be employed when the stress falls on some syllable other than the penultimate. (The grave accent will also be used to indicate an open e [ɛ] or an open o [ɔ], but this would cause no confusion, since syllables containing open e and open o are always stressed in Italian.)

The Italian Vowels

Italian has seven basic vowel sounds, but uses only the five letters **a**, **e**, **i**, **o**, and **u** to represent them. Stressed or unstressed, each keeps its distinctive quality, though stressed vowels tend to be lengthened before single consonants, e.g., the first vowel of *casa* is longer than that of *cassa*.

- a** The vowel **a** is always pronounced [a], as in *father*. Examples: *là* [la] (LAH); *pasta* ['pasta] (PAH'-STA).
- e** The Italian **e** varies from the pronunciation "ay" [e] to "eh" [ɛ]. Although there are ways of determining the "correct" pronunciation in each instance, the rules are quite complex, and need be of no concern here. Most Northern and Southern Italians, including the best educated, have just one **e**, which may vary somewhat according to the consonants which precede or follow it. This pronunciation is understood and accepted everywhere. Where accent marks are given, the acutely accented *é* tells you that the pronunciation is [e], while the grave accent, *è*, tells you that the

- pronunciation is [ɛ]. Examples: **débole** ['debole] (DAY'-BOW-LAY); **prèsto** ['presto] (PREH'-STOE).
- i** Much like the English *i* in *machine*. Example: **pipa** ['pipa] (PEE'-PAH).
 - o** Speakers who distinguish between two **e** sounds also distinguish two qualities of **o**, namely, a close **o** [o], as in *go*, and an open **o** [ɔ], as in *bought*. Dictionaries sometimes indicate the close **o** by the use of the acute accent, **ó**, e.g., **pólvere** ['polvere] (POHL'-VAY-RAY), and of the open **o** by the use of the grave accent, e.g., **còsta** ['kosta] (KAW'-STAH). As with the open and close **e**, the difference between the two varieties of **o** is minor, and most of those speakers who use only one "e" sound likewise use only one "o" sound.
 - u** Much like the *u* in *rule*. Examples: **luna** ['luna] (LOO'-NAH); **futuro** [fu'turo] (FOO-TOO'-ROH).

The Italian Diphthongs

The Italian vowels **a**, **e**, **i**, **o**, and **u** form many different combinations to produce the diphthongs. Although they may seem somewhat complex at first glance, actually they are quite easily mastered.

- ia** The **ia** diphthong, except when it follows **c** or **g**, finds the **i** becoming a "y" sound [j], and the **a** retaining its regular pronunciation. Example: **piano** ['pjano] (PYAH'-NOH). When the **ia** follows **c**, the **i** merely serves as a silent marker to indicate that the **c** is soft ([tʃ] like the *ch* in *chair*). Example: **Ciano** ['tʃano] (TCHAH'-NOH). When the **ia** follows **g**, the **i** merely serves as a silent marker to indicate that the **g** is soft ([dʒ] like the *g* in *gem*). Example: **Gianinni** [dʒa'nini] (DGAH'-NEE'-NEE).
- ie** The **ie** diphthong, except for the few instances in which it follows **c** or **g**, finds the **i** becoming the "y" sound [j] and the **e** retaining its regular pronunciation. Examples: **pieno** ['pjeno] (PYAY'-NOH); **cielo** ['tʃelo] (TCHEH'-LOH). Like the **ia** diphthong, the **ie** following **c** or **g** serves to indicate that the soft pronunciation is to be used, and the **i** has no other function.
- io** The **io** diphthong, except where it follows **c** or **g**, finds the **i** becoming a "y" sound [j], and the **o** retaining its regular pronunciation. After **c** or **g**, the **i** serves only as a silent marker to indicate that the soft pronunciation is to be used. Examples: **Mario** ['marjo] (MAH'-RYO); **bacio** ['batʃo] (BAH'-TCHOH); **Giorgio** ['dʒɔrdʒo] (DGAWR'-DGOH).
- iu** The **iu** diphthong, except where it follows **c** or **g**, finds the **i** becoming a "y" sound [j], and the **u** retaining its regular pronunciation. Following **c** or **g**, the **i** serves as a silent marker to indicate that the preceding sound is soft. Examples: **iuta** ['juta] (YOU'-TAH); **acciuga** [a'tʃuga] (AHTCH-CHEW'-GAH); **giù** [dʒu] (DGOO).
- ai, oi, and ui** These diphthongs are merely the glide from **a**, **o**, and **u** to the "ee" sound. Examples: **mai** [mai] (MY); **pòi** [pɔi] (POY); **guida** ['gwida] (GWEE'-DAH).
- ua, ue, and uo** These diphthongs all find the **u** becoming *w* (as in *will*), and the **a**, the **e**, and the **o** each retaining its permanent sound. Examples: **guàio**

['gwajo] (GWAH'-YOH); **sângue** ['saŋgwe] (SAHNG'-GWAY); **cuðre** ['kwøre] (KWAU'-RAY).

au The **au** diphthong is pronounced [au] as in *how*. Example: **Làura** ['laura] (LAU'-RAH).

The Italian Consonants

An all-important feature of Italian pronunciation is the occurrence of both "single" (or short) and "double" (or long) consonants. In Italian, a written double consonant (**cc**, **rr**, **zz**, etc.) always means a spoken double consonant. The nearest thing in English to the Italian double consonant is the effect produced in such two-word expressions as "ought to," "guess so," or "sick cat." These have their counterparts in the Italian words **òtto**, **nesso**, and **seccare**. Note that this is not really a doubling of the sound, so much as it is a prolonging of it. Before a double consonant (as in **canne**), a stressed vowel is perceptibly shorter than before a single consonant (as in **cane**). In the discussion of the Italian consonants which follows, several Italian words will be listed without phonetic spellings, to afford practice in this all-important feature of Italian pronunciation.

- b** Like the English *b*. **barba**, **bianco**, **buòno**, **bambino**, **babbo**, **sàbbia**, **labbra**.
- c** The **c** has two values: (1) before **e** or **i**, it is "soft," like the *ch* [tʃ] in *church*. Examples: **cena**, **cènto**, **fàcile**, **Lècce**, **spicci**, **accènto**. When the sound of the soft **c** [tʃ] occurs before **a**, **o**, or **u**, it is written **ci** (ciò), and the **i** is merely a silent marker with no sound of its own. Example: **bacio** ['batʃo] (BAH'-TCHOH). (2) In all other positions, the **c** is "hard," which is like the *c* in *call* [k]. Examples: **caldo**, **cura**, **clèro**, **bocca**, **sacco**, **piccolo**.
- ch** The *ch* occurs only before **e** or **i**, where it represents the hard **c** [k]. Examples: **che** [ke] (KAY); **vecchio** ['vekʃio] (VEHK'-KYOH).
- d** Much like the English *d*. Examples: **dardo**, **duòmo**, **càndido**, **freddo**, **rèddito**, **iddio**.
- f** Like the English *f*. Examples: **faccia**, **fiato**, **fiume**, **gufo**, **bèffa**, **ràffio**, **soffiare**.
- g** The **g** has two values: (1) before **e** or **i**, it is "soft," like the *g* in *gem* [dʒ]. Examples: **gènte**, **giro**, **pàgina**, **legge**, **viaggi**, **suggèllo**. When the sound of the soft **g** [dʒ] occurs before **a**, **o**, or **u**, it is written **gi** (già), and the **i** serves only as a silent marker with no value of its own. Example: **Giovanni** [dʒo'vani] (DGOH-VAHN'-NEE). (2) In all other positions, except as described below, the **g** is "hard," like the *g* in *good* [g]. Examples: **gamba**, **góndola**, **guèrra**, **lèggo**, **agganciare**.
- gh** Occurs only before **e** or **i**, where it represents the "hard" *g* [g]. Example: **ghiaccio** ['gjatʃio] (GYAHTCH'-OH).
- gli** The Italian **gli** is like the English *lli* in *million*. When another vowel follows, as it usually does — in the next word in the case of the definite article **gli** ("the") — the **i** is a silent marker, and represents no sound of its own. Inside a word, the consonant sound is always double. Remember, in pronouncing **gli**, the **g** has no value whatsoever, and when followed by another vowel, the **i** has no value. The entire sound, then, be-

- comes [l] plus [j]. Examples: **figlio** ['fil:jo] (FEE'-LYOH); **paglia** ['pal:ja] (PAH'-LYAH); **pagliacci** [pa'ljatʃi] (PAH-LYAHCH'-CHEE); **gli altri** ['jaltri] (Y AHL'-TREE).
- gn** Like the English *ny* [ɲ] in *canyon* (Spanish ñ). Inside a word the sound is always double. Examples: **signore** [si'ɲ:ore] (SEEN-NYO'-RAY); **giugno** ['dʒuɲo] (JOON'-NYOH).
- h** Except in the combinations **ch** and **gh** (see above), **h** is the only letter in Italian which is superfluous in a word. In native words it occurs only at the beginning of four related forms of the verb **avere** ("have"). The word **hanno**, then, is pronounced exactly as the word **anno**, i.e., ['anno] (AHN'-NO).
- j** The letter **j** is not regularly used in Italian, except as a substitute for the letter **i** in proper names (e.g., **Jàcopo** for **Iàcopo**), or in a final position as a substitute for **ii** in plurals, e.g., **studj** for **studii**.
- l** Can be pronounced as the English *l*, though the Italians pronounce it with the tongue flat and unraised in the back of the mouth. Examples: **lavoro**, **lièto**, **Itàlia**, **giallo**, **bèlla**, **nulla**.
- m** Like the English *m*. Examples: **mièle**, **mùsica**, **fame**, **mamma**, **gèmma**, **fiammiferi**.
- n** Like the English *n*, including [ɲ] (*ng* as in *thing*) where it precedes hard **c** or hard **g**. Examples: **nòno** ['nɔno] (NAW'-NOH); **bianco** ['bjanko] (BYANG'-KOH); **inglese** [ɪŋ'gleze] (ING-GLAYZ'-AY).
- p** Much like the English *p*. Examples: **papa**, **prète**, **capo**, **dóppio**, **zuppa**, **appòggio**.
- q** The same as the hard **c**, and always followed by **u** which is always sounded [w] as part of a diphthong. Examples: **quadro**, **quindi**, **dunque**, **quèrcia**. When doubled, it appears as **cq**: **acqua**, **nacque**, **acquistare**.
- r** Where single **r** appears, it is manufactured with a single flip of the tongue tip against the roof of the mouth. Where the double **r** appears, it is a trill of the tongue tip, as with the Spanish **rr**. Examples: **Roma**, **rumore**, **dramma**, **carro**, **burro**, **orrore**.
- s** In most positions, the Italian **s** is pronounced like the *s* in *sea*. Examples: **sole** ['sole] (SO'-LAY); **sfida** ['sfida] (SFEE'-DAH); **rosso** ['rosio] (ROHS'-SOH). Before any of the voiced consonants, **b**, **d**, **g**, **l**, **m**, **n**, **r**, or **v**, the **s** is pronounced like the *z* in *zoo*. Examples: **sbaglio** ['zbal:jo] (ZBAH'-LYOH); **disdegno** [di'zdeɲo] (DEE-ZDAY'-NYOH); **slancio** ['zlantʃo] (ZLAN'-CHOH). Single **s** between vowels is pronounced either [s] or [z], with [s] generally preferred in Tuscany, and [z] preferred elsewhere. Examples: **casa**, **francese**, **còsa**.
- sc** Before **e** or **i**, **sc** is pronounced [ʃ] like the *sh* in *shoe*. Inside a word, it is pronounced double. Examples: **scelto** [ʃelto] (SHAYL'-TOH); **pesce** ['peʃ:e] (PAYSH'-SHAY). When this sound occurs before an **a**, **o**, or **u**, it appears as **sci**. In this convention, the **i** is merely a silent marker, and is not pronounced. Examples: **sciame** [ʃame] (SHAH'-MAY); **asciutto** [a'ʃ:ut:io] (ASH-SHOOT'-TOH). The spelling **scie** is the same as **sce**. In all other positions, **sc** is pronounced like the *sk* in *ski*. Examples: **scale** ['skale] (SKAH'-LAY); **tasca** ['taska] (TAH'-SKAH).

- sch** The **sch** occurs only before **e** and **i** where it represents **s** as in *say* plus hard **c** as in *come*. Example: **schiaivo** ['skjavo] (SKYAH'-VOH).
- t** Much like the English **t**. Examples: **tèsta**; **tòrto**; **triste**; **gatto**; **sètte**; **prosciutto**.
- v** Like the English **v**. Examples: **vivo**; **Verona**; **vuòto**; **bevve**; **ònvio**; **avviso**.
- z** The Italian **z** is ambiguous, representing both [ts] like the **ts** in the word *cats* and [dz] like the **ds** in the word *beds*. In an initial position, there is no firm rule for its pronunciation: e.g., **zèlo** ['dzelo] (DZEH'-LOH); **zio** ['tsio] (TSEE'-OH). Internally, [ts] is general after **r** and **l**: **fòrza** ['fortsa] (FAWR'-TSAH). A single **z** between vowels is [ts]: **-azione** [a'tsjone] (AH-TSYOH'-NAY).

Practice Italian pronunciation on the following words and names:

Arcangelo Corèlli	Il Barbiere di Siviglia
Giovanni Pierluigi Palestrina	La Cenerentola
Ottorino Respighi	L'Italiana in Algeri
Gioacchino Rossini	Tosca
Doménico Scarlatti	Chi vuole innamorarsi
Giuseppe Tartini	Il Matrimonio Segreto
- Beniamino Gigli	Le Nozze di Figaro
Dusolina Giannini	La Finta Giardiniera
Franco Ghione	Così fan Tutte
Giàcomo Puccini	La Gioconda

FRENCH PRONUNCIATION

French, like English, uses complicated spelling conventions which include numerous superfluous letters, sequences of letters representing single sounds, several ways of writing one sound, or the use of one letter to represent several sounds. But on the whole, French spelling is more systematic than English and, with practice, one can learn to read written French with an acceptable pronunciation.

Stress

French words, as well as entire phrases and sentences, have about equal accent on each syllable up to the last one, which is a little more heavily stressed. In the name of the French composer, **Debussy** [dəbysi] (DUH-BIH-SEE), the syllable **-sy** gets a slight extra stress if you pause or stop after it, but not if you don't. In the sentence **Debussy est bien connu** ("Debussy is well known"), only the final sound of the phrase gets that extra bit of stress: [dəbysi e bjē kō'ny] (DUH-BIH-SEE-EH-BYEH-KAW-NIH').

The French Oral Vowels

French has three classes of vowel sounds: twelve oral vowels, four nasal vowels, and three semivowels. Because a single speech sound in French may have as

many as six different spellings, the vowels, nasal vowels, and semivowels will be grouped by sound, rather than by a purely alphabetical arrangement.

IPA	Description of Sound	French Spelling	Examples
[a]	Between <i>a</i> in <i>father</i> and <i>a</i> in <i>bat</i>	a	patte [pat] (PAHT)
		à	déjà [deʒa] (DAYZHAAH)
[ɑ]	Like the <i>a</i> in <i>father</i>	a	phase [faz] (FAHZ)
		â	pâte [pat] (PAHT)
[e]	Like the <i>e</i> in <i>they</i> , but without the final glide	e	parlez [parle] (PAR-LAY)
		é	été [ete] (AY-TAY)
		ai	gai [ge] (GAY)
[ɛ]	Like the <i>e</i> in <i>met</i>	e	mettre [metʁ] (MET-RUH)
		ê	bête [bet] (BET)
		è	frère [frɛʁ] (FREHR)
		ei	neige [neʒ] (NEHZH)
		ai	frais [frɛ] (FRESH)
		aî	maître [metʁ] (MET-RUH)
[i]	Like the <i>i</i> in <i>machine</i>	i	ici [isi] (EE-SEE)
		î	île [il] (EEL)
		y	mystère [mister] (MEES-TAIR)
[o]	Like the <i>o</i> in <i>hoe</i> , except that the final glide toward an “oo” sound is omitted	o	chose [ʒoz] (SHOZ)
		ô	hôtel [otel] (O-TEL)
		au	haute [ot] (OAT)
		eau	beauté [bote] (BO-TAY)
[ɔ]	Like the <i>ou</i> in <i>bought</i> , but shorter	o	école [ekɔl] (AY-KAWL)
		au	Paul [pɔl] (PAUL)
[u]	Much like the <i>u</i> in <i>rule</i>	ou	vous [vu] (VOO)
		où	où [u] (OO)
		ou	coûter [kute] (KOO-TAY)
[y]	Pronounced with the tongue as for [i], but with the lips rounded as for [u]	u	lune [lyn] (LIHN)
		û	flûte [flyt] (FLIHT)
[ø]	Pronounced with the tongue as for [e] (“ay”), but with the lips rounded as for [o] (“oh”)	eu	feu [fø] (*)
		œu	vœux [vø] (*)
[œ]	Pronounced with the tongue as for [ɛ] (“eh”), but with the lips rounded as for [ɔ] (“aw”)	eu	seul [sœl] (*)
		œu	sœur [sœʁ] (*)
[ə]	This is the schwa vowel, a simple “uh” sound, like the sound of <i>a</i> in <i>about</i> . It occurs mainly in pre-final syllables.	e	semaine (səmen) (SUH-MEN)
			neveu [nəvø] (*)

* There is no way of approximating these sounds with conventional wire service phonetics.

The [ə], or “uh” sound, occurs also in nine common little words consisting solely of a consonant plus this vowel, namely **ce, de, je, le, me, ne, que, se,** and **te**, most of which are always pre-final in a phrase, e.g., **je sais** [ʒəse] (ZHUH-SAY); **le roi** [lərwɑ] (LUH-RWAH).

At the end of many words an extra **e** is written after one or another of the above vowels. This is the so-called “mute **e**,” and has no effect on the pronunciation. Examples: **épée** [epe] (AY-PAY); **craie** [kre] (KREH).

From the above it may be seen that certain spellings fail to distinguish between pairs of vowel sounds: **a** represents both [a] and [ɑ]; **e** and **ai** represent both [e] and [ɛ]; **o** and **au** represent both [o] and [ɔ]; **eu** and **oEU** represent both [ø] and [œ]. Following consonants often give clues: e.g., before **r** in the same syllable we always have [ɛ, ɔ, œ] and never [e, o, ø], but there are no sure rules. Fortunately it does not matter too much, because the distinctions between two members of a given pair are rarely important, and many educated speakers of French do not observe all of them.

The French Nasal Vowels

In pronouncing the nasalized vowels, which have no counterpart in English, the breath passes through the mouth and nose simultaneously, giving a quality sharply and importantly distinct from that of the oral vowels. There is no way of signifying these sounds with wire service phonetics, and for this reason, pronunciation of those words using nasalized vowels will be transcribed only into the symbols of the IPA.

The nasalized vowels are, in essence, the sounds which result in certain cases where an [ɑ], [ɛ], [ɔ], or a [œ] precedes an **m** or an **n**. In these constructions, the **m** or **n** serves only to indicate that the preceding vowel sound is nasalized, and is not pronounced as an entity.

<i>IPA Symbol</i>		<i>Before an M</i>	<i>Before an N</i>
[ã]	Nasalized [ɑ]	am chambre [ʃãbr]	an avant [avã]
		em champagne [ʃãpaŋ]	en français [frãse]
		em temple [tãpl]	en entente [ãtãt]
		em semblable [sãblabl]	en pensée [pãse]
[ɛ̃]	Nasalized [ɛ]	im simple [sɛ̃pl]	in cinq [sɛ̃k]
		ym symphonie [sɛ̃fɔni]	yn syntaxe [sɛ̃taks]
		aim faim [fɛ̃]	ain bain [bɛ̃]
		eim Rheims [rɛ̃s]	ein peintre [pɛ̃tr]
[ɔ̃]	Nasalized [ɔ]	om sombre [sɔ̃br]	on pont [pɔ̃]
		om rompu [rɔ̃py]	on bonbon [bɔ̃bɔ̃]
[œ̃]	Nasalized [œ]	um humble [œ̃bl]	un lundi [lœ̃di]

It should be noted that the Kenyon and Knott *Pronouncing Dictionary of American English* substitutes the symbol [æ̃] for [ɛ̃], and the symbol [ỗ] for [ɔ̃], above. However, most French dictionaries follow the practice given above, and so for practical purposes it is used here. The student should be aware, however, that

the nasalized [ɛ̃] is actually closer in sound to a nasalized [æ̃], and that the nasalized [ɔ̃] is actually closer to a nasalized [õ].

The French Semivowels

Certain combinations of French vowels or of vowels and consonants combine to form new sounds as follows:

IPA Symbol	Description of Sound	French Spelling	Examples
[j]	Before the vowel, like English <i>y</i> in <i>yet</i>	i	hier [jɛr] (YEHR) Pierrot [pjɛrɔ] (PYEH-ROH)
		ï	païen [pajɛ̃] (*) aïeux [ajø̃] (*)
After the vowel, like <i>y</i> in <i>boy</i>		y	payer [pɛje] (PEH-YAY) yeux [jø̃] (*)
		il	travail [travaj] (TRAH-VAHYUH) soleil [sɔləj] (SAW-LEHYUH) œil [œj] (*)
		ill	Marseille [marsɛj] (MAR-SEHYUH) faillite [fajit] (FAH-YEET) bouillon [bujɔ̃] (*)
		il	file [fij] (FEE-YUH) sillon [sijɔ̃] (*)

The writing *ill* is ambiguous, since it represents either the diphthong [ij], as in the last two examples, or the sequence *il*, as in **mille** [mil] (MEEL) or **village** [vilaʒ] (VEE-LAZH).

In the diphthong [jɛ̃], the nasal vowel is written *en* by exception: **ancien** [ɑ̃sjɛ̃]; **rien** [rjɛ̃].

[w]	Like the English <i>w</i> in <i>win</i> .	ou	oui [wi] (WEE) ouest [wɛst] (WEST) avouer [avwe] (AH-VWAY)
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The diphthong [wa] is written *oi*, as in **loi** [lwa] (LWAH). When it is followed by another diphthong beginning with [j], the letter *y* is used between: **foyer** [fwaje] (FWAH-YAY); **joyeux** [ʒwajø̃]. The diphthong [wɛ̃] is written *oin*, as in **point** [pwɛ̃], **joindre** [ʒwɛ̃dʁ].

[ʷ]	Pronounced with the tongue as for [j], but with the lips rounded as for [w]; occurs mainly before the letter <i>i</i> .	u	suisse [sʷis] (*) nuit [nʷi] (*) cuir [kʷir] (*)
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* There is no way of approximating these sounds with conventional wire service phonetics.

The French Consonants

The French consonants, with a few exceptions, do not represent as many different sounds as do the vowels; for this reason, they will be arranged alphabetically.

The French letters **b**, **d**, **f**, **m**, **n**, **p**, **t**, **v**, and **z** represent one sound each, and are pronounced much the same as in English. Except as treated separately below, doubled consonant letters (**nn**, **rr**, **tt**, etc.) have the same values as the corresponding singles.

- c** Before **e**, **i**, **y**, or with the cedilla (ç) before any vowel, "soft" like the English *c* in *city* [s]. Examples: **cent** [sā] (*); **grâce** [gras] (GRAHSS); **cité** [site] (SEE-TAY); **précis** [presi] (PRAY-SEE); **ça** [sa] (SAH); **reçu** [rasy] (RUH-SIH). Before **a**, **o**, **u**, or a consonant, or in a final position, and when it is without the cedilla, "hard" like the English *c* in *cat* [k]. Examples: **calme** [kalm] (KAHLM); **encore** [ākr] (*); **cri** [kri] (KREE); **siècle** [sjekl] (SYEH-KLUH); **sec** [sek] (SECK). Double **cc** represents [ks] or simply [k], depending on the following letter; thus **accident** [aksidā], but **accord** [akɔr] (A-KAWR).
- ch** Usually like the English *sh* in *shoe* [ʃ]. Examples: **chapeau** [ʃapo] (SHAH-POH); **Chopin** [ʃɔpē] (*); **riche** [riʃ] (REESH); **marché** [marʃe] (MAR-SHAY). In a few newer words of Greek derivation, the **ch** stands for a hard "c": **psychologie** [psikolɔzi] (PSEE-KAW-LAW-ZHEE).
- g** Before **e**, **i**, or **y**, it is "soft," like the English *z* in *azure* [ʒ]. Examples: **geste** [ʒest] (ZHEST); **mirage** [miraʒ] (MEE-RAZH); **agir** [aʒir] (AH-ZHEER). The combination **ge**, with the mute **e**, is used to represent soft "g" before **a** or **o**. Example: **bourgeois** [burʒwa] (BOOR-ZHWAH). Before other vowels or consonants (other than **n**), the **g** is hard like the English *g* in *gag* [g]. Examples: **garçon** [garsɔ̃] (*); **goût** [gu] (GOO); **règle** [regl] (REG-LUH). The combination **gu**, with the mute **u**, is used to represent a hard "g" before **e**, **i**, or **y**. Example: **vogue** [vɔg] (VAWG).
- gn** Much like the English *ny* in *canyon* [ɲ]. Note that this represents a different sound from the similar symbol [ŋ]. Examples: **Mignon** [miɲɔ̃] (*); **Charlemagne** [ʃarləmaɲ] (SHAR-LUH-MAH-NYUH).
- h** Except in **ch** and **ph**, this letter represents no sound at all. Examples: **histoire** [istwar] (EES-TWAHR); **honnête** [ɔnet] (AW-NET). Between two vowels, however, the **h** serves to indicate that these form separate syllables rather than a diphthong. Example: **envahir** [āvair] (three syllables, the nasalized "ah," followed by "vah," and completed with "eer.")
- j** Like the English *z* in *azure* [ʒ]; the same as the French soft **g**. Examples: **Jardin** [ʒardē] (*); **Lejeune** [ləʒœn] (*).
- l** Can be pronounced like the English *l*, although the French pronounce it with the tongue flat and not raised at the back. Examples: **lache** [laʃ] (LAHSH); **ville** [vil] (VEEL — one syllable). At the end of a word, where the **l** is pronounced separately, the French make the **l** voiceless. The IPA symbol for this is [l̥]. Example: **débâcle** [de'ba:k̥l] (DAY-BAHK'-LUH).
- ph** The same as **f**. Example: **philosophie** [filɔzɔfi] (FEE-LAW-ZAW-FEE).
- q** Like the English *k*. It is normally followed by a **u**, which is always mute.

Examples: **quatre** [katʁ] (KAH-TRUH); **cinq** [sɛ̃k] (*). The **q** is doubled by writing **cq**, e.g., **acquitter** [akite] (AH-KEE-TAY).

- r** Not like the English *r*. It is pronounced by most speakers as a guttural sound, with tightening and vibration in the region of the uvula. Examples: **rose** [roz] (ROSE); **terre** [tɛr] (TEHR). The French **r**, when final after a voiceless consonant, is frequently spoken with a voiceless sound which is scarcely audible. The IPA indicates this sound with the symbol [r̥]. The closest approximation of it in wire service phonetics would be as "RUH," with the "UH" representing a very de-emphasized "uh" sound. Example: **Joffre** [ʒɔfr̥] (ZHAW-FRUH).
- s** Between vowels like the English *z* in *crazy* [z]. Examples: **désir** [dezir] (DAY-ZEER); **raison** [ʁɛzɔ̃] (z); **Thérèse** [tɛrɛz] (TAY-REHZ). Single **s** in other positions, and double **s** always, are like the English *s* in *sea* [s]. Examples: **Seine** [sɛn] (SEN); **message** [mesaʒ] (MEH-SAZH).
- sc** Before **e**, **i**, and **y**, it is soft, like the English *sc* in *science*. Example: **descendre** [desɑ̃dr̥] (*). Elsewhere, as [s] plus [k]. Example: **escorte** [ɛskɔrt] (ES-KAWRT).
- x** Usually like the English *x* in *extra*. Example: **expliquer** [ɛksplik] (EX-PLIE-KAY). An initial **ex-** before a vowel becomes [gz]. Example: **exercice** [ɛgzɛrsis] (EGGZ-AIR-SEES).

Remarks on Final Consonants

Generally speaking, consonants written at the ends of French words are not sounded: e.g., **trop** [tro] (TROH); **part** [par] (PAR); **voix** [vwa] (VWAH); **allez** [alɛ] (AH-LAY). An almost complete exception is **l**, e.g., **national** [nasjɔnal] (NAH-SYAW-NAHL). Often **c**, **f**, and **r** are sounded at the ends of words: e.g., **chic** [ʃik] (SHEEK); **chef** [ʃɛf] (SHEF); **cher** [ʃɛr] (SHAIR). Where the final **r** is preceded by an **e** (**er**), the **r** usually is silent, and the vowel is like the *e* in *they* [e]. Example: **papier** [papjɛ] (PAH-PYAY).

On the other hand, all of the consonant sounds are pronounced at the ends of words when they are followed by a mute **e**. Examples: **place** [plas] (PLAHS); **garage** [garaʒ] (GAH-RAZH); **rive gauche** [riv goʃ] (REEVE-GOASH). This includes **m** and **n**, which, before the final mute **e** have their regular values and do not indicate that the preceding vowel is nasal. Examples: **aime** [ɛm] (EM); **pleine** [plɛn] (PLEN). Contrast these with **faim** [fɛ̃] ("f," plus nasalized "eh"), and **plein** [plɛ̃] ("pl" plus nasalized "eh").

In all of the above cases, the addition of an **s** (often the plural sign) after a consonant plus or minus the mute **e** has no effect on the pronunciation. Thus **places** is the same as **place**, **parts** is the same as **part**, **temps** is the same as **temp**. Likewise the addition of **nt** (a plural sign in verbs) to a word ending in mute **e** does not change anything: e.g., **chantent** and **chante** both are pronounced [ʃɑ̃t] (*sh*, as in *shoe*, plus the nasalized "ah," plus a final *t*).

A final word on what the French call *liaison*, or linking. In closely knit phrases, a final **s** or **x** is carried over with the sound **z** when the next word begins with a vowel sound. Examples: **les autres** [lezotr̥] (LEH-ZOH-TRUH); **deux hommes** [døzɔm] (*).

Practice French pronunciation on the following names, words, and phrases:

Georges Bizet	Prosper Mérimée
Gabriel Fauré	Marcel Proust
Camille Saint-Saëns	L'Enfant prodigue
Vincent d'Indy	Danseuses de Delphes
Maurice Chevalier	Jardins sous la pluie
Benoit Coquelin	La Demoiselle élue
Rachel	Le Chant des oiseaux
Guy de Maupassant	Si mes vers avaient des ailes

GERMAN PRONUNCIATION

In English we are used to a spelling system which contains a great many excess letters. We have seen that French resembles English in this respect, but that Spanish and Italian do not. German, like these latter two languages, is economical in its spelling system, with every letter (or combination of letters, such as **sch**) usually representing a definite sound in the pronunciation of a word.

Stress

Most German words are accented on the first syllable: **stehen** ['ʃte:ən] (SHTAY'-EN), though not when they begin with a prefix: **verstehen** [fer'ʃte:ən] (FER-SHTAY'-EN). In compound words, the first component usually is accented: **Götterdämmerung** ['gœtər,demərʊŋ]. (This word is difficult to represent in wire service phonetics, but it would be quite close to: GU(R)'-TUH-DEMMEERUNG.) Foreign words often are accented on some syllable other than the first: **Philosophie** [fi:lɔ:zɔ:'fi] (FEE-LOW-ZOW-FEE').

The German Short Vowels

German has four classes of vowel sounds: seven short vowels, seven long vowels, three diphthongs, and one special vowel which occurs only unaccented. As with the French vowels, it is desirable to present these vowels arranged according to sound, rather than by their German spelling. Words marked (*) in the examples column cannot be transcribed into wire service phonetics.

IPA Symbol	Description of Sound	German Spelling	Examples
[a]	Like the English <i>a</i> in <i>father</i> , but much shorter	a	Gast [gast] (GAHST) fallen ['falən] (FAH'-LUN)
[ɛ]	Like English <i>e</i> in <i>bet</i>	e	Bett [bet] (BET) essen [esən] (ESS'-UN)
[ɪ]	The spelling <i>ä</i> is used for this sound when the basic form is <i>a</i> Like the English <i>i</i> in <i>hit</i>	ä i	Gäste [gestə] (GUEST'-UH) fällt [felt] (FELT) blind [blint] (BLIHNT) Winter ['vintər] (VIHN'-TUR)
[ɔ]	Like the English <i>au</i> in <i>caught</i> , but much shorter	o	Kopf [kɔpf] (KAWPFF) offen ['ɔfən] (AW'-FUN)

[œ]	Pronounced with the tongue as for “eh” [ɛ], but with the lips rounded as for “aw” [ɔ]	ö	Köpfe [ˈkœpfə] (*) öffnen [ˈœfnən] (*)
[ʊ]	Like the English <i>u</i> in <i>put</i>	u	Busch [bʊʃ] (BUSH) Mutter [mʊtər] (MUH'-TUR)
[y]	Pronounced with the tongue as for “ee” [i], but with the lips rounded as for “oo” [u]	ü	Büsche [ˈbyʃə] (*) Mütter [ˈmytər] (*)

Notice that the German spelling generally shows when an accented vowel is short by the device of writing two consonant letters or a double consonant letter after it.

The German Long Vowels

[a]	Like the English <i>a</i> in <i>father</i>	a	ja [ja:] (YAH) Grab [gra:p] (GRAHP)
[e]	Much like the English <i>e</i> in <i>they</i> , but without the final glide	ah	Kahn [ka:m] (KAHN)
	When spelled <i>ä</i> or <i>äh</i> , the pronunciation usually is still “ay” [e].	aa	Staat [ʃta:t] (SHTAHT)
[i]	Much like the English <i>i</i> in <i>machine</i>	e	geben [ge:ɪbən] (GAY'-UN)
		eh	gehen [ge:ɪən] (GAY'-UN)
		ee	See [ze:i] (ZAY)
		ä	Gräber [ˈgre:ɪbər] (GRAY'-BUR)
		äh	Kähne [ˈkæ:mə] (KAY'-NUH)
[o]	Like the English <i>ow</i> in <i>blow</i> , but without the final glide	i	Schi [ʃi:] (SHE) Lid [li:t] (LEET)
		ih	Ihn [im] (EEN)
		ie	Lieder [ˈli:dər] (LEE' DUR)
[ø]	Pronounced with the tongue as for “ay” [e], but with the lips rounded as for “oh” [o]	o	so [zo:] (ZO) oben [ˈo:bən] (O'-BUN)
[u]	Much like the English <i>u</i> in <i>rule</i>	oh	Lohn [lɔ:m] (LOAN)
		oo	Boot [bo:t] (BOAT)
		ö	Römer [ˈrø:mər] (*)
		öh	Löhne [ˈlø:mə] (*)
[y]	Pronounced with the tongue as for “ee” [i], but lips rounded as for “oo” [u]	u	du [du:] (DOO) Mut [mʊ:t] (MOOT)
		ü	Brüder [ˈbry:dər] (*)
		üh	rühmen [ˈry:mən] (*)

Notice that German spelling has four ways of showing that an accented vowel is long: (1) the vowel is at the end of a word: **ja**, **je**, **schi**, etc.; (2) the vowel is followed by only one consonant: **Grab**, **haben**, **wen**, etc.; (3) the vowel is followed by an unpronounced *h*: **Kahn**, **gehen**, **ihn**; and, (4) the vowel is written double: **Staat**, **See**, **Boot** — in which case **ie** counts as the doubled form of **i**: **Lieder**. There are relatively few words in which long vowels are not indicated in this way.

A few sample exceptions: **Papst** [pa:pst] (PAHPST); **Mond** [mo:nt] (MOANT).

The double dot of ä, ö, and ü is called "umlaut." The old-fashioned spelling for these umlaut vowels was **ae**, **oe**, and **ue**, and this still survives in a few names: **Goebbels**, **Goethe**, **Huebner**. The spelling **ae**, **oe**, and **ue** will be encountered by the announcer where the type font (as, for example, the wire service machines) has no special umlaut letters.

The German Diphthongs

IPA Symbol	Description of Sound	German Spelling	Examples
[ai]	Like the English <i>ai</i> in <i>aisle</i> .	ei	Leid [laɪt] (LIGHT) Heine ['haɪnə] (HIGH'-NUH)
		ai	Kaiser ['kaɪzər] (KUY'-ZUR)
		ey	Meyer ['maɪər] (MY'-UR)
		ay	Bayern ['baɪərn] (BUY'-URN)
[au]	Like the English <i>ou</i> in <i>house</i> .	au	Haus [haʊs] (HOUSE) Glauben ['glɔʊbən] (GLAU'-BUN)
[oi]	Like the English <i>oi</i> in <i>oil</i> .	eu	Leute ['lɔɪtə] (LOY'-TUH)
		äu	Häuser ['hɔɪzər] (HOY'-ZUR)

Notice the difference between **ie**, as in **Lied** [li:t] (LEET), and **ei**, as in **Leid** [laɪt] (LIGHT).

The Unaccented Vowel

At the end of a word, and when otherwise unaccented (as, for example, where it appears in an unaccented prefix), the German letter **e** is pronounced as the "schwa" vowel, i.e., as an unaccented "uh." The IPA symbol for this sound is [ə]. Examples: **sehe** ['ze:ə] (ZAY'-UH); **gesehen** [gə'ze:ən] (GUH-ZAY'-UN).

Slightly different from this is the pronunciation of the final **er**. In this, the **r**-sound is almost completely lost, and becomes almost a pure "uh" [ə] sound. The IPA symbol for this sound is [ər]. In the wire service phonetic transcriptions used in this section, the final **er** will be indicated by the letters **UR**, rather than **ER** while the IPA transcriptions will use [ər], to show this difference.

The German Consonants

b †* As in English, but see below.

c Like English *k*. Rare in native German words.

ch In native German words, **ch** stands for two slightly different sounds: (1) After back vowels (**a**, **o**, **u**, or **au**), it is a sound like the *ch* in Scottish *loch*, in which the breath stream is forced through a narrow opening between the back of the tongue and the soft palate. The IPA symbol for this sound is [x], and wire services transcribe it as either **CH** or **KH**. Examples: **Bach** [bax] (BAHKH); **Buch** [bu:x] (BOOKH). (2) After front sounds, including the front vowels [i], [ɪ], [e], etc., the sound is produced by forcing

* A dagger (†) refers to the section below, p. 110, entitled "Voiced and Voiceless Consonants."

the breath stream through a narrow channel between the front of the tongue and the hard palate. Many Americans make this same sound (although considerably weaker) in pronouncing the *h* of such words as *hue*, *huge*, or *human*. The IPA symbol for this sound is [ç], but, since the symbol [x] has been accepted by many authorities (including Kenyon and Knott) as being sufficient to represent both sounds, it will be so used here. Examples: **ich** [ix] (IHKH); **München** [ˈmyɪnxən] (MIHN'-KHUN); **Bräuche** [ˈbrɔɪxə] (BROY'-KHUH); **Bäche** [ˈbɛxə] (BEKH'-UH). In a few foreign words. **ch** stands for [k]: **Charakter** [kaˈraktər] (KUH-RAHKT'-TUR).

- chs** Like English *ks*: **wachsen** [ˈvaksən] (VAHK'-SUN).
- ck** As in English: **Stück** [ʃtyk] (SHTIK).
- d †** As in English, but see below.
- dt** Like English *t*: **Stadt** [ʃtat] (SHTAT).
- f** As in English: **fahl** [faɪl] (FAHL).
- g †** As in English, except as noted below, and when it appears in a final position as **ig**, where it becomes the “ch” [x] sound, as described above under the **ch** following a front vowel. Example: **hungrig** [ˈhuŋrɪx] (HOONG'-RIHKH).
- gn** Like the English *gn* in *Agnes*: **Gnade** [ˈɡnɑːdə] (GNAH'-DUH).
- h** As in English. The pronounced *h* occurs only initially in a word or at the beginning of an element in a compounded word: **Haus** [haus] (HOUSE); **Rathaus** [ˈraːt,haus] (ROT'-HOUSE). On the use of the unpronounced **h** as a mark of vowel length, see the discussion of the long vowels, above.
- j** Like English *y* in *young*: **jung** [juŋ] (YOONG).
- k** As in English.
- kn** Like the English *kn* in *acknowledge*: **Knabe** [ˈknɑːbə] (KNAH'-BUH).
- l** Can be pronounced like the English *l*, although it is spoken with the tongue flatter in the mouth.
- m** As in English.
- n** As in English.
- ng** Always like the English *ng* of *singer* (IPA [ŋ]), and *never* like the English *ng* plus *g* (IPA [ŋɡ] in *finger*). Examples: **singen** [ˈzɪŋən] (ZING'-UN); **Hunger** [ˈhuŋər] (HOONG'-UR).
- p** As in English.
- q** Occurs only in the combination **qu**, which is pronounced [kv]: **Quelle** [ˈkvɛlə] (KVELL'-UH).
- r** Pronounced with a slight trill. On final **-er**, see above under the discussion of unaccented vowels.
- s †** Like the English *z*: **so** [zoː] (ZO); **Rose** [ˈroːzə] (ROH'-ZUH); but see below under “Voiced and Voiceless Consonants.”
- ss** As in English.
- sch** Like the English *sh* in *shoe*: **schon** [ʃon] (SHOWN).
- sp** At the beginning of a word, or as part of a compound, like English *sh* plus *p*: **springen** [ˈʃprɪŋən] (SHPRING'-UN); **Zugspitze** [ˈtsuːkʃpɪtsə] (TSOOK-SHPITZ-UH). Otherwise, like the English *s* plus *p*: **Wespe** [ˈvɛspə] (VES'-PUH).
- st** At the beginning of a word, or as part of a compound, like **sh** plus **t**: **Stück**

[ʃtyk] (SHTIHK); **Bleistift** ['blai,ʃtɪft] (BLUY'-SHTIFT). Otherwise like English *st*: **Westen** ['vestən] (VEST'-UN).

t As in English.

th Always like *t*: **Thomas** ['to:mas] (TOE'-MAHS).

tz Like *tz* in *Schlitz*.

v † In German words, like the English *f*: **vier** [fir] (FEAR); in foreign words, like the English *v*: **November** [no:vembər] (NOVEMBER); but see below, "Voiced and Voiceless Consonants."

w Always like the English *v*: **Wein** [vain] (VINE).

x As in English.

z Always like the English *ts*: **zu** [tsu] (TSOO).

Voiced and Voiceless Consonants

German has five pairs of voiced-voiceless consonants — that is, consonants which are manufactured in the same way, except that the first of each pair is pronounced with some vibration of the vocal folds, while the second member of each pair is produced with the vocal folds open and not vibrating. These pairs are: **b-p**, **d-t**, **g-k**, **v-f**, **z-s**. Voiced **b**, **d**, **g**, **v**, and **z** occur chiefly before vowels. When they come to stand at the end of a word or of part of a compound, or before **s** or **t**, they are automatically replaced by the corresponding voiceless sound, although the spelling is not changed. This means that in these positions — finally, or before **s** or **t** — the letters **b**, **d**, **g**, **v**, and **s** stand for the sounds [p], [t], [k], [f], and [s], respectively. Examples:

Gräber ['gre:bər] (GRAY-'BUR)	<i>but</i>	das Grab [gra:p] (GRAHP)
Räder ['re:dər] (RAY-'DER)	<i>but</i>	das Rad [ra:t] (ROT)
tragen ['tra:gən] (TRAH-'GUN)	<i>but</i>	du trägst [tre:kst] (TRAYKST)
Motive [mo:'ti:və] (MO-TEE'-VUH)	<i>but</i>	das Motiv [mo:'ti:f] (MO-TEEF')
lesen ['le:zən] (LAY'ZUN)	<i>but</i>	er las [la:s] (LAHS)

Practice the rules of German pronunciation on the following names and words:

Wolfgang Amadeus * Mozart	Lebensgefährlich
Franz Neubauer	Dass sie hier gewesen!
Die schöne Müllerin	Die Götterdämmerung
Dietrich Buxtehude	O fröhliche Stunden
Schmücke dich, o liebe Seele	Ein' feste Burg
Max Bruch	Der fliegende Holländer
Frühling übers Jahr	Verklärte Nacht

OTHER LANGUAGES OF THE WORLD

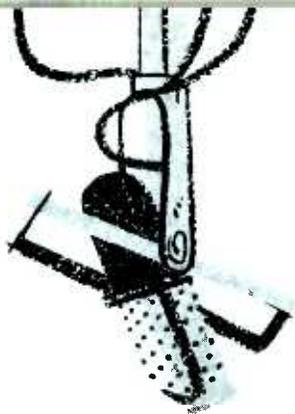
Although the languages of the Orient and of the Slavic countries (including Russia) are of great importance in the world today, no special sections are devoted to the rules of pronunciation of these. For this omission, two reasons can be given.

* Amadeus, being a Latin name, does not follow German rules of pronunciation.

First, such languages as Chinese, Japanese, Hindustani, Arabic, and Russian all employ systems of writing or alphabets which differ considerably from the Roman alphabet used in Western Europe and America. Since these alphabets are little known in Western Europe and America, and since, furthermore, special typewriters or fonts of type are required to set them in print, we are most unlikely ever to see these languages written in their original alphabets; they are almost always transliterated into the Roman alphabet. Now because it is the practice to make these transliterations as nearly phonetic as possible, their pronunciation is greatly simplified. For example, the Russian name **Хрущев** is a meaningless jumble to a person who has no familiarity with the Russian alphabet. But when it is transliterated into one of the languages which we have been discussing in this chapter, it becomes immediately pronounceable. The German spelling of this name, for example, is "Chruschtschow"; Italian newspapers are less consistent, spelling it either "Kruscev" or "Krusciov"; the French transliterate the name as "Khrouchtchev"; the Spanish use either "Krutchev" or "Krushchev"; and in America the spelling seems to have become standardized as "Khrushchev." Each language transliterates the name differently according to its own system of spelling. Thus, with Russian, Japanese, Chinese, and Arabic names and words already phoneticized when they appear in the announcer's copy, there is less reason for an intensive study of the rules of pronunciation of these languages than there is for those languages which use the same alphabet as English, however differently they may spell identical sounds.

A second reason why such a study would not prove very profitable to the announcer is that we have a tendency to conventionalize the words of these languages to a greater extent than any others. To return to our example of Khrushchev, his name is usually pronounced (KROOSH'-CHEV) by our newscasters. But actually the correct Russian pronunciation is [xru'ʃtʃɔf]. (Of the various transliterations of this name given in the previous paragraph, it will be seen that only the German version is completely accurate.) In a similar way, we tend to conventionalize the names of political figures, writers, composers, and musical compositions. To know the correct rules of pronunciation for these languages, then, would be to know something which the announcer would find little opportunity to use.

Bibliographical note. For the specific rules of pronunciation for languages other than those discussed in this chapter, see Mario A. Pei, *World's Chief Languages* (New York: The Devin-Adair Co., 1949). For a rather complete discussion of the International Phonetic Alphabet and its uses, see John S. Kenyon and Thomas A. Knott, *A Pronouncing Dictionary of American English* (Springfield, Mass.: G. & C. Merriam Company, 1953). For the phonetic transcriptions of most common foreign words and names, see James F. Bender, *NBC Handbook of Pronunciation* (New York: Thomas Y. Crowell Company, 1955).



6

Voice and Diction

The obvious success of some radio and television announcers who possess barely adequate to downright poor voices, and who apparently are incapable of good articulation and/or enunciation, would seem to indicate that a pleasing voice and good diction are unimportant to the announcer. Such an assumption, however, fails to consider the following points. (1) Most of those announcers who have poor voices gained prior fame in some other field, e.g., sports, news reporting, music, or, in at least one instance, government service. (2) Those who have poor voices, and who have gained their fame entirely on radio or television, are generally the possessors of rare and compelling personalities. (3) The announcer of today will almost inevitably seek and gain his first position on a small station, usually a radio station, and such stations have little or no room for anyone who does not possess the ability to do an outstanding job with any sort of announcing copy. The specialist who does a fine job despite a poor voice will have great difficulty in gaining that important first position. (4) Although not everyone has a good innate speaking voice, everyone does possess the ability to improve what he has. There can be no excuse for an aspiring announcer who fails to improve his speaking voice and to acquire good habits of diction.

For these reasons, then, the present chapter is dedicated to an attempt to analyze one's speech problems and abilities, isolate and define whatever problems may exist, and provide exhaustive drill material for the correction of these problems. The work of this chapter is intended for those who have minor speech problems only, and is not to be considered a substitute for a qualified speech correctionist in cases where speech problems are of a more serious nature.

The "speech personality" of the broadcast announcer can be broken down

into seven variable elements: (1) his pitch level; (2) his volume level; (3) his rate of delivery and his pattern of speech tempo; (4) his pronunciation; (5) his degree of vitality or enthusiasm; (6) his vocal quality; and (7) his degree and quality of articulation. Each of these will be discussed in turn, except for Point 5, which has already been examined in Chapter 2.

The announcer should speak at the lowest *pitch level* he can comfortably achieve. Caution must be exercised, however, to avoid establishing one's pitch at such a low level as to eliminate any possibility of descending still lower for selected words. The announcer who seeks always to have his pitch at the very bottom of his range usually sounds strained and his pitch is almost certain to suffer from a lack of variety. There are several ways suggested for the determination of one's optimum pitch — that pitch at which the individual speaks with the greatest effectiveness and the least vocal strain. One of these involves the use of the piano. Sit at the piano and sing the scale as high and as low as you comfortably can, striking the notes which accompany each sound. Usually you will find that your range covers about two octaves. The optimum speaking pitch should be somewhere about the midpoint of the lower of the two octaves. To turn this from singing into speech, find the note which you have determined as your optimum and begin reading a prose passage. When you come to a vowel sound which may be prolonged, strike the piano key and see if you are above or below it.

Volume level constitutes little in the way of a problem in broadcast speech. Microphones in use today are of such high quality and are so sensitive that the announcer may speak at almost *any* volume level. The announcer should, therefore, try to speak at that level which is most comfortable and which brings out the best vocal quality. This volume level will usually be quite close to that employed in a conversational situation in a quiet room. There is a tendency on television to speak at too high a volume level, since the microphones usually are several feet away from the speaker and out of sight over his head. These microphones are extremely sensitive ribbon instruments, however, and will pick up the most feeble sounds, even at a distance. Although it is difficult to do so, the announcer in television, when using an overhead boom microphone, will do well to forget about its presence, establish the recipient of his remarks in an imaginary position a few feet in front of him, and speak conversationally.

As mentioned in another context, the announcer's *rate of delivery* will frequently be predetermined by the number of words to be read in a given ten-, twenty-, or sixty-second spot. Beyond this, there exists no "correct" speed at which the announcer should speak or read. A different rate of delivery is appropriate for each of the following: a "slug" commercial, a newscast, an interview, a relaxed commercial, and a musical introduction. In general, where no time limitation is imposed, it is essential that the rate of delivery be geared to the mood of the copy. One general observation may be made, however: most of us speak too rapidly much of the time. For some reason, it seems to us as though we are just poking along at times when others think that we are reading at a comfortable rate. The announcing student should listen carefully to his readings on a tape recorder; usually he will discover that the results will be improved if he reads much more slowly than is his habit. Most announcers will likewise benefit from

variety in rate of delivery, whether that delivery is basically fast or slow. Speeding up for "throw-away" phrases and slowing down for emphatic statements constitute one important technique of imparting meaning to one's copy.

The "correct" *pronunciation* for broadcasting, as established by the major networks and most radio and television stations, is "General American" speech, which is defined as the typical speech patterns of well-educated citizens in the West and Midwest. Loose and unscientific though this definition is, it is about as close to a definition as we can get. There is, of course, really no "correct" American pronunciation; most of us, from whatever region, enjoy the idiosyncracies of speech of all regions. Today it is fast becoming the practice of radio and television stations to subordinate the earlier emphasis on General American speech to other standards: ability to communicate, warmth, poise, ability to speak ad lib, etc. Despite this, the announcing student should be advised that he will have a somewhat greater latitude of choice in announcing positions to the extent that his speech avoids the substandard speech sounds of some regions. The nasalized and prolonged [aʊ], as in the word *cow*, which is heard in parts of the Midwest; the glottal stop, employed by some residents of the East, as in the word *bottle* [bɑʔl]; the thick and whistling "s" sounds which are heard occasionally in the Southwest; and the hard [æ] sounds and the transformation of [t] into [d] in words such as *cattle* or *battle*, heard in the Far West — all are substandard and should be avoided.

For an example of General American speech, listen to the reading of "William and His Friends," on the long-playing record accompanying this text.

PHONATION AND ARTICULATION

The remainder of this chapter is concerned with vocal quality (phonation) and articulation — the two most important and demanding aspects of human speech. Human speech is basically the process of making meaningful sounds. These sounds are created (in the English language) by (1) the vibration of the vocal folds, (2) nasal resonance, or (3) exploded air. The sounds are controlled and patterned by (a) the degree of closure of the throat; (b) the use or lack of use of the nasal passages; (c) the placement of the tongue; (d) the use of the teeth; and (e) the use of the lips. The problems arising out of the improper use of the vocal folds are problems in *phonation*; those arising out of improper placement or use of the articulators are called problems in *articulation*. Both will be considered in this section.

The reading which follows has been designed to discover minor problems in phonation or articulation. In this reading, all of the speech sounds of the English language may be found in initial, medial, and final positions. Each sound is given at least once, with the more common sources of difficulty at least twice. Although the passage is somewhat silly, the student should read it as though it made a great deal of sense. It is only by so doing that normal patterns of inflection, stress, and rate may be employed. These normal patterns are important, since announcers do not pronounce words in a vacuum. After recording the passage, compare it with the reading on the LP record accompanying the text. By doing so, the student

should be able to locate any variations, either regional or personal, in his phonation or articulation, and then decide whether such variations are so extreme that he ought to try to alter them.

This on TAPE

WILLIAM AND HIS FRIENDS

This is the story of a little boy named William. He lived in a small town called Marshville. Friends he had galore, if one may judge by the vast numbers of children who visited his abode. Every day after school through the pathway leading to his house, the little boys and girls trudged along, singing as though in church. Out into the yard they came, a vision of juvenile happiness. But, joyous though they were, they served only to work little William up into a lather. For, although he ^e assuaged his pain with comic books and the drinking of milk, William abhorred the daily routine. Even Zero, his dog, was aghast at the daily appearance of the running, singing, shuffling, open-mouthed fellows and girls. Beautiful though the sight may have been, William felt that they used the avenue leading to his abode as an awesome item of lush ⁱ malféasance. Their little oily voices only ^o added fuel to the fire, for William hated music. "Oooo," he would say, "they mew like cats, baa like sheep, and moo like a cow. My nerves are raw." Then back into his ^u ménage the little ^y gigolo would scamper, fast action earnestly being his desire.

Speech sounds may be classified in a number of ways. First of all, we classify sounds as vowels, diphthongs, and consonants. A vowel is defined (rather loosely) as a pure phonated tone which does not utilize the articulators, and which can be held indefinitely without changing. If you will say aloud the vowel [ɑ] (AH) you will note that you can hold it as long as your breath lasts without substantial change in its sound. Now say aloud [ɔɪ] (OY), a diphthong. You will note that the sound glides from [ɔ] to [ɪ], and that you cannot hold a pure tone. You can

hold the last part of this sound indefinitely, but that is only because it turns into [ɪ], a pure vowel. Now, try to say aloud the consonant [p]. You will note that, unless you add to this sound some vowel sound, you cannot even say it: the [p] is merely exploded air and cannot be prolonged. Other consonants, such as [n] can be prolonged, but note that as soon as you stop using your articulators (in this instance the tip of the tongue has been placed on the gum ridge behind the upper front teeth), the sound turns into the vowel [ʌ]. Consonants, then, are those speech sounds which may or may not use phonation, but which employ the articulators to keep them from being the same as the vowel sounds.

Vowels

The vowel sounds of the English language, as listed in Chapter 4, are twelve in number, if we do not consider the three or four sounds which lie between members of these twelve and which occur rarely — and on a regional basis only — in American speech. These sounds are usually classified according to the placement in the mouth of the tongue, the only articulator which materially affects their manufacture.

- [ɪ] The vowel [ɪ] (EE) is formed by holding the mouth slightly open, by placing the tip of the tongue on the back surface of the lower front teeth, and by arching the tongue toward the front of the mouth, so that the sides of the tongue are in contact with the molars.
- [ɪ] The vowel [ɪ] (IH) is formed by placing the tip of the tongue on the back surface of the lower front teeth, and by lowering and relaxing the tongue slightly more than for the [ɪ].
- [e] The [e] (AY) sound is formed much the same as the [ɪ] sound, but the mouth is in a more open position, and the tongue lies almost flat in the mouth.
- [ɛ] The [ɛ] (EH) sound finds the mouth still farther open than for the [e] sound, but with the tongue in just about the same relative position.
- [æ] The [æ] (AAH) sound finds the mouth quite open, and the tongue lying flat on the bottom of the mouth. A certain tenseness in the jaws is noticeable.
- [ɜ] The [ɜ] or [ɝ] (ER) sound is formed by holding the mouth slightly open, and by holding the tongue back in the mouth, with the tip poised somewhere about the midpoint between the hard palate and the floor of the mouth.
- [ʌ] The [ʌ] or [ə] (UH) sound is formed by holding the mouth slightly open, with the tongue flat on the bottom of the mouth. The tongue is quite relaxed.
- [u] The [u] (OO) sound is formed by holding the front of the tongue in approximately the same position as for the [ɪ] sound, but with the rear of the tongue in a raised position. The lips are rounded and extended.
- [ʊ] The [ʊ] (as in *book*) sound is formed in much the same way as the [u], except that the lips are more relaxed and are slightly more open.
- [o] The [o] (OH) sound is made by rounding the lips, and by raising the tongue

slightly in the rear of the mouth.

[ɔ] The [ɔ] (AW) sound is made by holding the lips open (but not rounded), and by raising the tongue slightly in the rear. The tip of the tongue lies low on the gum ridge under the front lower teeth.

[ɑ] The [ɑ] (AH) sound is made with the mouth quite open and the tongue lying flat and relaxed in the mouth.

No special exercises for faulty formation of vowel sounds are given, since the drills which accompany the following sections on diphthongs and consonants are as suitable as any for this purpose.

Diphthongs

The diphthong, or glide, as it is sometimes called, is a combination of two vowel sounds, spoken in rapid order, with a glide from one sound to the other. The diphthongs are represented in the alphabet of the International Phonetic Association by a combination of the two vowels which form them. Unfortunately for the learner, however, the IPA has chosen to use [a] instead of the more common [ɑ], and the [ɪ] instead of the more correct [i] in some of these symbols. The diphthongs and their symbols are:

[aɪ] as in *bite* [baɪt]

[aʊ] as in *bout* [baʊt]

[ɔɪ] as in *boy* [bɔɪ]

[ju] as in *beauty* ['bjuti]

The vowel [e] as may be detected by saying it aloud, is actually a glide, since the sound quite definitely goes from [e] (AY) to [i] (EE). It is, therefore, sometimes considered a diphthong, and is given the symbol [eɪ] by the IPA.

The diphthongs are sources of trouble to many students. There is a tendency in many parts of the United States to nasalize the [aʊ] diphthong, or to turn it into some other sound. If the student who has trouble with the diphthongs will practice making each of the vowel sounds which form them, and then will speak them with increasing rapidity, he will perhaps overcome the tendency. The exercises which follow will be of help only if the student is manufacturing the sounds of the diphthongs correctly.

Exercises

- [aɪ]
1. I like my bike.
 2. Lie in the silo on your side.
 3. Fine nights for sighing breezes.
 4. Why try to lie in the blinding light?
 5. Si tried to fly his kite.
 6. My fine wife likes to fly in my glider.
 7. Try my pie — I like it fine.
 8. Shy guys find they like to cry.
 9. My sly friend likes to be wined and dined.

10. Like all fine and right-minded guys, Mr. Wright liked best to try to find the slightest excuse to lie about his life.

- [au]
1. Flounce into my mouse's house.
 2. Cows allow just about too much proudness about them.
 3. Round and round went the loudly shouting lout.
 4. A mouse is somewhat louder than a louse in a house.
 5. A bounding hound went out on the bounding main.
 6. Grouse are lousy bets when abounding results are found.
 7. A cow and a mouse lived in a house.
 8. The louder they proudly cried, the more the crowd delighted in seeing them trounced.
 9. They plowed the drought-stricken cow pasture.
 10. Allow the grouse to shout louder and louder, and you just about drown out the proud cows.

- [ɔɪ]
1. A toy needs oiling.
 2. The soybeans are joyously coiling.
 3. Floyd oiled the squeaky toy.
 4. Goya painted Troy in oils.
 5. His annoying voice was boiling mad.
 6. The oyster exploited the joyous foil.
 7. Roy and Lloyd soiled the toys.
 8. Joy, like a spoiled boy, exploited his friends.
 9. Hoity-toity men make Lloyd boil.
 10. What kind of a noise annoys an oyster?
A noisy noise annoys an oyster.

- [ju]
1. A few beautiful girls are using perfume.
 2. I used to refuse to use abusive news.
 3. The kitten mewed, but I refused to go.
 4. The music was used to enthuse.
 5. The beautiful view used to confuse.
 6. June was beautiful.
 7. The newest pupil was wearing his suit.
 8. The cute kitten mewed.
 9. He eschewed responsibility for the news.
 10. The few new musical numbers were confusing to the beautiful girl in her new suit.

The Consonants

The consonants of the English language number twenty-five. These may be classified in a number of ways, the most basic of which is according to whether phonation accompanies their utterance or not. Thus the letter *b*, which is spoken with a vibration of the vocal folds, is called a voiced consonant, whereas *p*, which is formed in exactly the same way but which is not accompanied by phonation, is called an unvoiced consonant. A more detailed (and thus more useful) system

of classification is that which describes the manner in which the sound is formed. On this basis the consonants are classified as:

1. *Plosives*. These sounds begin with the air from the throat blocked off, and, with a release of the air, the sound is formed. The plosive consonants are: [p], [b], [t], [d], [k], and [g].

2. *Fricatives*. These sounds are created by the friction of air through a restricted passage. The fricative consonants are: [f], [v], [θ] (as in *thin*), [ð] (as in *the*), [z], [s], [ʃ] (as in *shoe*), [ʒ] (as in *vision*), [j] (as in *yellow*), [h], and [hw] (as in *when*).

3. *Nasals*. These sounds are resonated in the nasal cavity. The nasal consonants are: [n], [m], and [ŋ] (as in *sing*).

4. *Semivowels*. These sounds are similar to the true vowels in their resonance patterns. The consonants [w], [r], and [l] are the semivowels.

5. *Affricates*. These sounds are those which combine the plosive with the fricative. The consonants [tʃ] (as in *choose*), and [dʒ] (as in *jump*) are the affricates.

One final method of classifying speech sounds must be mentioned, and that is the system whereby the consonants are described according to their place of articulation. In this classification the consonants are described as:

1. *Labial*. This means that the lips are primarily responsible for the consonants so described. Labial consonants are: [p], [b], [m], [w], and, in a less obvious way, [hw].

2. *Labiodental*. In forming these sounds the lower lip is in close proximity with the upper teeth. Labiodental consonants are: [f] and [v].

3. *Interdental*. In these sounds the tongue is interposed between the upper and lower teeth. Inter-dental consonants are: [θ] (as in *thin*) and [ð] (as in *then*).

4. *Lingua-alveolar*. In these consonants the tip of the tongue (lingua) is placed against the upper gum ridge (alveolus). The lingua-alveolar consonants are: [n], [t], [d], [s], [z],* [ʃ] (as in *shoe*), [ʒ] (as in *vision*), [tʃ] (as in *chew*), [dʒ] (as in *jump*), and [l].

5. *Lingua-palatal*. In these sounds, the tip of the tongue touches (or nearly touches) the hard palate, just behind the gum ridge. Lingua-palatal consonants are: [j] (as in *yellow*) and [r].

6. *Lingua-velar*. In these sounds, the rear of the tongue is raised against the soft palate (velum), and the tip of the tongue is lowered to the bottom of the mouth. Lingua-velar consonants are: [k], [g], and [ŋ] (as in *sing*).

7. *Glottal*. The glottal consonant, [h], is formed by a passage of air between the vocal folds, but without vibration of those folds.

The various methods of classifying consonants now will prove helpful in discussing each, since they quite accurately describe their most significant characteristics. In the following discussion, the consonants will be paired, as in Chapter Four, with voiced and unvoiced consonants which are formed in the same manner considered together.

* Many persons form the [s] and the [z] with the tip of the tongue against the *lower* gum ridge. If no speech difficulty results from this, there is no reason to change it.

[b] The consonant [b] is a voiced, labial plosive. It is formed by first stopping the flow of air by closing the lips, then releasing the built-up air, as though in an explosion. Phonation accompanies the release.

Exercises

1. Big Bill bent the bulky box.
2. The Boston Bull was bigger than the boy.
3. Libby lobbed the sobbing lobster.
4. The ribbing was robbed from the jobber.
5. Bob could rob the mob.
6. The boxer baited the big boy, while the mobster hobbled about the sobbing, crabby boy named Bob.

[p] The consonant [p] is formed exactly the same as [b], except that no phonation accompanies the sound. It is, therefore, merely exploded air.

Exercises

1. Pretty Paula peeked past the platform.
2. Peter Piper picked a peck of pickled peppers.
3. Happy people appear to approach unhappiness happily.
4. Approximately opposed in position are Dopey and Happy.
5. Stop the cap from hitting the top.
6. Apparently the perfect approach to happiness is practiced by the popular purveyor of apoplexy, Pappy Perkins.*

[t] The consonant [t] is an unvoiced, lingua-alveolar plosive. As this description suggests, the [t] is formed by the release of unvoiced air which has been temporarily blocked off by the pressure of the tongue tip against the upper gum ridge. The [t], like the [p], is best softened for radio and television speech.

Exercises

1. Tiny Tim tripped toward the towering Titan.
2. The tall Texan tried to teach the taxi driver twenty tall tales of Texas.
3. Attractive though Patty was, the battling fighters hesitated to attempt to please her.
4. The bottled beetles were getting fatter.
(For extra work with the medial *tt*, try saying the following with increasing speed: beetle, bittle, bayttle, bettle, battle, bottle, boottle, berttle, buttle.)
5. The fat cat sat in the fast-moving draft.
6. Herbert hit the fat brat with the short bat.

* In working with these exercises, as with all of those devoted to the plosives, seek to keep the "popping" under control. The blast of air which accompanies these sounds is frequently magnified by the microphone.

- [d] The consonant [d] is a voiced, lingua-alveolar plosive. Except for the fact that phonation accompanies the sound, it is the same as the [t]. (Say *tot*, then *dod*, and you will find that your articulators repeat the same positions and movements for each. Deaf persons who read lips cannot detect any difference in voiced and unvoiced pairs and must therefore rely upon context for understanding.)

Exercises

1. Don dragged the dull, drab dumptruck up to the door.
2. The dry, dusty den was dirtier than Denny's delightful diggings.
3. The ladder added to the indeterminate agenda.
4. The sadly padded widow in the middle looked addled.
5. Around the lad the red-colored rope was twined.
6. Glad to lead the band, Fred allowed his sad friend to parade around.

- [k] The [k] is an unvoiced, lingua-velar plosive. It is formed by releasing unphonated air, which has momentarily been blocked from passage by the pressure of the rear top of the tongue against the hard palate.

Exercises

1. Keep Kim close to the clothes closet.
2. A call came for Karen, but Karen wasn't caring.
3. Accolades were accorded to the picnicking dock-workers.
4. Action-back suits were accepted on occasion by the actors.
5. Like it or not, the sick man was picked.
6. Rick kept count of the black sacks.

- [g] The consonant [g] is a voiced, lingua-velar plosive, and is formed exactly the same as the [k], but with added phonation.

Exercises

1. The good girl with the grand guy glanced at the ground.
2. One glimpse of the good, green earth, and the goose decided to go.
3. Agog with ague, the agonizing laggard stood agape.
4. Slogging along, the haggard, sagging band lagged behind.
5. 'Twas brillig, and the rig did sag.
6. The rag bag was big and full, but the sagging trigger was clogged with glue.

- [f] The consonant [f] is an unvoiced, labiodental fricative. It is formed by releasing air through a restricted passage between the front teeth and the lower lip.

Exercises

1. The fish fry was a fairly fashionable affair.

2. Flying for fun, Freddy found the first fairly fast flying machine.
3. Affairs of affection are affable.
4. The affected *aficionado* was afraid of Africa.
5. The laugh graph showed a half-laugh.
6. The rough toff was off with his calf.

[v] The consonant [v] is a voiced, labiodental fricative, and is formed exactly the same as the [f], except for added phonation.

Exercises

1. A vision of vim, vigor, and vitality.
2. Viola was victorious with Vladimir's violin.
3. Avarice, averred the maverick on the avenue, is to be avoided.
4. An aversion to lavender obviously prevents the inveterate invalid from involving himself avidly in mauve.
5. A vivid avarice was obviously invested in the avoidance of the man on the avenue.
6. Live, live, cried the five live jivesters.

[θ] The consonant [θ] (as in *thin*), is an unvoiced, interdental fricative. The [θ] is frequently a source of trouble, especially since the microphone tends to amplify any slight whistle which may be present. In making this sound, place the tongue up to, but not into, the space between the upper and lower teeth, which are held about one-eighth inch apart. Air passing over the top of the tongue, and between its tip and the upper front teeth, makes this sound.

Exercises

1. Think through thirty-three things.
2. Thoughts are thrifty when thinking through problems.
3. Cotton Mather lathed his bath house.
4. The pathway to the wrathful heath.
5. The thought of the myth was cutting as a scythe.
6. Thirty-three thinking mythological monsters, wearing pith helmets, wrathfully thought that Theobald was through.

[ð] The consonant [ð] (as in *them*) is a voiced, interdental fricative, and is formed the same as the [θ], except that phonation is added.

Exercises

1. This, the man then said, is older than thou.
2. The man therein was thereby less than the man who was theretofore therein.
3. Other people lather their faces further.
4. I'd rather gather heather than feathers.
5. Wreathe my brow with heather.

6. I seethe and breathe the truths of yore.

[s] The consonant [s] is an unvoiced lingua-alveolar fricative. It is one of the more common sources of trouble for the announcer. A slight misplacement of the articulators may cause a whistle, a thick, fuzzy sound, or a lisp. There are two methods of manufacturing the [s], neither of which seems clearly superior to the other. In the first of these, the sides of the tongue are in contact with the upper teeth as far forward as the incisors. The tip of the tongue is held rather high in the mouth, and a fine stream of air is directed at the tips of the upper front teeth. The teeth, meanwhile, are held slightly apart. The second method of making the [s] finds the tongue fairly low in the mouth at the rear and at the tip, with the tongue just behind the tip raised in the mouth to make a near contact with the gum ridge. A fine stream of air is permitted to flow through this passage, down toward the front teeth, which are held slightly apart. Because most microphones tend to exaggerate any slight whistle or excessive sibilance, the announcer should work for a softened [s].

Exercises

1. Should Samson slink past the sly, singing Delilah?
2. Swimming seems to survive as a sport despite some serious circumstances.
3. Lessons on wrestling are absurd, asserted Tessie.
4. Assurances concerning some practices of misguided misogynists are extremely hysterical.
5. The glass case sits in the purse of the lass.
6. Past the last sign of the Sixth Place turnoff the class bus lost its best chance to rest.

[z] The consonant [z] (as in *zoom*) is a voiced, lingua-alveolar fricative, and is formed exactly as the [s], except for added phonation.

Exercises

1. The zippy little xylophone had a zany sound.
2. The zoological gardens were zoned by Zola for the zebras to enjoy their native Zululand.
3. The fuzzy, buzzing bees were nuzzling the trees.
4. He used the music to enthuse the buzzards.
5. Was the buzz that comes from the trees caused by the limbs or the bees?
6. His clothes were rags, his arms were bare; yet his features caused his admirers to gaze as though his misery was a blessing.

[ʃ] The consonant [ʃ] (as in *shoe*) is an unvoiced, lingua-alveolar fricative. It is made by allowing unvoiced air to escape with friction from between the tip of the tongue and the gum ridge behind the upper front teeth. Although this sound is not a common source of difficulty, there does exist a

necessity to guard against its becoming a thick, unpleasing sound. To form the [ʒ], make certain that air does not escape around the sides of the tongue, and keep the central portion of the tongue fairly low in the mouth.

Exercises

1. Shortly after shearing a sheep, I shot a wolf.
2. The shapely Sharon shared her château with Charmaine.
3. Mashed potatoes and hashed cashews are flashy rations.
4. The lashing gale thrashed; lightning flashed; and the Hessian troops gnashed their teeth.
5. A flash flood mashed the cash into trash.
6. Fish wish that fishermen would wash their shoes.

[ʒ] The consonant [ʒ] (as in *vision*) is a voiced, lingua-alveolar fricative, and is formed the same as [ʃ], but with added phonation. It is seldom found in an initial position in English.

Exercises

1. Jeanne d'Arc saw visions in the azure sky.
2. *Measure for Measure* is not the usually pleasurable Shakespearean play.
3. A hidden treasure was pleausably unearthed from the beige hill.
4. The seizure was leisurely measured.

[h] The consonant [h] is an unvoiced, glottal fricative. It is seldom a source of difficulty to the speaker, but many announcers tend to drop the "h" in certain combinations. Note that the "h" is definitely present in most words beginning with "wh." Note that the consonant [h] is entirely dependent upon the sound which follows it and cannot, therefore, be articulated as an [h] at the end of a word.

Exercises

1. The huge hat was held on Henrietta's head by heaps of string.
2. Halfway home, the happy Herman had to have a hamburger.
3. Manhattan abhors one-half the upheaval of Manhasset.
4. "Ha-ha-ha," said the behemoth, as he unhitched the horse.

[tʃ] The consonant [tʃ] (as in *charm*) is an unvoiced, lingua-alveolar affricate. It is, by this definition, formed with the tongue against the gum ridge behind the upper teeth, and consists of both the pent-up release of air of the plosive, and the friction of the fricative.

Exercises

1. Chew your chilly chop before you choke.
2. Choose your chums as cheerfully as children.
3. An itching action follows alfalfa pitching.

4. The richly endowed Mitchells latched on to much money.

[dʒ] The consonant [dʒ] (as in *justice*) is a voiced, lingua-alveolar affricate, and is formed exactly as the [tʃ], except that phonation is added.

Exercises

1. The junk man just couldn't joust with justice.
2. Joan jumped back in justifiable panic as Jud jettisoned the jet-black jetty.
3. Adjutant General Edgewater adjusted his midget glasses.
4. The edgy fledgling was judged unjustifiably.
5. The edge of the ledge was where Madge did lodge.
6. Trudge through the sedge and bridge the hedge.

[m] The consonant [m] is a voiced, labial nasal. It is articulated with the lips completely closed; the phonated sound does not pass into the mouth, as with most other speech sounds, but into the nasal cavity through the naso-pharyngeal port. In a final position, the mouth remains closed, but in an initial position the mouth must open, not to sound the [m], but to move immediately to the sound which follows. The same sound, printed [ṁ], indicates that the sound is to be formed by itself, independent of any vowel sound. It occurs in speech in constructions such as "keep 'em clean," which would be transcribed phonetically as [kip ṁ klin].

Exercises

1. Mother meant more than my miserable money.
2. Merton moved my midget mailbox more to my right.
3. Eminent employers emulate immense amateurs.
4. Among amiable emigrants, Ermgard admitted inestimable immaturity.
5. Slim Jim and Sam climbed the trim limb.
6. Rhythm hymns they perform for them.

[n] The consonant [n] is a voiced, lingua-alveolar nasal. Unlike [m], it can be sounded with the mouth open or closed, since the tongue, rather than the lips, blocks off the air and forces it through the nasal cavity. The [n], too, can be used as a complete unit of speech, and it appears as [ŋ] in the International Phonetic Alphabet. The commonly heard pronunciation of a word like *meeting*, in which the [ŋ] sound is dropped, would thus be transcribed as [mitŋ]. The [n] is responsible for much of the excessive nasality which is a characteristic of many speakers whose voices irritate. If one detects, or has detected for him, a tendency to overnasalize his sounds, several sessions with a tape recorder, learning how it feels to soften and improve these sounds, should prove helpful.

Exercises

1. Ned's nice neighbor knew nothing about Neil.

2. Now the new niece needed Nancy's needle.
3. Indigestion invariably incapacitated Manny after dinner.
4. Many wonderful and intricate incidentals indirectly antagonized Fanny.
5. Nine men were seen in the fine mountain cabin.
6. Susan won the clean garden award and soon ran to plan again.

[ŋ] The consonant [ŋ] (as in *sing*) is a voiced, lingua-velar nasal. It is formed much as the consonant [g], but lacks the plosive quality of that sound. One of the most common problems involves the turning of this sound into an [ŋ] in words which end with *-ing*. The announcer must, of course, determine whether or not it is appropriate in his particular position to drop this sound. The newscaster will undoubtedly decide that he should not; the disk jockey or sports announcer, depending upon his own speech personality, may decide that it is permissible. One additional, but not widespread, problem which involves this sound, is the practice in some parts of the eastern United States of adding a [g] in such words as *singing*, and saying [sɪŋgɪŋ]. (Note that the [ŋ] does not occur in an initial position in the English language.)

Exercises

1. The English singer was winning the long contest.
2. He mingled with winged, gaily singing, songbirds.
3. The long, strong rope rang the gong.
4. Running and skipping, the ringleader led the gang.
5. Among his long songs, Engel mingled some lilting things.
6. Along the winding stream, the swimming and fishing were finding many fans.

[ɹ] The consonant [ɹ] is a voiced, lingua-alveolar semivowel. In forming the [ɹ], the tip of the tongue is placed against the upper gum ridge, and phonated air escapes around the sides of the tongue. The [ɹ] presents little difficulty when in an initial or final position in a word, but is so frequently a source of trouble when in a medial position that a special discussion of this sound is in order. If you will say aloud the word *William*, you will note that the tip of the tongue is placed low in the mouth for the [wɪ], is raised to the upper gum ridge for the [ɹ], and is returned to the floor of the mouth for the [jəm]. Quite obviously, it is easier to speak this name without moving the tongue at all. When doing so, the name then sounds like [wɪjəm], and the [ɹ] sound is completely lost. Unlike some of the English speech sounds which may, in informal delivery, be softened or dropped without loss in effectiveness, the lost medial [ɹ] is definitely substandard and should never be a feature of the announcer's speech. Note that the [ɹ], like the [m] and [n] is capable of forming a speech entity by itself, in a word such as *saddle* [sædɹ].

Exercises

1. A million silly swallows filled their bills with squiggling worms.
2. Willy Wallace willingly wiggled William's million-dollar bill.
3. Lilly and Billy met two willing fellows from the hills.
4. A little melon was willingly volunteered by Ellen and William.
5. Bill filled the lily pot with a million gallons of water.
6. The mill filled the foolish little children's order for willow leaves.

[w] The consonant [w] is a voiced, labial semivowel. It is formed by a movement of the lips from a rounded, nearly closed position, to an open position. The tongue is not in any particular position for the [w], but is positioned according to correct placement for the following vowel sound. A common speech fault is occasioned by insufficient movement of the lips in making the [w].

Exercises

1. Worried Willy wouldn't waste one wonderful word.
2. The wild wind wound round the woody wilderness.
3. The wishing well was once wanted by Wally Williams.
4. Wouldn't it be wonderful if one willing walrus would wallow in the water?
5. Walter wanted to wash away the worrisome watermark.
6. Always sewing, Eloise wished the wonderful woman would want one more wash dress.

[hw] The consonant [hw] is a combination of the two consonants [h] and [w] and is achieved by forming the lips for the [w] sound, but by releasing the air which makes the [h] sound first. The [w] follows immediately, and the [h] is thus barely heard. Although the [h] sound in words such as *when* is lost by most speakers, the radio or television announcer should include the sound at least until such time as it drops out of our language altogether — which it seems now in the process of doing.

Exercises

1. Mr. Wheeler waited at the wharf.
2. Wherever the whippoorwill whistled, Whitby waited.
3. Why whisper when we don't know whether or not Mr. White's whelp is a whiz?
4. Why not wholesale,* whispered the white-bearded Whig?
5. Whitney whittled the white-headed whistle.
6. On Whitsun, Whittier was whipping Whitman on a whim.

[j] The consonant [j] (as in *yellow*) is a voiced, lingua-palatal fricative. Like the [l], the [w], and the [r], a slight glide is necessary during the delivery

* Where the word begins with a distinct [h] and does not move immediately to a [w], the [w] is dropped.

of this sound. Although it causes little difficulty when in an initial position in a word, the medial [j] frequently follows a double *l* (*ll*) construction and therefore is sometimes involved in the speech problem which arises from dropping the medial [l].

Exercises

1. Young Yancy used yellow utensils.
2. The millionaire abused the useful William.
3. Yesterday the youthful Tillyard yelled "Yes."
4. The Yukon used to yen for yokels.
5. Yorick yielded to the yodeler from Yonkers.
6. The yegg yelled at William.

[r] The consonant [r] is a voiced, lingua-palatal semivowel. In certain areas of the United States, and in England, the [r] is frequently softened or completely dropped. In General American speech, however, all of the [r]'s are sounded, although they need not and should not be prolonged or formed too far back in the throat. A voice which is described as "harsh" is quite frequently one which is overstressing the [r] sounds. A word of warning is in order at this point: in attempting to soften one's [r]'s, be careful to avoid a phony, pseudo-British delivery. Few speakers are able successfully to alter only one speech sound. The slight softening of the [r] should be only one part of a general softening of all harsh sounds in one's speech.

Exercises

1. Rather than run rapidly, Rupert relied upon rhythm.
2. Robert rose to revive Reginald's rule of order.
3. Apparently a miracle occurred to Herman.
4. Large and cumbersome, the barge was a dirty hull.
5. Afraid of fire and sure of war, the Rear Admiral was far away.
6. The bore on the lower floor left his chair and went out the door.



7

Commercial Announcements

The commercial message is the lifeblood of the American broadcast system. Although it would be somewhat misleading to describe commercials as the *raison d'être* of American radio and television, there is no question but that both these media would have had an entirely different development, and would now present a considerably different face, were it not for commercial sponsorship. With some very notable exceptions, radio and television programs are canceled when they fail to sell the sponsor's product; less well known is the fact that announcers frequently lose their positions for the very same reason. The announcer of today must, therefore, be a salesman in the very best sense of that term. As mentioned in Chapter 2, an ability to sell marks anyone who is effective in communicating with others. Bishop Sheen and Dr. Frank Baxter are, therefore, salesmen in a very real sense. True, they do not sell a purchasable product, but they *are* both in the profession of selling ideas, knowledge, and beliefs. The commercial announcer must be as serious and as enthusiastic as these two outstanding television personalities if he is to rise above the ranks of the mere readers of words.

In recent years, radio has moved farther and farther away from television in the manner and means of presenting commercials. For this reason, the two media must be discussed separately.

THE RADIO COMMERCIAL

Following the rock-bottom days of radio which occurred about 1950-52, as television seemed destined to wipe out radio altogether, those responsible for the development of the older medium responded by initiating fundamental changes in program

service. Their efforts have been so successful that radio today is actually in a stronger financial position than at any time in its history. In the last few years more radio sets have been built and sold in the United States than ever before, and their sales are actually greater than the sales of new television sets. As television viewing has gradually declined, radio listening, especially during the daylight hours, has increased. The reason for this comeback is quite basic and simple: radio has survived and grown because it was willing and able to change its program service from what it had been, and from what television now is. Radio today is, in one sense, a newer medium than television for this very reason. The days of sponsored dramatic shows, of costly variety and comedy programs, and of Arch Oboler and Norman Corwin are gone, apparently forever. The order of the day is music, news, and sports. The music stations, both popular and "serious," are showing great gains in listenership, as network radio audiences have leveled off.

Perhaps the most important effect of these changes, so far as the announcer is concerned, is that he has now become almost exclusively a staff announcer. Very few radio announcers today work for an advertising agency, or for one sponsor; the customary arrangement finds the announcer working for the station and reading commercials for any product or service for which time has been sold. In order fully to understand how this works in actual practice, let us examine the manner in which commercial time on radio is now bought and sold.

In the days before television, most of the time segments of the broadcast day were purchased by time buyers, representing advertising agencies who, in turn, represented the manufacturers of products. If, to use an actual example, Chase and Sanborn purchased a one-hour segment during Class AA time, one night a week, the agency, in cooperation with the sponsor, was then able to develop the entire program (within certain quite flexible limits), and to develop and present their own commercials, limited only by the restrictions on commercial time laid down by the network. In this system, the agency interviewed, auditioned, and hired their commercial announcer for the program. Once established in such a position, an announcer, if he was of outstanding ability, found that he could earn a very comfortable living from his work on that one program alone. If the sponsor had no objection, he was free to take on other similar positions and thus increase his salary. From the established announcer's standpoint, these were quite obviously radio's "good old days."

Today there are few such positions available, and most of these do not pay what they once did. The broadcast day of most radio stations now finds lengthy music, sports, or talk programs, frequently lasting three or four hours. The disk jockey program will vary in length from one hour to four hours; sportscasts will run as long as three hours; talks, such as shopping news, cooking programs, or "handy hints" programs, frequently last an hour. These programs seldom have a sponsor. They are, instead, announcement programs, meaning that time for individual announcements may be purchased from the station. The system of advertising on such programs, and during station breaks, is called *spot radio advertising*. This is not to be confused with a "spot announcement." By spot advertising is meant that system of radio advertising wherein a time buyer, representing an advertising agency, buys one or several brief periods of time, at stipulated points in the broad-

cast day, for the presentation of an advertising message. This may mean that the agency will have the station play an E.T. (electrically transcribed) announcement, or it may mean that the station is furnished with written copy to be read by the announcer on duty at the time purchased for the spot. These spots may run seven, ten, twenty, thirty, or sixty seconds in length.

What changes has this new system of time sales caused in the work of the radio announcer? First of all, it has meant that a radio announcer today must read copy for dozens and dozens of different products and services. The possibility of developing a sincere belief in the products one advertises is, therefore, slight; because one four-hour shift may find the same announcer reading copy for as many as five competing products, to demand or expect complete belief in the products is ludicrous. This must, of necessity, lessen the ability of the announcer to achieve true salesmanship.

In the second place, radio has improved its financial position not by charging higher rates, but rather by adding to the number of commercials announced per hour. On certain music stations throughout the country it is not uncommon to hear as many as twenty or twenty-five commercials per hour. These commercials are often "double-spotted"; that is to say, one follows another with no program material intervening. Under such conditions it is small wonder that many announcers sound the same whether they are advertising cheese or automobiles!

Third, on many smaller stations, the announcers double as time salesmen. Since they thus deal only with local small businesses, they frequently must write their own commercial copy. The announcer would do well to enroll in a course in the study of commercial copy writing.

One important exception to the general pattern of radio commercial announcing today is the announcer who has established such a loyal following that he may pick and choose from among those who would like to advertise on his program. Certain disk jockeys are in this enviable position. On programs such as these, the advertisers pay a higher rate than for the time alone, and the announcer is thereby

A simply produced clothing commercial. (Courtesy TelePrompTer Corporation)



enabled to hold down the total number of commercials on the program. This type of program is called a *participating program*, and the "personality" usually writes his own commercials.

The commercial announcement which is given during a program under single sponsorship is called a *program commercial*. The announcer who is fortunate enough to have one of these increasingly rare positions in radio will have sufficient time both to develop a belief in his product and to rehearse his copy thoroughly.

In practicing with the commercial copy in Part Two, work for real salesmanship, even though the announcer is often prevented from doing so under broadcast conditions. Effectiveness as a commercial announcer is the surest and fastest way of moving up in the industry. To be completely realistic, practice reading these commercials in pairs, back to back, as they frequently occur these days on radio. Of utmost importance is the time element. *Read a one-minute commercial in no more than 60 seconds, and no less than 59; read a thirty-second commercial in exactly 30 seconds; and read a twenty-second commercial in exactly 20 seconds.*

Follow the same principles of commercial announcing for the public service announcements.

THE TELEVISION COMMERCIAL

Television commercials may be roughly broken down into the two categories of spot announcements and program commercials. A higher percentage of television programs than radio programs are sponsored, and this means that there are many more program commercials on television than on radio.

Another system of classifying television commercials is according to their method of presentation. Television commercials may, therefore, be: (1) straight, presentational address, (2) presentation and demonstration, (3) announcer's voice over slides, (4) announcer's voice over film, (5) announcer's voice over live action, (6) announcer's voice over animation, (7) dramatization, and (8) interview-endorsement.

The direct, presentational address is the method of presentation most frequently employed. For this, the announcer merely stands or sits, looking into the camera lens, and delivers the commercial message.

A demonstration commercial is one in which the announcer demonstrates the product. At one time this may constitute the application of a new beauty product; at another, it may involve the actual eating of some food or confection. The unelaborated holding up of a product does not constitute a demonstration.

Announcer's voice over slides is a simple, inexpensive method of commercial production, since there need be no set, and the announcer is able to read the commercial from a script. These commercials are seen most often during station breaks.

Television today has many commercials which use the voice-over-film technique. Spot and program commercials for tooth pastes, deodorants, beauty aids, and bathing soaps are frequently done in this manner.

For years the Kraft Television Theater was the most widely known exponent of the commercial employing the announcer's voice over live action. In these commercials, the announcer was never seen.

In many of the animated-film commercials, actors, rather than announcers, are used. Where an announcer speaks over animation, the production is handled in the same manner as the voice-over-film commercial.

The dramatized commercial seldom makes use of an announcer, since actors best suit the purposes of this kind of commercial.

The endorsement commercial, like the animated commercial, does not always make use of an announcer. The Gillette and Viceroy athlete-endorsement commercials are examples of this type of presentation. Of course these commercial types are not mutually exclusive, and one or more of them are frequently combined in a single commercial.

Television announcers, as pointed out in the second chapter, have both an advantage and a disadvantage over the radio announcer. Because it is almost unheard of for a television announcer to read his copy from a sheet before him, he must utilize some other means of preparation and presentation. Unlike his counterpart in radio, however, the television announcer usually has far more time to study, practice, and work out production details of his commercials. Some of the chief methods of preparation and presentation of live commercials are:

1. *Memorization of copy.* Although this is somewhat risky, and is therefore being abandoned in direct proportion to the number of mistakes which are made, memorization of commercial copy has several distinct advantages over any other type of preparation. In the first place, memorization means that the announcer has spent many hours of study on the script, which means, in turn, that the interpretation should be superior. Secondly, memorization allows the announcer to look directly into the camera lens and to shift from camera to camera without having to seek out a printed version of his copy. Finally, memorization, although sometimes leading to disastrous lapses of memory, is at least not subject to the mechanical failure which sometimes plagues those who rely upon some mechanical means of unrolling the commercial script.

2. *Reading of copy from "idiot sheets."* These are cards which range in size from small, four-inch by ten-inch pieces of cardboard to rather large five-foot by three-foot sheets. The advantage of the smaller cards is that their size permits their being held immediately below the camera lens; their disadvantage is that, since they must be changed every few seconds, the incidence of error is increased. The large sheets are somewhat safer, but unless the announcer is quite skilled at seeing with his peripheral vision, he will appear to be looking off to one side of the picture tube.

3. *Reading of copy from a mechanical prompter.* Coming into more widespread use as the machines are perfected and as prices are lowered, are the mechanical prompters. TelePrompter Corporation of New York manufactures the most widely used machine of this sort. The TelePrompter is simply a roll of paper upon which the script has previously been typed in large characters. The machine is attached to the front of a television camera — usually to all cameras in use — and is run at the proper speed by a second person who watches a script for timing purposes. The latest models of the TelePrompter use a piece of transparent glass to reflect the script. This glass is put directly across the lens of the camera, and while the reflection is not picked up by the camera, it is clearly visible to the speaker. This arrangement enables the announcer to look directly into the lens as he reads.



The TelePromptTer in use during a live performance. Note the RCA 77-DX microphone overhead. (Courtesy TelePromptTer Corporation)

One of the chief problems of the television commercial announcer is that of timing. Not only must he deliver sixty seconds of copy in exactly one minute, but he is quite frequently asked to narrate over filmed or live action. In doing so, it is essential that he time not only the overall commercial, but that he end each of as many as a half-dozen segments of the commercial at precisely the moment a change in the action occurs. Of course, rehearsals will demonstrate which, if any, of the segments are too fully or too inadequately scripted, but the announcer must constantly seek to adjust to any problem involving timing.

In the direct, presentational address, the announcer must establish "eye contact" with his viewers if he is to exploit the medium to its fullest. The potential of television in selling products is well known. Next to the actual, physical presence of the salesman, television offers the most intimate and direct means of approaching the customer yet devised. But as many advertisers have learned to their regret, television offers only a potential: it is still up to the individual commercial — and thus, the individual salesman-announcer — to convince and to motivate the viewer to buy. This involves all of the conventional methods of salesmanship; it involves, too, a recognition of the exact nature of the announcer-viewer relationship. The announcer must realize that he is, in effect, but six to ten feet away from his audience, and that he is capable of earning their complete attention. He must also understand that in television, alone of all media, he is able to look each and every member of his vast audience in the eye at the same moment. He must therefore establish the lens of the camera as his one focal point and talk directly and earnestly to it.

In the demonstration commercial, the announcer must take into account the fact that television depends largely on the close-up and the medium shot. The director will therefore be interested in close-up shots of the product, whether that product be a lipstick or an automobile. Where the product is small, as with a lipstick, the announcer should be very careful not to move the prop rapidly, or out of the picture frame. If the product need not be moved at all, but must be held, or pointed to, then the hand should be firm and unmoving. If the small product must be moved, the movements must be slow, deliberate, and economical. In demonstrating a larger product, such as an automobile, make certain that you are in precisely the right place at the right time. If the camera is to move in on a close-up of the grill, keeping the announcer in the picture at the same time, you must realize that the picture will be only as "tight" as your proximity to the grill will permit.

Preparation for the presentation of a television commercial will vary all the way from the "once over lightly" approach of a small, independent station preparing an early-morning commercial for a local advertiser, to an elaborate "spectacular," involving months of preparation and the expenditure of several thousands of dollars, for the program commercial on a network show. Because the aim of most announcers is the big network program, it is worth while to discuss at length the elaborate chain of events which culminates in the standard three-minute program commercial. As the story of this commercial production unfolds, note how much reliance is placed upon the announcer. At the final performance it is he alone who represents a large and important company.

General Electric, one of the larger manufacturers of electrical appliances and other electrical products, sponsors a thirty-minute dramatic program each Sunday evening on 152 television stations throughout America. This program, called "The General Electric Theater," has long been noted for the superiority of its commercial messages. These messages, called "Progress Reports," are really not advertising messages at all, in the narrower sense of that term. Because General Electric believes in the effectiveness of good will, the "Progress Reports" are informational in nature and seldom make an effort to sell a specific product. This kind of advertising, called *institutional advertising*, is becoming a characteristic of more and more of the older, more reliable firms, and is designed only to impress the public with the integrity, the solidity, and the public service attitude of the corporation or company. With such an orientation as this, it is not difficult to understand how out of place a "pitchman" or a high-pressure salesman would be.

The commercials on the General Electric Theater are prepared by a team of eight men, not including the announcer and the production personnel. Three of these men — a supervisor and two producers — are employed in the General Electric's Public and Employee Relations Service, and five are employed by the advertising firm of Batten, Barton, Durstine, and Osborn. The five-man BBDO team consists of a coordinator, an agency producer, a film producer (for those commercials which are filmed to accompany a filmed dramatic program), and two writers. The program commercials are planned in thirteen-week cycles, and consideration is given to timeliness: a report on electricity on the farm is planned for the spring; the engineer's role in today's technology is planned to tie in with Engineer's Week. The announcer, the director, the scene designers, the cameramen, and any other

talent needed, are all hired by BBDO. The following report describes the planning that went into the production of a single three-minute General Electric commercial.*

* * * * *

Producing a Three-Minute Spectacular

Toward the end of November 1955, the production team met and planned the second cycle of Progress Reports for January through March. They discussed — and scheduled — a live commercial on electric motors for March 4. Soon after this team meeting, they released the production schedule: Charlie Keenan of General Electric would supervise it and Al Book of BBDO would write the script.

One morning early in February, Keenan and Book met in the office of Harry E. Smith, Advertising Manager of General Electric's Medium Induction Motor (MIM) Department. Keenan roughed out the objectives of the Progress Report: explain how an electric motor works; point out progress in electric motors; show some significant motors of today; tell how motors benefit everyone.

Quickly, talk turned to the first objective — just how *does* an electric motor work?

"Make it simple," said Al Book, the writer. "I'm a typical layman. I'm a sounding board. I pass on what I hear to the audience. The simpler it is the better for our purpose."

Smith explained that a motor basically converts electric energy received over lines into rotating motion to drive machines. As the discussion warmed, such terms as stator, lines of force, magnetism, A.C. and D.C., automation, and synchronous motor flowed freely. Keenan, sensing that the objectives were fading rapidly, called a halt, urging that they discard these technical terms. "I know they sound simple, but remember, this must be understood by a mass audience."

After the meeting in Smith's office, Keenan circulated a letter that read, in part: "The next meeting on the Progress Report on Electric Motors will be held in New York, on Tuesday, February 14. We're going to get together with Don Herbert with a view toward developing some simple demonstrations that will help get this story across better."

Don Herbert, General Electric's Progress Reporter, is known to small fry — and many adults, too — as Mr. Wizard, star of a half-hour weekly television show. Herbert is an expert at performing graphic demonstrations for television cameras. This ability plus a fine combination of a businesslike mien and an ingratiating air got him the job of General Electric's Progress Reporter.

Shortly after the meeting opened, Al Book read his first rough script to the group. Into it he had written Billy Quinn — a ten-year-old actor who had served as the "questioner" on many earlier reports. The commercial would open with Herbert and Billy demonstrating the way that a motor works, followed by Billy guessing

* Thanks are due to the General Electric Company for their permission to reprint the text and illustrations from "Producing a Three-Minute Spectacular," an article written by Paul R. Heinmiller for the September 1956 issue of the *General Electric Review*. The General Electric "Progress Reports" are prepared under the aegis of Douglas C. Benton, Manager of Audio-Visual Messages for Public and Employee Relations for General Electric.



The initial meeting of the planning group for the General Electric Progress Report on Electric Motors. Present are three General Electric representatives and a team of four BBDO producers, including a coordinator, an agency producer, and two writers. This meeting was held three months before the scheduled commercial.

the number of motors in his home. This, Book said, would show the importance of electric motors in the home.

"How much time do I have to show how a motor works?" Herbert inquired. Before anyone could reply he laughingly answered, "Yeah, I know, twenty-two seconds."

After deciding that they would use a hand saw, followed by an electric saw, to demonstrate the labor-saving side of electric motors, talk turned to the problem of the demonstration motor. Nothing concrete was decided.

One item brought to the group's attention was Al Book's concern about having a boy in the script. "If he blows a line, then Herbert has to cover. It means that Herbert must learn not only his own lines, but the kid's as well. I know the kid is good, but he's only ten. That's a lot of responsibility for a ten-year-old."

"I agree," Keenan said. "It's something we've considered from every angle. But the advantages of having the kid on the show far outweigh any fluffs. He's got a likable face — wholesome. The audience puts itself in the kid's shoes. They say to themselves, 'If that kid can understand it, so can I.' And it works, too. It's the Greek chorus all over again. The boy does the same thing: he's the Greek chorus; he's the audience. Okay?"

At 12:25 the group broke up for lunch. Al Book now had a better idea of how to proceed: Billy would open sawing on a piece of wood and Herbert would complete the job with an electric saw; an electric motor demonstration would follow, plus some discussion about motors in the home, film clips on motors in industry, and a wind-up showing today's General Electric motors. Book promised a script in a couple of days.

In the two and one-half weeks between this meeting and the March 4th presentation of the commercial, Keenan maintained a wearing schedule. He was closely following not only the electric motors commercial, but also seven others that were in various stages of development.

Script changes were usually of a minor nature — a constant effort to get a more informative and polished presentation. At the same time the writer remained aware of the three-minute limitation on the copy. Words and phrases were altered: Billy's "Whews" were changed to "Wows," his "Gees" to "Boys," and his "Yep" to "Yes." "General Electric" was placed in front of the word "motors" at the proper places, and "washing machine" became "washer."

In one instance it was decided that Herbert should wear safety glasses while he operated the power saw. As Keenan expressed it, "We'd have every safety man in the company jumping all over us if Herbert didn't wear them."

Another of Keenan's duties was coordinating and ordering the various properties for the commercial: General Electric unit kitchen, clock, mixer, mural of a wind-tunnel, and a pair of safety glasses. BBDO meanwhile looked for a power saw with a General Electric motor and a hand saw.

Five days before air time scripts were distributed to interested General Electric operating departments for their approval. By late that afternoon the approved copies began trickling in. The reactions were uniformly satisfactory, except for the description of how an electric motor works. Immediately, Keenan began preparing a revised version of just how an electric motor *does* work.

On Wednesday, February 29, Al Book arrived from New York to work with Keenan on the electric motors commercial.

With some cardboard models he had developed with an engineer, Keenan showed Book the new idea for demonstrating the principle of an electric motor: a bar magnet brought close to one end of a magnet pivoting on a vertical shaft was either repelled or attracted. "Now," Keenan said, "we lift off this magnet that spins, place it inside the stator of a motor, turn on the power, and the magnet should spin."

"You sure this is going to work?" asked Al Book. "Remember, this is live. We're on the air."

To cover all chances, Keenan planned to have two demonstrations written into the script. One would use the bar magnets; the other would use one of Herbert's science demonstration motors.

Next he tackled the problem of getting the "magnet" motor built and shipped for the telecast. Harry Smith furnished the stator of a $7\frac{1}{2}$ -hp Tri-Clad motor, and a General Electric model shop assembled the demonstration. Getting the bar magnets proved to be a task. Finally, a physics professor at Union College solved this problem with two six-inch demonstration compasses.

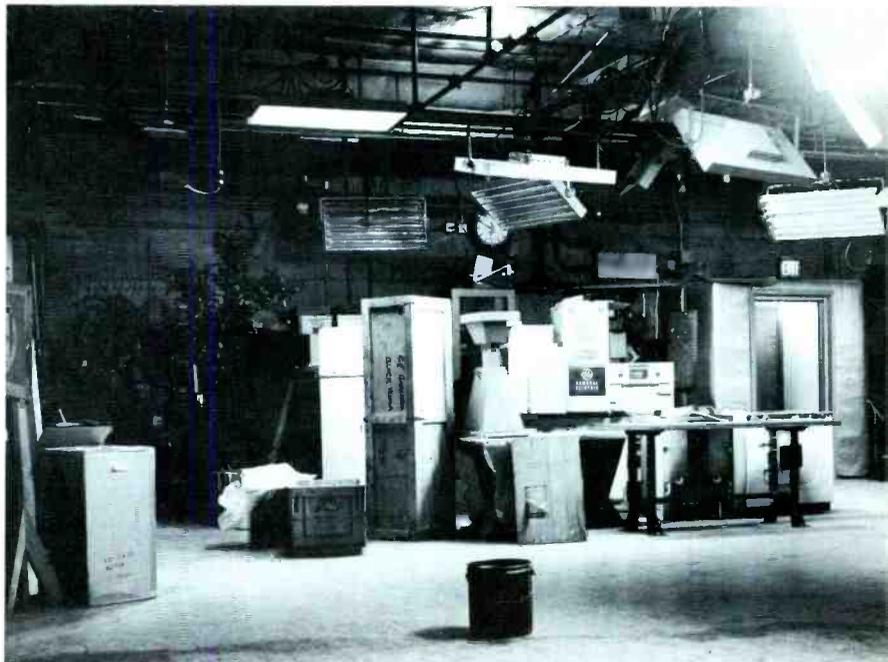


The production team begins to iron out details, and gets down to the actual problem of demonstrating how an electric motor works. This meeting was held three weeks before the presentation of the commercial.

Al Book returned to New York to get the final version on paper and duplicated for the show. A meeting in New York at CBS Studio 56 was set for 2 P.M. Sunday — seven hours before air time.

A look inside Studio 56 on this particular Sunday morning reveals four gaunt walls plus lighting equipment and sundry gear associated with a television studio. The pile of crates in the middle of the floor contains the General Electric unit

Sunday, 11 A.M. The equipment which has been assembled from GE factories all over the United States awaits uncrating in the empty television studio.



kitchen, a refrigerator, and other props.

2 P.M. — The unit kitchen and refrigerator are in place, and all sets are erected. The four sets — workshop, kitchen, living room, and motor display — form an arc to make camera movement easier. Twenty-five people busily work on staging details: spraying wax on all the unit kitchen and refrigerator's shiny surfaces to reduce glaring reflections, or flare, in the camera; putting the demonstration motors in place; and lining up the tools for the workshop area.

The first time any reasonable man sees live television being produced, he says, "There must be an easier way." But logic — surrounded by pressures, authorities, conflicting talents, union regulations, and the relentless progress of the clock on the wall — can seldom be found in the mechanics of a TV studio. That the visible results are logical and coherent is a tribute to the performers who maintain equanimity through it all. Most people have the idea that men like Don Herbert are overpaid. But when the time arrives and responsibility for the job rests on his shoulders alone, not many envy him.

2:40 P.M. — In the upper reaches of the hall, the show's director meets with Don Herbert, BBDO representatives, including Al Book, and General Electric representative Charlie Keenan.

Herbert reads through the script for timing; the director takes the part of Billy, who is rehearsing for another show. The first read-through clocks out at two minutes and forty seconds. The film clips don't agree with the script; it is rewritten.

3:45 P.M. — The "camera fax" begins — a rehearsal using cameras that transmit pictures to the control room. Camera positions are plotted, and the director "blocks," or plans, the action for Herbert and Billy.

A union man clamps a 2 × 4 in the workshop vise. Which end should Herbert saw? If he saws the end that would give the best camera shot, it would offend all the home craftsmen in the audience, as well as not be quite safe. Keenan decides that it should be done the safe and most logical way; the director works with the cameras to get a satisfactory angle.

4:20 P.M. — On the control-room screen the position of the 7½-hp motor looks awkward. "If we show the General Electric monogram, then you can't see the shaft. Which is most important?" the director asks. Keenan says it must look like a motor — never mind the emblem on the end shield.

5:15 P.M. — Herbert goes through the commercial and an agency man takes the part of Billy. It times out to three minutes and six seconds. Number three camera conks out. The director calls a break.

There's a stir in the control room: the whirling magnets in the motor demonstration aren't visible enough; they blend into the background. It is suggested that they be painted white. No, someone else says that may ruin their magnetism. A technician solves the problem when he sticks a piece of masking tape on the magnets and trims the tape to size. The contrast looks good on the control-room screen.

Then Herbert complains that the power saw spews sawdust over his dark suit, giving it a tweedy appearance. Another piece of masking tape seals the exhaust port on the saw.

Next, the mixer on the unit kitchen can't be seen. Again, it's a question of a light color against a light color. Because masking tape or paint is out of the question,



Sunday, 2:00 P.M. Workmen and agency and company representatives complete staging details, arrange motors, and line up the tools.



Sunday, 2:40 P.M. In the upper reaches of the studio the production group meets for its final script conference.



Sunday, 7:15 P.M. Discarding the film clips two hours before air time causes some hurried revisions in the commercial.



Sunday, 8:42 P.M. Don Herbert, the General Electric announcer, has one last walk-through with Billy. The director recommends some additional "business" to increase the visual effectiveness.

the director works in a close-up shot to identify the mixer.

5:45 P.M. — The director calls an hour break for dinner.

6:45 P.M. — Billy Quinn has arrived and walks through his part with Herbert. Billy is a quiet youngster who takes rehearsals and script changes in stride. He gets along well with Herbert and readily follows orders from the director.

7:15 P.M. — Rehearsals continue, each one becoming smoother as Billy and Herbert fall into the rhythm of the pace and the cameramen and director integrate their routines.

Between 7:15 and 7:45 each run-through incorporates the film clips. The film — handled in another CBS studio — is seen on a monitor in Studio 56.

For the first run-through with the film, Herbert's commentary and the film sequence don't match. Reproduction quality is poor. Keenan shakes his head and

calls the agency representatives together. They decide to eliminate the film clips, remove the living-room set, and rewrite the script to include electric motors in various industries.

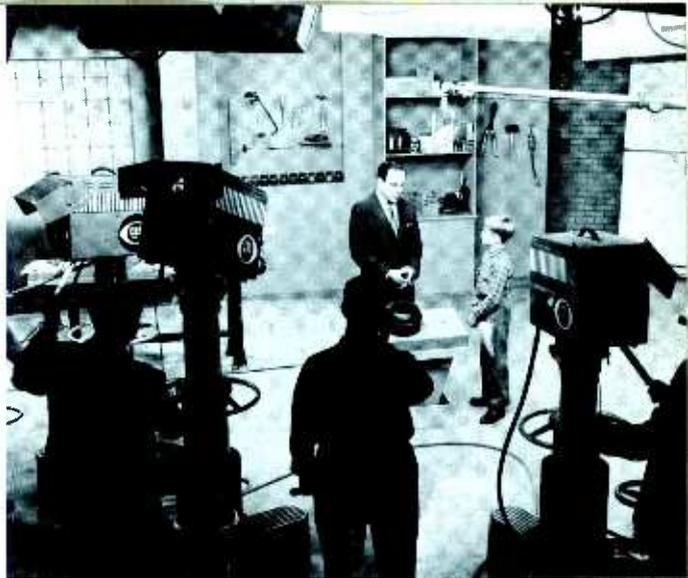
7:45 P.M. — At a CBS studio on the third floor of Grand Central Terminal, sixteen blocks away, Paul Muni and Polly Bergen begin the dress rehearsal.

8:00 P.M. — The commercial is in-



Sunday, 9:16:16 P.M. Control Room. The commercial goes on the air.

A long shot of the commercial in progress, showing the lights, cameras, and audio pickup.



egrated into the dress rehearsal and times out to exactly three minutes.

8:15 P.M. — Herbert, anxious to get some eye-catching hand action into the final scene with the two display motors, suggests giving one of the motor shafts a spin. This is accepted and a technician cleans off the gummy protective coating.

At the unit kitchen, more wax is sprayed on the cabinets to kill flares.

Herbert breaks his collar stay and replaces it with one borrowed from a BBDO man.

8:27 P.M. — Herbert leaves to have make-up put on; Billy talks with his mother in a corner of the studio; others drift out for coffee.

8:42 P.M. — Herbert returns, and once more walks through the commercial with Billy.

9:00 P.M. — The master screen in the control room shows the General Electric monogram, and the announcer says: "For General Electric here is Ronald Reagan."

In Studio 56, cameras warm up and the floor is cleared.

The problems of Paul Muni and Polly Bergen don't concern the men in Studio 56. Their only worry is the middle three minutes, the important part, the part that pays off. Admittedly, the men in Studio 56 agree that without good entertainment nobody watches the sponsor's message. But there is also the unexpressed attitude that it's tougher to get people to watch a commercial than to watch a make-believe story. And when you get right down to it, the commercial is the reason for the whole enterprise.

9:07 P.M. — Herbert and Billy go through the commercial once again.

9:14 P.M. — In the control room the Assistant Director calls the one-minute signal, and the tension mounts.

A phone rings. The assistant director answers, listens, puts his hand over the mouthpiece, and says, "Central control says they're running over. They'll appreciate anything we can give them." He uncovers the mouthpiece and says, "I relayed the message." He hangs up.

9:16 P.M. — Ronald Reagan says: "Y'know, many of the jobs we have to do at home and at work would be a lot harder if it weren't for General Electric motors — as you'll see in Don Herbert's Progress Report."

At exactly 9:16:16 the commercial begins, and two minutes and fifty seconds later Herbert concludes with, ". . . and as you know, at General Electric, progress is our most important product."

The members of the audience, assuming that they hadn't gone to check on the kids or get that sandwich, heard Don Herbert and Billy Quinn speak barely



(As the commercial opens, audience hears sound of wood being sawed.)



Let's do it the easy way with an electric power saw. Watch.



In the average American home you'll find electric motors all over the house. . . .



General Electric has made a lot of progress in motors—work horses of industry.

The Final Commercial . . .

HERBERT: Pretty tough work, eh, Billy?

BILLY: Sure is, Mr. Herbert.

HERBERT: Let's do it the easy way with an electric power saw. Watch.

BILLY: That looks easy.

HERBERT: Well, that's because we did the hard work with electricity and magnetism.

BILLY: Electricity and magnetism?

HERBERT: Uh, huh, because that's what makes an electric motor work, and, of course, an electric motor is what made the saw work. Come over here, and I'll show you. You see, here are two permanent magnets, one mounted so that it can turn—like this. Watch what happens when I bring them close together.

BILLY: It moves.

HERBERT: Sure. See, the magnetic force between the two makes this one turn. Now here's another one mounted so that it can turn, too. This is the core of an electric motor. When we send the electric current through these coils we create magnetism that does the same thing—watch.

BILLY: Look at it go.

HERBERT: 'Course, that keeps on spinning and that's what makes the electric saw work.

BILLY: Do all motors work like that?

HERBERT: Well, just about. Billy, I wonder if you realize how many electric motors are working for us all the time? Over here in the kitchen, for instance. You look around the kitchen and see how many electric motors you can find.

BILLY: Well, there's a motor in the mixer.

HERBERT: Yeah.



See, the magnetic force between the two [magnets] makes this one turn.



This is the core . . . we send electric current through these coils. . . .



This tiny one is the G-E Telechron electric clock motor.



And here is a motor drive for a giant wind tunnel.

BILLY: In the washer.

HERBERT: Very good, any more?

BILLY: The refrigerator.

HERBERT: In the refrigerator, in the automatic dishwasher, the automatic oven timer, the electric clock, and this is just in the kitchen. In the average American home you'll find electric motors all over the house from the basement all the way up to the attic. Of course, electric motors not only help mother do her work around the house, but they help dad, too, regardless of what his job is, whether he works in an office or plant or on the farm. In fact, G-E electric motors are important in every industry.

BILLY: Gee, I never thought of it that way before.

HERBERT: General Electric has made a lot of progress in the development of motors,

too. Today, they make thousands of different kinds. Here is the famous G-E Tri-Clad, and here is a new Kinamatic motor—together, the work horses of industry. This tiny one is the G-E Telechron electric clock motor. And here is a motor drive for a giant wind tunnel.

BILLY: The motor is bigger than a man.

HERBERT: It is, and every one of these motors makes—well—more muscle, more strength for all of us and for our country.

BILLY: Electric motors sure are important.

HERBERT: They're very important, Billy. G-E engineers are always trying to make them even better, to improve all of the things that make our lives richer, more satisfying, and more rewarding. In America, that's the way we measure progress, and as you know, at General Electric, progress is our most important product.

500 words. As the professional performers they are, both carried it off in perfect fashion. The 2 × 4 was neatly sawed, the demonstration motor hesitated momentarily then spun wildly, no flare came from the unit kitchen, and the smallest General Electric motor looked small indeed in Herbert's hand.

* * * * *

The more than three months of planning and rehearsing of this General Electric commercial may seem like an extreme case; it isn't. Almost all of those agencies and sponsors engaged in the production of live commercials spend at least as much time and consideration on the planning of commercials as on the program itself. A recent Westinghouse commercial cost approximately \$29,000 to produce; the Pabst Blue Ribbon commercials are rehearsed over and over again, until every detail is perfect; DuPont commercials, too, are many months in the planning and preparation. As the author of the piece just quoted pointed out, "the commercial is the reason for the whole enterprise." If this be so, what are the qualities necessary to achieve success as a commercial announcer on such programs?

First of all, the announcer must be one who will well represent the company. He need not be handsome, but must be neat and wholesome looking. The announcer must have dignity, since most modern corporations are anxious to stress this quality, but it must be a sincere, honest dignity. Dignity, needless to say, does not mean stuffiness, pretentiousness, or a psuedo-British accent.

Second, the announcer must be able not only to memorize quickly, but to be facile in incorporating additions or deletions, right up to the last few moments before air time.

Third, the television announcer must have a thorough understanding of and feeling for the objectives of the sponsor. He must be able to make the right suggestions at the right time to the right person and in the right way. As seen in the General Electric Progress Report article, Don Herbert is far more than a passive participant in the preparation of these commercials.

Fourth, the television commercial announcer must have great poise and presence of mind. In any live television situation, mistakes, mechanical or otherwise, are always possible. The outstanding television commercial announcer is one who can be relied upon to cover for any such errors, and to cover smoothly and effortlessly.

Finally, the television commercial announcer must be able to communicate. Constant studies are carried out by audience research organizations, at the request and expense of sponsors, to determine the effect of the commercials upon the audience. One such organization, Gallup and Robinson, prepares a weekly "Television Impact Report" for General Electric. This report, which consists of thirty mimeographed pages, describes in detail the exact percentage of viewers who remember the commercial well enough to paraphrase the announcer's remarks with a high degree of accuracy. Needless to say, no announcer — however well-appearing, however quick he is to memorize, however well he may understand the objectives of the sponsor, or however poised — will reach and remain at the heights of his profession if he does not get his message across to the viewers.

In the practice material for television commercials in Part Two (pp. 229-265), the following suggestions are offered as a means of achieving maximum value:

1. When appearing in a final performance of one of these commercials, dress as you would were you the announcer who originally performed them.

2. Try in each instance to understand the impression which the sponsor is seeking to create and gear your delivery accordingly.

3. Where you are asked to handle props or point to signs or products, make your movements slow, deliberate, and economical.

4. Where television equipment is available, try to achieve actual broadcast conditions. Where no equipment is available, it will be most helpful to have two "cameramen" hold Bretz Boxes, a floor manager to throw cues, and a director to direct the production.

5. Many of the practice commercials call for animation, film inserts, or properties which will not be available. Although there is, perhaps, no ideal way of working out such commercials, they are included here for the simple reason that it would be unrealistic to exclude them: they form a large part of broadcast commercials today. Animated cartoons may be simulated by flipping a series of still drawings, showing the major points in the original cartoon. The amount of time to be devoted to this portion of the commercial can be estimated, and the announcer should not have too much trouble working with it. Film inserts may be handled in the same way, or still photographs may be substituted for the original motion pictures. Properties, including the sponsor's product, should be simulated only where they are truly unobtainable.

6. Make certain that the time limits of the commercials are scrupulously adhered to.

7. Make certain that you are using television's most valuable qualities by speaking conversationally and directly into the camera lens.

8. Practice making a smooth switch from one camera to another as the director makes a cut.

9. Work for communication!



8

Newscasting and Analysis

The radio or television newscaster has a position of unequalled responsibility. He has the power, should he care to exercise it, to suppress or distort the news which he disseminates to thousands and even to millions. Although any reliable station manager will be on the alert to detect any such distortion or suppression, the newscaster who so desires can easily find many ways of achieving his ends, which are so subtle as to defy detection. For this reason, the newscaster in American broadcasting must be a special kind of person. He must, first of all, have an abiding faith in the democratic process. This means, in brief, that he must believe in the ability of the general public to make the "right" decisions for itself, without coercion; it means, too, that he must believe in his own fallibility and abandon the layman's view that all of his opinions are, *per se*, the "right" ones; it means, beyond this, that he must possess the maturity to realize that in this country there is no "party line" — that there are many legitimate and conflicting ideas about what constitutes a democracy.

The newscaster in America must also divorce his own deeply felt convictions which he as a citizen is free to fight for when off duty from his professional approach to news. This philosophy, needless to say, is not easy to put into practice.

In one sense, the radio or television newscaster has a more responsible role to play than his distant cousin on the newspaper. Whereas the newspaper has an editorial policy, most radio and television stations have none; whereas the public must make a deliberate purchase of a newspaper, the radio or television newscast comes, uninvited, into the home; and whereas there is a long tradition of partisanship in the newspaper field, the radio and television audience has come to expect "straight" newscasts from these media; they are, therefore, psychologically prepared to *believe* what they hear on radio or television.

With this tremendous responsibility to consider, the broadcast newsman must have more than good intentions to bring to his job. Some of those virtues, in addition to objectivity, are:

1. The newscaster must have a genuine sense of the newsworthy. Far too many newscasters today are guilty of poor judgment in their selection of news items and in their ordering of the stories selected.

2. The newscaster must have a broad background which gives each news story a setting, or a framework, for full and complete understanding of its implications and possible consequences. It is this background which enables a newscaster to spot an important story at the time that the first brief and incomplete mention is made by the wire services.

3. The newscaster must have a built-in curiosity which makes him probe for facts behind the stories.

4. The newscaster must have good taste. Some few newscasters today display incredibly poor judgment by filling up a large portion of their newscasts with reports of all manner of gory, unsavory stories. Unnecessary details of stories involving violent deaths, overemphasis on stories of automobile and other accidents, and unnecessary probing into the details of illnesses of famous persons are examples of this. Certainly, no one would argue against any of these things where they are important and pertinent. But the extremes to which some newscasters go make the present precaution necessary. The blotter of any precinct police station provides enough sensational and gory material to fill up a complete newscast daily, should one decide to use it. The point here is not to suppress legitimate news; it is, rather, to suggest a balance between suppression and morbid sensationalism. The good judgment of most persons may be relied upon to decide which of the stories of this sort are truly "news," and to what extent details should be supplied.

5. The newscaster must have an ability to write. The smaller, frequently understaffed, stations very often rely upon press wire copy for all of their news and read the copy on the air with no important changes. Many of the small stations, and almost all of the larger stations, however, rewrite this news, and it is the newscaster

Much hard work and cooperative team effort go into the preparation of creative news programs. Here KMPC news chief Hugh Brundage checks a point with Bob Kelley. (Courtesy KMPC)



himself who is usually given this assignment. If any announcer wants to specialize in newscasting, he will undoubtedly find his progress limited if he is not able to write well.

With this general background, it is necessary now to consider radio and television newscasting separately.

RADIO NEWSCASTING

Over the past several years continuing surveys have shown that newscasts are the favorite programs of both male and female radio listeners. The events surrounding the Second World War; the tensions in China, in Indonesia, in India, in the Middle East, and in Central Europe; the continuing cold war between the democracies and the Communist countries; and an increasing interest in domestic affairs — all have tended to make the American people more news conscious than ever before. Whereas, before World War II, many radio stations had perhaps three fifteen-minute newscasts per day, in recent times almost all radio stations have increased this number and have added as well as many as two dozen five-minute spot summaries. NBC, on all network affiliates, now has five minutes of news every hour, on the hour. In addition to the regular newscasts, many of the network stations now have five or six fifteen-minute periods a day devoted to commentary and analysis. This extensive coverage of the news is in contrast to television, on which there are very few newscasts during the prime viewing hours between 6:00 and 11:00 P.M.

Network radio stations, in addition to taking the news wire services of AP and UPI, are in the fortunate position of having representatives in all major countries of the world, as well as in all cities of the United States. For their newscasts they are therefore able to call upon vast resources unavailable to most small and independent stations. In preparing a newscast on a network station, the newscaster frequently has the opportunity to incorporate into it shortwaved exclusive reports which he knows will not be available to any other station in the area. He is also able to ask questions of, and receive answers from, network representatives over a private teletype system. KNX, the CBS affiliate in Los Angeles, employs a staff of nineteen who are exclusively engaged in news work. KNX programs twenty-five news programs during each twenty-four hour period, and all but five of these are completely rewritten. Since they subscribe to the services of all of the major news organizations, they are able to compare stories and select the latest or the best authenticated one. Because they have unusual initiative and authority, they are able to make first-hand checks on any story where they feel a need for more or later information.

Like any news department working under enlightened management, the KNX news directors are given unquestioned authority to interrupt or cancel any program for coverage of news. In many instances — during disastrous fires, and during revolts in the Soviet satellites — this authority has been exercised.

The modern approach to radio news coverage extends to the aggressive seeking out of news stories. Most network stations have the necessary resources — budget, equipment, staff, and authority — to do outstanding work in this field.

The independent radio station usually is handicapped in the areas of budget, staff, and equipment. For many years, therefore, news coverage by non-network stations has frequently consisted of the reading of news stories from the wire service. In recent years some imaginative stations have used modern communication tools to make up for their deficiencies in other resources, and have thus been able to compete on equal terms with the networks.

KWIZ, an independent radio station in Santa Ana, California, is unique in some respects, yet its problems are quite typical of those of any independent radio station in a metropolitan area. KWIZ is the only radio station in Orange County — a county directly adjacent to populous Los Angeles County — but must compete with sixteen radio and seven television stations, who find Orange County within their primary coverage area. Many of these stations are network affiliates, and several others are powerful independents, with large budgets for news coverage. KWIZ, with a news staff of one, has not only met, but has actually bested its competition. Its story offers a practical solution to the problems of news coverage of any unaffiliated station.

Within one year, radio KWIZ went from a situation in which only one of its eighteen newscasts was sponsored, to the reverse status where only one of its newscasts was unsponsored. At the same time, KWIZ was picking up advertisers for other programs on the basis of the fame it had achieved from its aggressive journalism. How did this happen? First of all, KWIZ went after the big story. They discovered to their surprise that most newsmen who represented both newspapers and other radio stations shied away from some big news stories, apparently on the assumption that they couldn't get them if they tried. KWIZ sought — and obtained — exclusive stories on grand jury investigations, top secret naval maneuvers, radical new inventions, and disappeared political bosses. This they did on a small budget, largely because they were willing to take a chance.

In the second place, KWIZ decided to concentrate on local news and let the wire services take care of national and international stories. They felt that there was enough news of significance happening in their area to attract interest and attention if properly exploited, and they discovered that they were right. Their audience, it was learned, was far more interested in what happened to their butcher than in what some police chief said to some jury in another city.

Third, KWIZ decided to arouse the curiosity of the listener by writing their news stories with a "hook" on them. They no longer reveal the gist of all of the top stories in a brief summary at the opening of a newscast, and they no longer tell all of the essential points in the opening sentence. Instead, as in a magazine article, they seek to arouse interest, then reveal the subject matter logically and slowly.

The fourth change in news policy is, perhaps, the most unique and the most important. Radio KWIZ began sending mimeographed handouts of its exclusive news stories to the smaller, independent newspapers in its area. With these went a personal letter suggesting an exchange of news. Out of this has come the Orange County News Service, a cooperative venture involving radio KWIZ and six community newspapers. Stories are filed from each point to the other six points on a teletype machine, each of the offices being allotted certain times for transmission of stories. Two newsmen are hired by the six papers to work out of the KWIZ office,



KNX newscaster Hugh McCoy covers a brush fire, using remote radio equipment. (Courtesy CBS Radio)

which represents a saving, since each of the six formerly had a representative in that same area. The resulting organization has increased the efficiency and the prestige of all of the member concerns.

Another approach to news coverage by a local radio station has been taken by KMPC, in Hollywood. This station, the most powerful independent in metropolitan Los Angeles, with a listening audience larger than three of the four network stations in the area, has no newsmen operating in any city other than Hollywood and Los Angeles. But they have put the telephone to work to compensate for this lack. The moment they hear of a destructive earthquake, a revolution, a tornado, or similar newsworthy event, they are on the telephone to a police sergeant, a civil defense chief, a United States Consular official, or a personal friend in the area. The interview is taped and, after editing, is ready for broadcast. Through this means KMPC has frequently been as much as ten hours ahead of the wire services and a similar number of hours ahead of its competitors. During a recent destructive tornado the police sergeant in a U.S. city was called on the telephone by KMPC. After asking the usual questions, and receiving answers which would not be on the teletype machines for some time, the KMPC news director asked, "I heard a report that the tornado was swinging around and coming back. Is there any truth in that?" The sergeant spoke an excited, "Wait a minute," ran to the door, looked out, and returned. "No," he said, "I don't see nothin'." KMPC was thereby, for the price of a telephone call, able to have the very latest word from an important eye witness.

The independent radio station need no longer rely upon the press wire services, and need not concede first place to the network stations. Enlightened policies, imagination, and a little daring will put the independent station on a par with the network station.

Most radio stations, whether large or small, find it possible today to utilize a

“remote truck” for special news broadcasts from remote locations. The most elaborate of these are quite expensive, but smaller stations need only pay the price of a telephone in a company automobile to be enabled to give on-the-scene coverage of fires, accidents, outdoor events of interest, armed forces maneuvers, etc.

TELEVISION NEWSCASTS

The chief problem in the telecasting of news is that of making it visual. Until video tape recording comes into more widespread use, and even until its use is a regular part of AP or UPI news coverage, most local newscasts, on both independent and network stations, will not have access to enough newsfilm to make their telecasts “visual.” The unrelieved picture of a man reading news bulletins can be quite monotonous. For this reason, many television stations try, wherever possible, to incorporate any films and still photographs which may be available. This is, of course, ideal where the photographs are pertinent. The problem arises where the photographs lack true news value. Films of last year’s review of troops by some foreign dictator may be pertinent on the newscast devoted to his assassination, but are not germane to a news story concerning the devaluation of his nation’s currency. In television, as mentioned elsewhere in this book, the visual element is so overwhelming that it can completely destroy the impression of what is being said if there is only a tenuous relationship between the two.

Another popular approach to making telecasts visual consists in the showing of several-weeks-old film of fires or earthquakes in some remote (and, to the viewers, unimportant) part of the nation. Worse still is the common practice of showing those stock films of yachting regattas and ski jumps. Such films may have their place in television, but hardly as a part of a newscast.

Still photographs are easier and quicker to come by and may be used to achieve variety and visual impact. Mounted on studio cards, they may be flipped on camera, thus allowing a newscast to be produced with two cameras only. When



Elmer Peterson, NBC news analyst, demonstrates correct use of maps on television. (Courtesy NBC)

processed as transparent slides, they may be projected on a screen behind the newscaster.

One means of achieving visual interest is, strangely, seldom exploited. This is the use of maps to pinpoint the place of origin of any story in the news. Such maps must be specially prepared for television but, in this instance, luck is on the side of the telecaster. Good maps for television are simple and are easy to prepare. One good type of map is simply an outline of the country, county, or city, painted in white ink on an almost black card. This may then be used either as a straight map, or as a superimposition. Such a map is shown in the illustration on this page.

Another way of preparing a map for television is to begin with the purchase of an otherwise blank outline map of the sort used in geography classes. By tracing the lines in bold strokes with a Flo-Master pen the map is nearly ready for use. Any of several companies manufacture dull black or grey paint in pressurized cans, and these may be used to give a light spray over the entire map, thus cutting down on light reflection. If there need be any distinction shown between geographical areas, it is a simple matter to mask off certain areas, and give the remainder of the map an additional overall spraying. Place names, bodies of water, mountain ranges, etc., may be lettered in with the Flo-Master. Within minutes any television station can be on the air with a map showing the exact location of any news story.

There are several means of reading the news over television. On many local-station programs, especially during other than Class AA time, the newscaster merely reads from a script which he holds before him. This can be quite acceptable, but great reliance is placed upon the ability of the newscaster to spend a high percentage of his time in looking up into the camera. This in turn is dependent upon the ability to read well ahead of one's voice, and to use the freedom which results to glance up. It is likewise dependent upon the willingness of the newscaster to spend as much time as the circumstances allow in preparing and studying his material.

Chet Huntley, NBC television newscaster, is seen using the TelePrompTer, which is clearly visible atop the lens turret. (Courtesy NBC)



A portion of the large reference library used by KNX (CBS) news personnel. (Courtesy CBS Radio)

On more elaborate newscasts the copy is unfolded to the newscaster via a mechanical prompter. The newscaster who works with this equipment is far freer to concentrate upon interpretation and delivery.

One of the common skills expected of the television newscaster is that of properly cueing up and narrating over film inserts. This is a problem in timing, and a great degree of coordination between newscaster and director is necessary. Almost all film inserts are preceded by an "academy leader." This is a strip of film twelve feet long, on which numbers from twelve to five are printed, in reverse order, at each foot. Beyond the number five, the film is "black." The projectionist, in cueing up his machine, customarily runs the leader until the "5" is reached, and then turns off his machine. At a signal from the director — "roll film" — he starts the machine, and there are just enough seconds left on the leader to enable the projector to get up to speed. To avoid a period of nothingness on the screen, the director must give the cue "roll film" a few seconds before it is needed. The announcer, who is responsible for giving the cue to the director, is thus expected to say just the right words (the cue) at just the right time and at just the right speed in order to have everything come out on time. Upon saying a prearranged phrase, the director tells the projectionist to roll the film, and then counts "four, three, two, one, cut." As he says these numbers, the floor manager passes them on to the announcer by first holding up four fingers, then three, then two, then one, and by then giving him the cut sign. The announcer thus has four feet of film, or approximately seven or eight seconds in which to close his remarks — unless, of course, he is to narrate over the film. When working from a script, the task of cueing up film is not very difficult.

In narrating over film inserts, the newscaster usually has a monitor before him on which he may watch the film as it goes out over the air. Timing is thus simplified even more.



SPECIAL TYPES OF NEWS PROGRAM

The Farm Reporter

Almost all radio stations and many television stations reach into rural areas. The "Farm Reporter" program has therefore become a standard feature in most

radio and television program schedules. The most obvious, yet most important, observation which can be made concerning anyone who deals with farm news is that he must know and like farming. Frequently, however, small stations are unable to afford a full-time farm reporter, and job applicants may be asked to take their turn in reporting farm news.

Today's farmer is a better trained and more specialized person than his forebears. He has often attended an agricultural college, he subscribes to farm journals, and he sends for all pertinent publications of the Department of Agriculture. With this background, he is quick to detect any uncertainty, ignorance, or bluff on the part of a farm reporter. A part of the typical farm reporter's duties involves his attendance at fairs and other agricultural events, where he will meet and talk with the farm audience and have to answer questions for them. If the individual announcing student feels that farm reporting may constitute at least a part of his future work, he should make every effort to enroll in at least one agriculture course. He should also subscribe to a farm journal and get on the mailing list of the United States Department of Agriculture. This he may do by writing for information to the Superintendent of Documents, United States Government Printing Office, Washington, D.C.

Most farmers recognize the fact that radio and television are both oriented to the city population — largely, in fact, to New York and Hollywood. Farmers have grown accustomed to finding their important role in our society taken for granted, but it does not follow that they approve. The farmer is quick to detect and resent condescension, "folksiness," or other similar attitudes which he feels betray an unfriendly and unsympathetic approach to him and his vocation. The farm reporter must therefore have a genuine and honest attitude and must likewise cultivate the farmer as a friendly equal.

The farmer is, above all things, an individualist. He is not predominantly a Republican, nor is he chiefly a Democrat. He does not necessarily agree with his fellow farmer on the subjects of farm subsidies, flexible price supports, soil banks, the Secretary of Agriculture, or on new or traditional methods of farming. The farm reporter must be careful to avoid alienating large sections of his audience by assuming that there is a "farmer's position" on specific issues. Unlike the news commentator, who is free to speak his mind to all who may or may not agree with him, the farm reporter is frequently the only person in his area providing his particular service and must therefore be the reporter for *all* the farmers. His chief functions are: (1) disclosing new discoveries or developments in fertilizers, sprays, seeds, etc., (2) publicizing farm events, such as fairs, expositions, plowing contests, auctions, etc., (3) giving weather reports which are as up to date, as accurate, and as comprehensive as possible, (4) giving market prices, including futures, and (5) encouraging farm activities such as the 4-H, the Future Farmers, the Grange, and other farm organizations.

In Part Two, pages 315-321, will be found drill material for farm programs for both radio and television. Most of the copy is not regional in nature, for obvious reasons. The student may, however, supplement this copy with stories from his local newspaper.

The Weather Program

Weather reports, which have always played a small part on radio news programs, have truly come of age on television. There are two chief reasons for the popularity of weather programs on television: first of all, most persons are interested in the weather; secondly, weather programs are quite "visual," and make for an interesting show.

There are several possibilities in staging a weather program for television. First of all, one needs a weather map. The simplest kind is an outline map of the sort used in geography classes. By rubbing the map with charcoal dust, or by spraying it lightly and evenly with dull black paint, glare can be reduced. A Flo-Master pen may then be used to emphasize the borders. By pinning this map on a wall, and by marking in the information with a Flo-Master pen during the telecast, a satisfactory result is obtained. A similar but somewhat less effective method is to trace an outline of the area being discussed on a blackboard and to use chalk for the introduction of information.

The use of an opaque or blackboard map has at least one important disadvantage: the weather reporter must stand partially between the map and the television audience. Even then, he must write under less than favorable conditions, since he is crowded as far to one side of the board or map as possible. A much more effective system is used in some television stations, and it is suggested here as nearly ideal.

A large sheet of Plexiglas is mounted much the same as the slate in a portable blackboard. An outline map of the United States is painted upon its surface, and may be seen from either side of the board. The *backward* view of the map is faced toward the television camera, and the weather reporter stands behind the map, which is now correct for him, but in reversed position to the audience. The weatherman writes his information correctly for him, but backwards for the audience. The trick is that the scan on the camera is reversed. This makes the map and the writing correct for the audience, and gives the impression that the weather reporter is writing backwards! Of course, the weatherman seems to be writing with his left hand, but this is about the only clue to the trick. The weather reporter is now able to stand right up to the map and to write with complete freedom; he cannot block the view of the audience.

In graphically portraying the weather on a weather map, the following symbols have become more or less standard:

1. Any section of the country with uniform weather throughout may be marked off from the rest with a bold line.
2. For sunny weather within an area, a round circle with radiating lines is sketched to indicate the sun.
3. Rain is suggested by short, diagonal lines.
4. Snow is suggested by an asterisk.
5. Winds are suggested by an arrow, the head toward the direction of the wind, with the velocity written in in figures.
6. Cloudy weather is suggested by drawing a puffy cloud.
7. Tornadoes are indicated by "x's."
8. Hurricanes are large enough to be represented by large circles, encompassing the entire area.

9. A large "H" or "L" indicates a high or low pressure area.
10. The temperatures of key localities are written in with a degree mark accompanying the figures.

Drill material for the development of radio and television weather programs will be found in Part Two, pp. 322-326.

Women's Features

Although there is little opportunity for women announcers in most areas of news reporting, many women are employed on feature programs directed to the female audience. The women's feature show may vary considerably from one station to another, and general observations are therefore not too helpful. In general the essence of this type of program is its emphasis on those stories which appeal to women: fashions, make-up, recipes, stories of famous people, and so on. Most such programs incorporate live or taped interviews with interesting persons who may be passing through town. The integrated commercial is another feature of most of these shows. The woman announcer very often is given permission to deliver a personal endorsement for products and services advertised on these programs, and most stations likewise allow far more commercial time on these programs than on any other. Shopping news, a favorite aspect of many of these programs, is frequently little else but commercials. Far from resenting the emphasis on commercials, most women consider such programs a public service.

A woman student of announcing is encouraged to work largely, if not exclusively, with the women's feature program material to be found in Part Two, pp. 326-335. For maximum benefit, the following suggestions are offered:

1. In addition to the reading of individual stories from the women's feature section, the student will profit from the working out of a complete program, or at least a complete program format. Some of the items which may be included therein are: (a) a taped interview with someone not a student in the class; (b) a report on the latest fashions in clothing and accessories; (c) a report on the history of some item or event of interest to women; (d) some news from Hollywood or from radio or television; (e) some of the feature stories to be found in the drill material in Part Two; (f) advice on grocery shopping; (g) advice on make-up; (h) integrated commercials; (i) a musical selection, in addition to opening and closing theme music; and (j) some notes on child-rearing.

2. Work for a real "personality" in this kind of feature reporting. The audience must come to know you as an individual, not as an impersonal voice.

3. In adapting this type of program to television, live interviews are mandatory. Some of the suggested items for a radio program listed above are adaptable to television, while others are not. Work for a *visual* program.

The News Analyst and the News Commentator

The news analyst. The American Broadcasting Network describes a news analyst in the following terms: "A qualified person who broadcasts factual and balanced analyses of the news without direct personal editorial comment." As one can detect from this description, there are far fewer news analysts on radio and

television than meet the ear and eye, for despite their billing as analysts, most of those engaged in analyzing the news *do* give direct personal editorial comment.

The news analyst, in the purest sense, does not reveal his position on a given question. Instead, he investigates all possible approaches to the problem and gives an impartial report of his findings. In doing so, even though he represents only a small percentage of those who claim to be analysts, the true news analyst renders a great public service. Although the field for news analysts is limited, there are so many valuable disciplines connected with analysis that a project calling for the analysis of a given subject area is most beneficial. Here are the steps to be followed in preparing such an analysis:

1. Select the subject. The news copy in Part Two provides many suggestions for areas of research.

2. Begin your research in the library. Here are some of the most commonly found and most helpful sources:

The New York Times Index. This, for looking up previous news stories on the same subject.

The Readers' Guide to Periodical Literature. This, for uncovering magazine articles on the subject.

Facts on File. This valuable publication gives a myriad of facts on many different subjects, ranging all the way from the pig-iron output of Czechoslovakia to the crop statistics of Pakistan.

The World Almanac. This yearly publication gives a tremendous range of statistics on a great many subjects, and by referring to earlier issues, a year-by-year development may be traced.

The *Encyclopædia Britannica* and the *Encyclopedia Americana*. These (as well as any of several other encyclopedias, both American and foreign) are frequently the best starting point, since most stories carry bibliographies. The year books are also quite helpful.

The Industrial Arts Index. Many of the articles of a more technical nature, which are not found in the *Readers' Guide*, may be found here.

The Card Catalogue of any library will list books by subject matter.

The Reference Shelf. This continuing publication is designed primarily for debaters; it is an excellent source of material for the news analyst. Major issues in the world today are taken up, one to a book, and both pro and con articles are reprinted on the subject.

Who's Who books are available for almost every major country. Other similar publications are: *World Biography*, *Current Biography*, and individual works on *Who's Who* in art, music, education, etc.

For deceased Americans, *The Dictionary of American Biography* is recommended; for deceased Britons, *The Dictionary of National Biography* is standard.

Statistical Abstract of the United States. This source book is published annually by the U.S. Bureau of the Census.

This list, brief though it is, should prove helpful in the approach to almost any subject for analysis.

3. After doing research on your subject, decide upon those ideas, facts, or opinions (of others, not of yourself) which are most pertinent to the analysis.

4. Organize the material into a logical sequence, paying careful attention to clarity and objectivity.

5. Write your analysis.

6. Read your analysis aloud. Make any changes in sentence structure which will eliminate awkward phrasing or incomprehensible statements.

7. If the analysis is being prepared for television, work for visual effects, such as maps, charts, or photographs.

The news commentator. The American Broadcasting Network describes a news commentator as follows: "A qualified person who broadcasts analyses of the news with personal editorial comment." On the theory that a variety of responsible news interpretations better contribute to public understanding of the news, ABN and many other stations and networks allow personal comment by qualified persons. As one may detect from listening to news commentators today, this is a highly individualized field, and no two commentators are exactly the same. They range all the way from the extremely conservative to the extremely liberal, with the vast majority somewhere between.

How does one prepare for a position as a news commentator? There is no system for this. Perhaps the best advice which can be given is to suggest that the student not attempt to prepare for it; most commentators who have achieved success became commentators in adult life purely by chance. After years of work in radio news reporting, government service, newspaper feature writing, or in professional public-platform speaking, they suddenly found themselves respected for the knowledge they had acquired and for the opinions which they had developed. From there it was a natural (but not an easy) step to a position as a news commentator. Of the total number of persons employed as radio and television announcers, news commentators account for but a scant percentage. The student who desires to become a commentator had best plan to serve a lengthy apprenticeship, not only because of the few opportunities which exist, but because of a natural disinclination to accept the personal opinions of the young and inexperienced, however sound they may otherwise be.

If the student chooses to practice the craft of the news commentator, he should follow the suggestions given for the news analyst, but is allowed to omit some of those arguments which disagree with his position and to take a direct editorial position on the subject in question.

SUGGESTIONS FOR PRACTICE

In working with the news copy, the weather copy, the women's feature copy, the farm copy, and on news analyses and commentary, in Part Two, the following suggestions are offered:

1. Special permission has been obtained from the United Press and the Associated Press to reproduce their wire service copy *exactly* as it came over the wires. This means that *all mistakes and errors, mechanical and otherwise, are left in the copy.* The announcing student will gain much valuable experience by cultivating the habit

of scanning all copy for such errors. Some of the errors are immediately noticeable, but others are more subtle to detect. The radio or television newscaster must develop a healthy skepticism toward the accuracy of any of the material with which he works.

2. In the beginning, the student may work with single news items. He should, however, spend some time on entire five-minute news summaries, which can be compiled from the news copy in Part Two of this book. Eventually, it is hoped, the student will compose and read a complete fifteen-minute newscast. If he will rewrite his copy, so much the better.

3. In performing television newscasts, where at all possible the student should work with film inserts. These may either be entirely simulated, where no equipment is available, or may be faked by using stock footage of some scene similar to that which is called for in the news story. Where a motion picture camera is available — even an eight-millimeter camera will do — the student may shoot his own news film, write his own copy, and combine them in the finished performance.

4. On all five- and fifteen-minute newscasts, strict timing should be observed. Several news stories, any one of which may be included or omitted, should be timed and placed near the end of the copy. One final story, with *exact* timing noted, should be placed last. When the point is reached at which the announcer should begin that final story, he should be able to skip right to it. Final timing should include closing credits, theme, if any, and should bring the program off at 4:30 for five-minute newscasts, and 14:30 for fifteen-minute newscasts. If the final news item in a fifteen-minute newscast is timed at 1:15, and if the closing credits and theme run 50 seconds, the final item should be started at exactly 12:25 after the start of the program, and at exactly 2 minutes and 5 seconds before the close.

5. Although a fifteen-minute news roundup has been included in the practice material, the student will gain more valuable experience if he will sift through several pages of individual news items, looking for stories to include in an arrangement of his own. This will help teach a sense of relative importance in the arrangement of news stories.

6. A great deal of farm report material has been included in the exercises, and any student who is likely to seek an announcing position in or near a rural area will benefit from working up some farm news programs.

7. Because there are very few female newscasters, it is suggested that women students compose and announce programs made up of women's news. Although some few women *may* obtain positions as newscasters, the market for them is, regrettably, less than active.

8. Almost any of the news stories in Part Two may be used as a springboard for a good analysis or commentary. It is suggested that they form the basis of a good project in research.

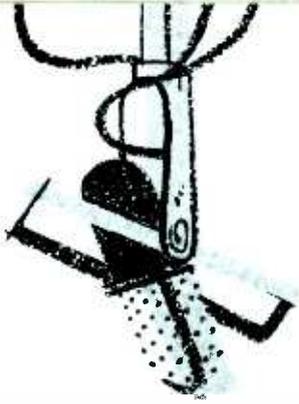
9. Weather roundups and news will be found in one section of Part Two, and five-minute weather programs are both practicable and enjoyable exercises.

10. To help the student judge the amount of copy he can read in a given length of time, a time chart is appended. The student should time himself for several minutes, and decide for himself at what speed he reads most comfortably and most effectively. He may then look to the time chart for the number of words he may

read on a newscast of any given length. News copy from the AP and UPI wire services usually runs about eleven words to the line. If the individual announcer reads best at 160 words per minute, then he may assume that a fifteen-minute (14:30) newscast with no other material intervening will use up about 2,320 words, or about 211 lines of copy. Of course, the announcer will read the headlines and some individual stories at a slower rate, and this must be taken into consideration.

TIME CHART

RATE OF READING	NUMBER OF WORDS FOR A:	
	<i>4:30 newscast</i>	<i>14:30 newscast</i>
150 wpm	675	2,175
155 wpm	698	2,248
160 wpm	720	2,320
165 wpm	743	2,393
170 wpm	765	2,465
175 wpm	788	2,538
180 wpm	810	2,610



9

The Disk Jockey

One of the most important facts of modern-day radio is the popularity of the disk jockey program. Somewhat different in concept and content, but essentially the same in program format, is the disk jockey's television counterpart, the sprocket jockey. The disk jockey plays musical selections, with a brief comment and as many as two commercials between records, while the sprocket jockey makes his comments and delivers his commercials between short films or during interruptions of a longer film. The present chapter is concerned with the problems of the disk jockey and the sprocket jockey, and will also take up the special problems of the announcer on the "good music" station.

THE DISK JOCKEY

The details of the preparation and execution of the disk jockey program vary considerably from station to station. On most of the smaller radio stations throughout the country, the disk jockey has a back-breaking job. He is on the air as many as four or five hours a day; he performs all of the work connected with the broadcast himself; he is expected to build up a loyal following but finds that he has only a few brief moments in which to speak to his audience in any capacity other than that of salesman; he is expected to make frequent appearances at record stores, supermarkets, and teen-age dances; and for this he may receive the lordly sum of sixty-five or seventy dollars a week.

The few top-flight disk jockeys may earn as much as a quarter of a million dollars a year. They have a number of assistants, secretaries, and engineers to handle much of the work which is done by the small-station disk jockey himself, and they

are free to spend much of their time on profitable outside activities, as well as in lining up "hit" records, on which a part of their success hinges.

The disk jockey on a smaller radio station shares little of the glory with those few who have risen to the top of the profession. He bears little resemblance, too, to the popular stereotype of the all-powerful determiner of the public's taste in music. He is more often a hard-working businessman who differs from the average practitioner of some totally different trade only in that he possesses a personality which projects from the radio studio to the listener at home or in his automobile. Although he *does* receive invitations to cocktail parties at which a new recording or a new star is to be introduced, his work schedule usually prevents or curtails his appearance there. He usually works, not in a studio, but in a small control room. Although there may be an engineer in master control to play taped commercials and to adjust the quality of the outgoing signal, he is almost always responsible for the selection, the cueing up, and the playing of his records. Far from thinking of becoming a hit-maker or a determiner of public taste in music, his selections are usually made on two bases: (1) is the song a popular one, and do I like it? (2) how long does the record play? The pressure of time has seen a reduction in playing time of commercial popular records; the once standard length of three minutes has been reduced to two and half minutes and, more recently, to two minutes. The hard-pressed disk jockey must think of this factor, for he is frequently expected to read as many as twenty-five different commercials per hour. In watching such a disk jockey at work, one is amazed at the skill which is necessary to bring off an apparently simple program. Here is a sample of a few minutes in the broadcast day of the disk jockey on a small station:

10:00 A.M. — Give correct time and identify station.

10:00:45 A.M. — Make a few general comments about the program for those who have just tuned in.

10:02 A.M. — Sight read a one-minute commercial for a tire-recapping company.

10:03 A.M. — Sight read a one-minute commercial for a supermarket.

10:04 A.M. — Introduce next record.

10:04:30 A.M. — Spin record. During next two minutes, change the turntable not in use from 78 rpm to 45 rpm; place next selection on turntable, and cue it up; shuffle through commercial copy, and lay out next two commercials for reading after record has ended; make entries in the program log; look at record label of selection next to be played to get name of selection, name of talent, name of manufacturer, and think of something interesting to say about it.

10:06:30 A.M. — Turn on mike; stop record turntable; announce last selection; read first one-minute commercial.

10:08 A.M. — Read next one-minute commercial.

10:09 A.M. — Turn off announce mike; spin next record; go through approximately the same procedure as during last record.

Certainly, with this sort of schedule to maintain, the disk jockey has little time to ramble on about those aspects of popular music which might actually be of interest to his audience and which might serve to build up for the disk jockey an audience which has tuned to his program for something more than background music.

The disk jockey on a larger station has some of the problems of his counterpart on the very small station, but he is likely to have more time, more help, and fewer commercials to present. His work begins to be enjoyable, and he is free to spend more time in leisurely discussions with visiting singers and musicians. One of the most important qualities which a disk jockey on the medium or large station can possess is a superior ability to interview. The discussion of interviewing in Chapter 10 is extremely pertinent for the disk jockey.

Disk jockeys obtain talent for interviews simply because record companies feel that such appearances constitute good publicity which will result in increased sales. It takes a master interviewer to turn the appearance of one of these guests from a rather pointless and insipid publicity gimmick to an interesting and revealing discussion.

One problem which has been raised by Bernard Asbell — music, records, and broadcasting reporter for *The Billboard* — is that most disk jockeys, far from creating hit records, play those records which have already demonstrated by their sales that they are popular. Although this seems justifiable on first examination, the problem is that popular records are purchased primarily by teen-agers, who otherwise have little purchasing power. Thus, Asbell feels, the soap companies, the supermarkets, the drug stores, and the others who bear the cost of the disk jockey programs are having their commercials heard chiefly by those who do not purchase their products. Asbell points to several radio stations which have recently begun the programming of more “adult” music — show tunes, “old favorites,” and mood music — with amazing results.

In building a disk jockey program, the student is advised to make every effort to allow his personality to come through. Although no specific rules for developing the disk jockey program will prove to be universally applicable — some stations, for instance, prefer their disk jockeys to say very little, while others prefer them to ramble on at great length — it is undeniable that the most successful disk jockeys, both from the standpoint of audience ratings and sales, are those who are able to establish their identity. Other, quite general suggestions, are:

1. Select your music on the basis of some predetermined standard, and stick with it. This standard may be your own preferences, it may be the preferences of those who seem to constitute your audience, or it may be the standard of the music-buying public — not to contradict what was said above about this standard. Radio today no longer attempts to attract all the audience all of the time; each program or each station seeks only a fraction of the total audience for radio and does this by being consistent.

2. Use a hook on your program. Announce some of the outstanding records which are to be played during the following hour or half-hour.

3. Announce the name of the record and the talent both at the beginning and at the end of the selection.

4. Always practice disk jockey work with commercials read between each record. It is unrealistic not to do so.

5. Practice cueing up your own records and, where available, working your own audio console. Few disk jockeys, and almost no beginning disk jockeys, have engineering help.

6. Create a program title, and choose program theme music.

7. Practice the kind of ad-lib chatter which is characteristic of disk jockey programs today.

8. Always announce your records ad lib. While a script may be valuable in the beginning, discard it as soon as possible. Almost all disk jockeys work only from record labels and dust jackets.

9. Avoid corny clichés of recorded music programs. Do *not* say "render" or "rendition," "the boys in the band," "songbird," "platter," "spin a disk," or other similar expressions. Work always for freshness. The natural idiosyncrasies of the expression of the outstanding disk jockey become the clichés of the unimaginative and unoriginal disk jockeys.

10. Wherever possible, try to work for a balanced program, and one which has a build to it. The good popular music program is the one which begins with an exciting record, and which continues to work up toward greater heights. Advance preparation (see Point 2, above) will help in this.

For practical reasons, chiefly the transient nature of most popular songs, no exercises are given in Part Two to accompany this discussion. The announcing student will find it quite easy to select currently popular hits or less popular standards for practice work. He may also use the commercials from Chapter 7 in forming a disk jockey program.

The Auto-Station. As one further means of cutting expenses in radio, there has recently appeared a two-part unit described by its maker, the Gates Radio Company, as "Auto-Station." This is composed of a production unit and an automatic playback unit. Because this machine seems destined to play a greater role in radio broadcasting, the announcing student should have some conception of its operation.

The Gates Auto-Station makeup unit. The Gates Auto-Station playback unit. (Courtesy Gates Radio Company)



The two units are completely separate, and need not even be in the same building. The make-up unit has a miniature control panel, a microphone, and a 4,800-foot roll of magnetic tape. The recording is done with a binaural tape mechanism, which puts the announcer's voice on one-half of the tape, and a 290-cycle tone on the other. The announcer sits at the make-up unit and reads commercials and musical introductions onto the tape. As he completes an announcement, he pushes a button which puts the 290-cycle tone on the other half of the tape. He may then read the next announcement, push the tone button, and so on. The tape speed is $3\frac{3}{4}$ inches per second, which allows the announcer to place four hours of announcements on the tape.

When the tape has been recorded, it is placed on the automatic playback unit. When the machine is set into motion, it automatically plays the taped announcement, stops the tape when it hears the 290 cycle tone (which is not broadcast), and automatically plays a record which has previously been inserted in the 100-record Seeburg changer. As soon as the record ends, the tape plays again until the tone causes another record to be played. In this way fourteen hours of programming may be placed on the machine at one time. For this, the announcer has worked perhaps two hours.

THE SPROCKET JOCKEY

Most television stations have one or more programs, usually spotted at times other than Class AA, which are primarily film programs, but which make use of "live" announcers. These programs may be re-runs of old Hollywood motion pictures, re-runs of filmed television programs, screenings of ancient one-reel comedies or cartoons, or new films of exploration and real-life adventure. Although some of the details of such programs will vary, the announcer, or sprocket jockey, will usually find the following conditions:

1. These programs are presented with very little preparation and no rehearsal at all.
2. Because they are usually of a continuing nature, the talent and crew find that a smooth job is not impossible, even without rehearsal time.
3. The announcer's chief function is the delivery of commercials, or the introduction of filmed commercials. He is also responsible for: (a) introducing the filmed material; (b) making a brief mention of the filmed material before and after its screening; (c) providing a running commentary over silent comedies and cartoons, or over real-life adventure films; and (d) on children's programs, giving interesting chats on any of a number of subjects.
4. The sprocket jockey of a children's show may be a simulated fireman, policeman, cowboy, naval captain, or inventor, in which case he is usually expected to talk wisely about his "profession."
5. With the exception in most instances of the commercials, the sprocket jockey speaks ad lib.
6. One of the most demanding aspects of this work is the proper cueing of the director for a film. As mentioned elsewhere in another context, the director must know at exactly what moment he is to give the projectionist the order to "roll

film." For a smooth job, he wants the film to come up on his monitor a scant moment after the announcer has finished talking. He wants neither an overlap nor a dead period. Upon hearing a pre-arranged remark from the announcer, the director must feel free to begin the film; he must be certain that the announcer will, after giving the cue, speak for exactly seven seconds, and that during these seconds he will bring his remarks to a logical and satisfying close. To help him time out these seconds, the floor manager first holds up his hand, with all fingers extended, and as the director counts "five, four, three, two, one, cut," he lowers one finger at a time and finishes off the entire process with the "cut" signal.

In practicing the skills of the sprocket jockey, it is suggested that the student concentrate on the following: (1) where motion picture equipment, or, better still, television equipment complete with film chain, is available, practice the cueing of film; (2) try to develop an easy-going manner, and an effortless projection of your personality; (3) always work with commercials, since they constitute a large segment of the sprocket jockey's time on the air; and (4) decide upon a particular format — Hollywood motion picture, children's show, etc. — and build your program and your "character," if any, around it.

THE ANNOUNCER ON THE GOOD MUSIC STATION

The past several years have seen the rise of radio stations in all parts of the country which specialize in the programming of what is sometimes called "good" music, sometimes "classical" music, and sometimes "serious" music. Since the term "good" is slightly snobbish in its implication that other kinds of music are not good; because most of the music on these stations is not truly classical, except in a narrow sense of that term; and because a good portion of it is not serious, there exists some problem concerning what to call these stations. Inasmuch as most of them have accepted the term "good music," we will follow that practice in the present chapter.

Although the announcer on the good music station has much in common with the disk jockey, there do exist some important differences: (1) the good music announcer is not concerned with hit records; (2) he seldom is concerned with developing a personal following; (3) unlike the disk jockey, there is no "ladder" extending from the small station to the "big time"; (4) the good music announcer usually has fewer commercials to read, and the selections he plays are somewhat longer than those of the disk jockey, many lasting for thirty minutes or more; (5) the kind of musical knowledge required for each of these two positions is quite different; and (6) one of the most important skills of the announcer on the good music station is his ability to pronounce French, Spanish, German, Italian, and Russian names and titles of musical compositions.

In common with the disk jockey, the good music announcer must usually: (1) cue-up and spin his own records; (2) read commercials; (3) make entries in the program log; (4) operate his own audio console; and (5) ad-lib most of his musical introductions. His job, however, is usually somewhat more relaxed than the disk jockey's, and although he may have a "special" program of some sort — one featuring the music of the pre-Bach composers, for example, or one of operatic

selections — he usually spends the majority of his on-the-air time in announcing more general programs which may consist of a Bach fugue, a Strauss tone poem, a Rossini overture, a Wagner operatic aria, and a Beethoven symphony. Seldom does the announcer select the music or the specific version of the music which is played on these stations. Because the output of new compositions is almost insignificant, the same compositions are played over and over again. To avoid too much repetition, the station keeps a record of the exact date and time of the playing of each composition, and usually has a policy which necessitates a lapse of a certain number of weeks or months between playings.

To obtain a position on a good music station, there is no substitute for a thorough understanding of, and appreciation for good music. The student who hopes to specialize in this type of announcing should enroll in as many general music courses as possible, should listen to good music broadcasts, and should collect records, so that he has a first-hand familiarity with contemporary musical artists. In addition to this, he should own and learn to use at least the majority of the following source-books:

Martin Bernstein, *An Introduction to Music*. New York: Prentice-Hall, Inc., 1939.

Louis Biancolli and Robert Bager, *Victor Book of Operas*, third edition. New York: Simon and Schuster, 1953.

Eric Blom (ed.), *Grove's Dictionary of Music and Musicians*, fifth edition in 9 volumes. New York: St. Martin's Press, 1954.

Milton Cross, *Complete Stories of the Great Operas*. Garden City, N.Y.: Doubleday & Company, Inc., 1949.

Goddard Lieberman (ed.), *The Columbia Book of Musical Masterworks*. New York: Allen, Towne & Heath, Inc., 1947.

David Hall, *The Record Book*, international edition. New York: Oliver Durrell, Inc., 1948.

Howard D. McKinney and W. R. Anderson, *Music in History: The Evolution of an Art*, revised edition. New York: E. P. Dutton & Co., Inc., 1957.

Charles O'Connell, *Victor Book of Symphonies*, revised edition. New York: Simon and Schuster, 1948.

Where continuity must be written for the introduction of musical compositions on the good music station, it is frequently the announcer who is given the assignment. It is not uncommon for an announcer to write introductions to twenty different selections each day of the week. For this reason, the good music announcer should take some work in continuity writing, and should note the kind of continuity which is being written for the good music stations in his area.

Where no continuity is written, the good music announcer ad libs the introduction from the dust jacket of the record. Unlike the disk jockey, however, he does not ramble, and he is not allowed natural hesitations of speech. His delivery of an ad-lib introduction must be marked by the following qualities: (1) it must be fluent and unfaltering; (2) it must be marked by a freedom from clichés; (3) it must be dignified, though not necessarily sober; (4) it must display a knowledge of the music and the artists; (4) foreign names and titles must be correctly pronounced.

Because nearly all good music stations are commercial enterprises, the musical commentary and musical introductions are almost always held to a minimum. Unlike the announcer who is in attendance at a live broadcast concert, the announcer on the good music station finds no necessity for elaborate commentary, since he need not wait out intermissions. On the AM good music station there is also the problem that the selections are so lengthy as to allow very little time for commercial messages. It is usually their policy, therefore, to make the time between records count by spending most of that brief period in the reading of a commercial. This problem of revenues for the good music station is an acute one, for the good music audience will not stand for double-spotted commercials, transcribed jingle commercials, or commercials for certain kinds of products which advertise with impunity on other stations. More important, it is likewise impossible to spot commercials between movements of symphonies or concertos. Small wonder, then, that the good music station finds it necessary to devote what time it has between recorded selections to commercial messages.

The FM good music station is frequently under less commercial pressure than the AM station, chiefly because it has resigned itself to a smaller income. This still does not free the announcer to make extended remarks about the music to be played, however, for the smaller income means fewer employees, which means, in turn, that the announcer has other duties in addition to his announcing chores.

Regardless of time, or lack of it, most good music stations have discovered that their listeners prefer music to chatter. The old days of prolonged discussions of the history of composers, artists, or compositions, or involved descriptions of technical aspects of the selections, are apparently gone forever. For this reason the drill material which accompanies this chapter in Part Two concentrates on shorter, more general introductions.

In working with the drill material, you will notice that there is little of the commentary on symphony or opera which is characteristic of James Fassett or Milton Cross. The reason for this is that these men have rather unique positions in broadcasting. There are so few live good music broadcasts left on radio that there is little reason for a student to train for such a position. The field for announcers on good music stations is limited enough; the opportunities for live concert announcers are practically nil.

With these few remarks, the present chapter ends. The student who desires to announce for a good music station will, however, find additional material in those chapters dealing with the operation of the audio console, the cueing of records, the use of microphones, foreign pronunciation, and the reading of commercials — all these are important to the announcer on the good music station.

In working with the drill material, the following suggestions are offered:

- (1) Work always for correct foreign pronunciation.
- (2) Work commercials into your practice.
- (3) Practice cueing up and playing the records you introduce.
- (4) Create a good music program, complete with title, opening scripted copy, theme music, and a special type of good music to be featured.
- (5) Practice making ad-lib introductions, with only the record jacket as your source of information.



10

Interviewing

The interview has continued to play an important part in radio, and has been a popular feature of television since its inception. Although the very essence of good interviewing is that it seem effortless, unplanned, and spontaneous, there is, perhaps, no other announcing skill which is as demanding as the well-handled interview.

Interviews on radio and television may take any one of several forms. Some of the more commonly encountered types are: (1) The radio interview of musical talent on disk jockey shows. (2) The radio or television interview of sports stars. (3) The radio or television interview of political figures, including the "Meet the Press"-type program. (4) The interview by newscasters of people involved in the news; these interviews may be obtained from victims of robberies, suspects in a criminal case, attorneys, judges, politicians, armed forces personnel, etc. (5) The interview with important world figures who are not necessarily in the news. (6) The interview with persons of interest to a women's audience — fashion designers, decorators, chefs, beauty consultants, etc. Needless to say, any of these interviews may be for either radio or television, and may be live, taped, recorded over the telephone, or filmed.

The interviewer must, first of all, consider himself the on-the-scene representative of his audience. He must ask those questions which would be asked by the majority of interested listeners or viewers were they physically present. This is only the starting point, however. Because he supposedly is a professional, he must ask those questions which would not occur to the layman, yet which bring forth answers of interest to the layman. It is, in fact, this very ability which separates interviewers into two general categories — the good and the not-so-good.

What does a superior interview entail? To answer this, we must look at each type of interview separately. Although there are many qualities common to more than one type, each is unique in some respects.

INTERVIEWING MUSICAL TALENT ON DISK JOCKEY SHOWS

It has previously been mentioned that musical talent appears on disk jockey programs chiefly because the company for which he records, or the agent by whom he is promoted, feels that such an appearance will result in good publicity. In these interviews there is all too often little more than the following: (a) the talent is introduced as the star of a big hit record; (b) the talent expresses his pleasure at being on the program; (c) the disk jockey expresses *his* pleasure at having the talent appear; (d) the disk jockey asks the talent where he has been appearing; (e) the talent states that he has just finished a week in Las Vegas; (f) the disk jockey asks, "And where do you go from here?"; (g) the talent answers at length, mentioning his engagements for the remainder of the year; (h) the disk jockey asks about his latest recordings; (i) the talent gives the name and label of his last three or four recordings; (j) the disk jockey thanks his guest, and plays one of those recordings just mentioned. And so ends the "interview"!

How can this sort of innocuous drivel be avoided? First of all, the disk jockey must resign himself to the fact that a certain amount of "plugging" is necessary; this is the talent's price for his appearance, and if the talent is popular, there will be legitimate audience interest in these facts. Beyond this, however, the disk jockey has great freedom to turn an otherwise routine appearance into an outstanding interview.

The first suggestion to be offered is that the disk jockey, where time permits, hold his interview in abeyance during the playing of several records; between sides he chats with the visiting talent. In this way the announcer will help put the talent at ease, will possibly turn up some interesting experiences or facts about which the talent may be questioned on the air, may find some common interest or learn of some mutual acquaintances — either of which will tend to make for better rapport — and will help take the guest's mind off of the initial purpose of his visit.

A second suggestion involves "selling" the program, the musical philosophy, and the personality of the disk jockey to the talent. Most singers, musicians, and composers are serious about music. They warm immediately to those who seem to understand music, especially their kind of music. Give yourself a chance to sell yourself to visiting talent. It will result in more "giving" by the talent when on the air.

A third suggestion is that the announcer try, if at all possible, to stretch the interview out over a period of time, with records and commercials between segments. It is quite amazing how such an interview gets progressively better. The recordings give the disk jockey and the talent something to discuss, in which deeply held convictions about music will often result, and the talent seems to become increasingly frank as time passes. The segmented interview, too, acts as an audience "hook," and gives a concrete reason for remaining tuned to this particular station. Then, too, the announcer has ample time to explore subject-matter areas with the talent during the playing of the records.

Finally, the interview with musical talent will be improved if the disk jockey makes an effort to meet and know as many musicians as possible, seeing them in other than broadcast situations. Not only will such acquaintance make it easier to converse with the visitors, but increased freedom with the musical idiom will make for better audience acceptance, as well.

INTERVIEWING SPORTS STARS

One of the chief problems in the interview of a sports figure is that the element of good sportsmanship, otherwise so admirable, tends to make most such interviews innocuous. Ask a football player who made a sensational run the previous Saturday how he managed to avoid all those tacklers, and he may be counted upon to answer, "It was easy — with Jim and Bill and Pete doing all the blocking." Ask a fighter if he is going to win his next fight, and he will usually answer, "I don't know; I'm just going to try my best." Ask a baseball player if he thinks he has a chance to beat Babe Ruth's home run record, and he probably will state, "I don't think so, and somehow or other, I hope no one ever does." Now, the problem here is not one which arises from deliberate deceptiveness or unwillingness to cooperate on the part of the athlete. The athlete is answering in the only fashion his code permits. There are, and will continue to be, some athletes who violate this code by boasting about their prowess, but after the acquisition of such a reputation, the boasts of these athletes are no more objective or newsworthy than the traditional disclaimers.

What, then, is the problem, and how may it be circumvented? The problem actually stems from the naïveté of the interviewer. To ask an athlete questions such as those given above is tantamount to asking a salesman if he believes in the product he sells: in each instance overriding pressures virtually predetermine the answers. While an athlete probably *should* be asked this sort of question, it should serve only as a beginning — an *entrée*.

Far better than asking such direct and unimaginative questions is the practice of approaching these questions obliquely. Begin with more general, and less demanding questions. Work up to and around the "big" question. If the interviewer is skilled, he will frequently elicit a genuine opinion, instead of a statement for the record.

Aside from the "big," seldom honestly answered question, the interview with a sports star can be improved by asking questions involving training and technique. Far too few sports figures are ever questioned about these interesting facets of their work. Ask the baseball player how he grips his bat. Does he try to make changes in his grip or stance when he is in a slump? If so, how? Does he make any effort to anticipate the nature of the next pitch of a given pitcher in a given situation? Exactly how much control does he have over the length or placement of a hit ball? At the split second when his bat hits a ball, does he know, within reason, whether he has a hit or an out? To what extent does he actively think about his hitting, and to what extent is it an instinctual matter? Of course, the questions will vary with the nature and quality of the answers, and will be channeled and directed by these answers on to new questions not indicated here. But, in general, it can be con-

cluded that any interview with a sports figure will profit from an excursion into the trade at which he excels.

Needless to say, the announcer who interviews an athlete should have a sound knowledge of sports. Through this knowledge, he will be able to delve into matters which would not even occur to the layman. In doing so, he will uncover answers which will prove to be of general interest. The American sports fan hungers for information about his favorite sports. The millions of men and women who follow baseball, even to the point of knowing batting and earned-run averages, are both capable of understanding, and deserving of being presented with, the more technical details of the sport. It is a sad and unnecessary fact that the majority of interviews with sports figures resolve themselves into pointless question and answer sessions in which the questions are fast becoming clichés, and in which the answers are largely predetermined.

INTERVIEWING POLITICAL FIGURES

In interviewing a political figure, the chief problem is in the eliciting of opinions which the person would prefer to withhold. Politicians are, by the exigencies of their profession, in the difficult position of having to be all things to all persons. Politicians in this country must seek office at frequent intervals, and this means that they rely upon the people whom they represent to vote for them. Because any positive stand taken on almost any one of a thousand issues may alienate a portion of the electorate, the politician finds it expedient to avoid taking stands on certain issues, unless those issues come up for discussion and a vote. There would seem to be no reason for a Senator, for instance, to take a controversial stand on a purely local matter in the state he represents. Without adding anything of value to the controversy, he may unnecessarily jeopardize his career. For this reason, it is extremely difficult to obtain a direct answer to a question of this sort.

Another problem stems from the fact that many elected officials actually have two opinions on certain issues: one which represents the will of those who elected him; and one which represents his personal conviction. In interviewing a politician who faces this dichotomy in opinion, it is all but impossible to know by what standard he is answering.

For the most part, an interview with a politician brings forth only those opinions which the politician wishes to be made public. Any figure who has spent even a few years in politics has discovered many effective ways of turning aside a question which he does not wish to answer. True, he seldom says a simple "no comment"; instead he has cultivated the technique of speaking almost endlessly with carefully chosen words; yet he achieves the same result. For the most part, this is about all such an interview is or should be: a vehicle for the expression of those opinions which the politician feels are pertinent. In some instances, however, the nature of the interview demands that the interviewer "probe," in order to elicit opinions which the politician would prefer to keep to himself. This brings up the type of program represented by "Meet the Press."

There currently are several programs on both radio and television which approximate a format established by "Meet the Press." Some of these are "Face the

Nation," "Youth Wants to Know," and "Press Conference." Although most of these have much in common with the long popular "Town Meeting of the Air," they have become increasingly different in direct relation to their adjustment to the medium of television. Instead of two or more guests, most of these programs concentrate on one, to take advantage of television's ability to "zero in" with the revealing tight close-up; instead of having the questions asked by a lay audience, specially trained journalists are employed; and instead of devoting most of the program to prepared statements, these programs begin immediately with the questioning. Since many of these programs are aired on Sunday, and are so often the source of important news, many Monday morning newspapers now print a regular run-down of the important statements made on these programs the day before.

The secret of the success of these programs is rather well outlined by Eric Larrabee, writing in *Harper's Magazine*:

In the first place they are well suited to the medium in that they have always employed . . . what I am convinced are the three essential principles of television: (1) conflict, (2) hidden meanings, and (3) the facial close-up. In the second, they convey what appears to be a very deep and accurate impression of the Very Important Persons who appear on them. They have — as Lawrence E. Spivak, one of the founders of "Meet the Press," has often observed — an "awesome" power of convincing viewers that they are seeing "a man as he truly is."

This is an illusion, but it is aesthetically successful. It is based on the universally accepted (and then disregarded) fiction that the programs' object is to elicit news, which allows everyone to engage without further ado in the real object — the posing of questions which will strain the subject's ability to answer firmly but innocuously. He is being tested for the rather specialized talent of looking good in a situation rather infrequently encountered. He appears here as a bundle of policies, a composite of positions he is previously known to have taken. His questioners know what he is supposed to think; probably they also know most of what he actually does think but can't normally say. A shrewdly constructed (otherwise known as "curve-ball") query is aimed to get into the gap between the two and reveal the human being inside the public personality.*

The opportunities for positions on this type of program are slight, the more so since most of those so employed are representatives of newspapers, rather than of broadcasting. However, with the rise of these programs there has come, too, the rise of the individually handled interview which makes use of similar techniques and which seeks essentially the same goal. This kind of interview is best represented by Mike Wallace.

Mike Wallace was a pioneer in the blunt, direct, and persistent kind of interview. Unlike "Meet the Press," his program features only one questioner; like "Meet the Press," he is after answers to the unanswerable. Mike Wallace has been responsible for a great many headlines. The Mickey Cohen interview, which resulted in lawsuits, charges, and countercharges, is typical. Following the lead of Mike Wallace, other similar interview programs have sprung up in various parts of the country and have had a great deal of success.

* Quoted, with Mr. Larrabee's permission, from the "After Hours" department of *Harper's Magazine*, Vol. 215 (July 1957), p. 81.

The key to this type of interview is in research. The interviewer must prepare in advance a number of quotations which indicate positions previously taken by the interviewee. Through the clever use of these to pinpoint apparent contradictions, much of the excitement of such an interview results. In addition to this, the interviewer must establish an atmosphere in which his impertinent questions will somehow seem less impertinent. There is a subtle psychological aspect of this kind of interview, as well: the interviewer must immediately establish himself as the aggressor, yet must be so clever and subtle in the doing as to prevent any possible withdrawal on the part of the subject. The interviewee is put on the defensive as early in the program as possible, and is kept off balance until the end of the interview. The usual mannerly practice of apparently agreeing with the guest frequently is abandoned, and the interviewer is quick to say, "Well, there are those of us who would not agree with you, but let's move on to the next question."

The interviewer on this type of program would do well to have a thorough knowledge of the laws of libel and slander. With such a background he should be able to steer the conversation away from actionable comments. The interviewer, the network, the sponsor, and each station carrying the program, are suable under certain circumstances.

INTERVIEWING PEOPLE IN THE NEWS

The interviewing of people in the news is usually undertaken in order to provide brief inserts in regularly scheduled news programs. These interviews, when for radio, may be taped in an on-the-scene interview, may be taped over the telephone, or may, in rare instances, be live; when for television, they may either be live or on film.

The problems involved in such an interview are minor. Unlike the other interviews thus far discussed, the interview for a news program usually is quite brief, has a specific subject which is determined by the nature of the news event, and when on film or tape, may be severely edited or completely omitted where the answers lack news value.

The most important traits of the newscaster seeking interviews are: (1) sensing which of those news happenings of the day are productive of valuable interviews, and (2) developing the kind of professional approach to the people being interviewed which will be most likely to secure cooperation. As pointed out in the chapter on newscasting, imaginative use of the telephone, including long-distance calls, opens up almost any news figure in the world to possible exploitation by interview.

Although an interview will be a more valuable one in the degree that it elicits information and opinions, even the antagonistic interview with an uncooperative subject may be newsworthy. A series of "no comment" statements and an angry hanging up of the telephone can be news, too.

In a face-to-face interview, the newscaster should go prepared with as much background information as possible. Among other things, he should have read up on the following: (1) the life of the person involved; (2) the others involved in the story; (3) the history of the event or incident, if any; (4) the significance of the

event or incident; and (5) the possible ways in which the event might be resolved. A list of possible questions should be prepared, and, in the event that the interview is not being recorded, the newscaster should jot down his observations and the answers to his questions, since memory is not always reliable. Where an interview team has been developed, it is to everyone's advantage to have an engineer free the interviewer from the responsibility of doing the actual taping.

INTERVIEWING IMPORTANT WORLD FIGURES

One of the nicer things that has happened to television is the development of the relaxed interview with the world figure. Men and women such as philosophers, retired statesmen, artists, and philanthropists are in the daily news only at infrequent intervals, and then only in regard to a specific event. It has become the practice of some television announcers to seek out these figures and expose them to friendly questioning. The Edward R. Murrow program, "Person to Person," and the NBC program, "Elder Wise Men," are the outstanding examples of this type of interview program.

The interviewer of famous persons has one outstanding factor on his side: the great and the near great are almost always charming, poised, and articulate. They usually possess a treasure-house of anecdotes, and are among the few who may "drop names" with impunity. The older among the world figures frequently have sound and interesting advice to give, and this, too, is a valuable aspect of interviews of this type.

In interviewing the famous person, one must be extremely well prepared. If the interview is to be more than a reluctant question-and-answer session, the interviewee must feel that the interviewer is both interested in and well informed about his career and his subject-matter area.

The inherent danger in interviewing persons under the conditions of the "relaxed" interview — that is to say, the interview which is not prompted by a specific act or statement of the guest — is that it may fall into the category of the insipid. Where a guest is the subject of controversy, where he has taken a stand on an important issue, or where, by his actions, he has become newsworthy, the questions frequently have a tendency to be more direct, more pertinent. Jack Gould, the outstanding Television Editor of the *New York Times*, has written penetratingly on the subject of interviews on television. After taking several well-known interviewers to task for their frequent failure to ask the right questions, and their unaccountable failure to follow up potentially interesting stories with additional questions, Gould writes:

As any set owner can attest, a great deal of the most satisfying TV is being lost through inadequate attention to interviewing. Almost all day and night there is an endless stream of personages moving across the screen — in formal interviews, quizzes, discussion, and even variety shows — yet how infrequently are they drawn out.

A successful interview is determined by so many variables that generalities are obviously risky. But several of the faults do appear sufficiently often to suggest a pattern of inadequacy.

The essential requirement for good interviewing is a deep and abiding curiosity about people, a genuine eagerness to find out what makes them tick and how come

they are as they are. But this presupposes — and here we come to what is perhaps a major rub in TV interviewing — an understanding that there cannot be arbitrary barriers on where an interview may go. If certain areas of discussion are verboten, if searching, even embarrassing, questions are ruled out by tacit understanding, then an honestly meaningful and enlightening interview may be impossible before it is started.

Certainly it seems strangely and disquietingly odd that dozens upon dozens of people may speak on TV, yet hardly if ever engender a truly lively debate or controversy. It makes one wonder if TV has not developed a rather rare knack for putting articulate people on the air, and then through indifference, carelessness, or design, making sure that they are persuasively innocuous.

There are also other factors involved, ones to which TV should pay far more attention than it does. Often TV personalities do their interviewing with one eye on their guest and one eye on the studio clock or on the floor manager. They are the ones who are tense and nervous when they should be relaxed and concerned solely with the substance of the interview. Each viewer can watch for himself and notice how frequently the TV interviewer is not really paying attention, though giving an illusion of doing so. His mind is not on what the guest is saying but on the next question, which was prepared in advance and theoretically must be included.

In this connection . . . it is not uncommon for the person doing the interviewing to have no knowledge whatsoever of the guest's reason for being there.

Removal of the pressures of broadcasting almost invariably results in better and more revealing interviewing. The art of good interviewing is a close cousin of the art of conversation; it cannot always be hurried and molded to fit a predetermined format.

But within the inherent limitations of TV a little more thought could bring substantial improvement. Perhaps the first requisite is greater appreciation on TV's part of the value of people who have something to say and, with intelligent probing and encouragement, can be induced to say it. They are, after all, TV's only inexhaustible supply of fascinating programming material.*

INTERVIEWING FOR THE WOMEN'S AUDIENCE

The only point of importance to be made, in addition to those which have been mentioned in other contexts, is that the interviewer for a women's program must make certain that he is asking those questions which will bring out the information which women crave. Although it is risky to speak of the "average" woman — women being far too individualistic to admit of neat categorization — it is safe to assume that a typical woman will want a different set of answers from a given interviewee than will a man. In discussing a command appearance before European royalty, for instance, the interviewer would ask a performer quite different questions, depending on the sex of his audience. The questions for a female audience will come quite easily to a woman announcer, but are less easy for a male announcer to grasp. What man, for instance, would think of asking the above-mentioned performer what the queen wore? What the performer (if a woman) wore? How the room in which she was received was decorated? What kinds of refreshments

* Quoted from "Pallid Interviews," *New York Times*, January 29, 1956, p. 12, with the permission of Jack Gould.

were served? Yet, these are the very questions which most women want answered. They seem quite unimportant to most men.

Interviewing for a women's program is a specialized skill. Among other things, it involves: (1) a knowledge of homemaking, including cooking, various clothing materials, the nomenclature of fashions and articles of clothing, etc.; (2) an understanding of those events in the news which will be of interest to women; (3) a knowledge of what kinds of persons are of interest to women; (4) a genuine interest in chatting about these things (men call it gossiping); and (5) a personality which attracts the admiration of women.

There is, of course, no drill material to accompany this chapter, but the student is urged to practice the skill of interviewing at every opportunity. For best results, the interviews should either be broadcast or tape recorded. It is extremely difficult to learn mistakes and to approximate a broadcast situation without equipment of any kind. In summary, the following suggestions are offered the interviewer:

1. Go to the interview prepared with background information on the interviewee and on his major field of interest.

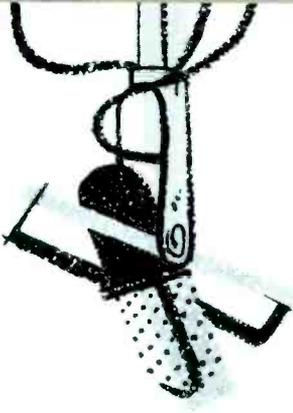
2. Spend some time establishing rapport with the interviewee and discussing possible questions.

3. While the completely ad-lib interview is often rambling, unfocused, and lacking in form, its spontaneity usually makes it better than a completely scripted or overrehearsed interview. Best of all is the semi-scripted interview, in which a sense of direction is maintained, yet in which the interviewer is free to pursue any new subject which opens up and promises to be fruitful.

4. Above all, *listen* to the answers to your questions.

5. It is usually advisable to make some comment on the answer you have just received. One of the more common mistakes of the novice interviewer is his complete "block" as the remarks of his guest cease. He has already decided upon the next question, but how to get into it? The remark heard most often in this situation is, "I see . . . well, how about" An interview can become mighty boring where every question begins in this fashion. If you are really *actively* listening to your guest, you will find it much easier to know what to say when he has completed his answer. You will also communicate your interest and absorption to your audience.

6. Never conclude an interview with, "Well, I see our time's about up, and I want to thank you for coming down here today." The best answer to the problem of ending the interview is to decide in advance upon a final question, and move to it as near the proper time in your program as possible. When the last question is answered, simply thank your guest, or ad-lib some previously prepared comment, but do *not* indicate that "time is up."



11

Sportscasting

The American public is sports-minded, and since the advent of radio and television, both media have spent a considerable number of broadcast hours in bringing sports events to it. When thinking of sportscasts, one's mind immediately conjures up thoughts of the World Series, the bowl games, the Kentucky Derby, or championship fights. Actually, these account for but a small fraction of the total hours devoted to sports. The greater portion of broadcast time given to sports is on the local level, where college, high school, semiprofessional, and minor league professional sports all are covered. One Los Angeles station, KMPC, has actually broadcast as many as four complete sports events on a single day — two re-created baseball games, a live baseball game, and a live football game in the evening. This fact is obviously of importance to the announcer, for the number of announcers who are employed in the broadcast of the major national sports events is quite limited.

The sports announcer on the local radio or television station will seldom be able to devote himself exclusively to sports; conversely, the general "utility" announcer on the small station will seldom be able to avoid having to announce a sports event at some time in his career. It is to the advantage of any announcer, then, to cultivate an ability in sportscasting, just as the individual who is chiefly interested in sports will find it advantageous to develop other announcing skills as well.

The basic requisite for a sportscaster is, of course, a thorough knowledge of sports. The action of almost any sport frequently moves at so rapid a pace as to permit only the most thoroughly grounded announcer to keep up the verbal pace. Track and golf are among the slowest sports in this sense; basketball and hockey are undoubtedly the fastest. In describing basketball, hockey, football, baseball, boxing, or tennis, there simply is not time in which to grope for words. The

nomenclature of these sports, the intricacies of scoring, the identity of the various players, the meanings of the officials' hand signals, and the implications of any given action — all must be a part of the announcer's background.

Tom Harmon, CBS sportscaster and former football star, suggests that any student who desires to become a sportscaster try out for every major sport offered by his school. Although he may not make the varsity, the experience he will gain from his contact with sports at any level, including the "scrub," will better equip him for his career. Harmon believes that an intimate knowledge of sports is essential.

In addition to his gaining first-hand knowledge of sports through playing, the announcing student should provide himself with written explanations of the rules and procedures of each sport. To the extent that a written description of a sport will help him, he may augment his knowledge of sports drawn from other sources by procuring the small, inexpensive rule books which are published by many sporting goods companies. These books, selling for ten or fifteen cents, give the following: (1) the procedures of playing the game; (2) the latest rules of the game; (3) the correct terminology of the game; (4) the correct dimensions of the field or court; (5) pointers on playing the game; and (6) some statistics of the sport. Larger and more complete books are published each year by the NCAA, and these, too, are helpful. A good start toward the development of an ability to sportscast, then, will be gained through playing various sports, and building up a sports library.

The student who desires to become a sportscaster should concentrate upon acquiring a knowledge of baseball, football, basketball, and one other sport which may be selected because of its uncommon popularity in the area where he will be seeking employment. In Canada and the northern United States, for example, hockey ranks as a major sport; in other areas, track is of great interest; in still others, it may be swimming, tennis, or horse racing.

Let us look at each of the major sports in turn, and offer suggestions for the preparation and broadcasting of each.

BASEBALL

Baseball continues to be one of America's most popular sports. Its season lasts far longer than that of any other major sport, and it is not uncommon for a team to play as many as 150 games in one season. The sportscaster will find that he may be asked to broadcast baseball games of the following kinds: (1) professional games; (2) semiprofessional games; (3) softball games; (4) high school and college games; (5) Little League and Babe Ruth League games; and (6) re-created games of any kind. The rules of each type of game vary, and the announcer must, therefore, prepare himself for this. In general, however, both radio and television announcers will profit from a procedure close to the following:

1. In advance of the game, procure from each team a "yearbook" or a "press and radio information kit." This will give all of the statistics concerning the team, the players, the coaches, etc., which the announcer could desire.

2. In advance of the game, condense the information from the book or kit onto one sheet of paper, for ready reference.

9. On television, much of this information is seen by the viewer himself. The television announcer is thus free to concentrate upon *interpretation* of the events of the game, upon strategy, or upon anything which is not clearly seen by the viewer. In most television broadcast situations, the announcer has an air monitor near him, and may thus judge for himself the extent to which he should amplify the picture.

With this preparation, and with a sound knowledge of the game, the announcer should be in a position to give a satisfactory narration of the game.

Re-creating the Baseball Game

For several quite practical reasons, re-creations of baseball games continue to be a popular feature of radio entertainment. The re-created game has these advantages: (1) the local radio station has a wider latitude of choice in choosing games to be presented; (2) the re-created game can be presented at an hour which is convenient for a greater number of baseball fans; (3) the re-created baseball game allows a small, local station to sell time to as many as ten or more local advertisers, with commercials conveniently and effectively delivered between innings or half-innings; (4) the re-created game is frequently more exciting than the original, since most re-creations will cut a sometimes dreary three-hour game down to about one hour and forty-five minutes; (5) the re-created game is quite often the only practical means of bringing out-of-town games of local teams — high school, college, semipro, and Little League — to the public; and (6) the re-created game allows the public to become accustomed to the style, and, presumably, to build an identification with, a local announcer, whom they also hear describing local games from the baseball park.

There is really only one disadvantage of the re-created game, but that is a formidable consideration: the re-created game, especially if not well produced, can seem like a fake. Although few baseball fans resent the re-created game, some opposition will arise if the attempt to present such games is amateurish. The key to good re-creations is never to attempt them unless the following conditions are met: (1) the announcer and his sound technician must have extensive and continuing experience in the broadcast of live games; and (2) a serious effort must be put forth to make the re-created games sound as authentic as possible. The ensuing discussion of the re-created baseball game is based upon the practice established at station KMPC, in Hollywood. Bob Kelley, the chief announcer, his alternate, Steve Bailey, and the sound technician, Clay Sanders, work together as a team with truly impressive results. Although there are other ways of producing the re-created game, the practice of Kelley is so effective that it might well serve as a model.

The physical arrangement of the studio is illustrated on p. 185. Bob Kelley and Steve Bailey sit on opposite sides of a large table in the studio. Behind Kelley is a wire screen, stretched in a wooden mounting; to his side is a baseball bat, suspended by wires; on the table before him is a seat cushion. As Kelley talks, he uses a xylophone mallet to strike the seat cushion for a ball which is not hit; the bat for a struck ball; and the screen behind him for a ball hit into the screen. In the control room, Clay Sanders, who is both engineer and sound technician for the broadcasts, is as busy as Kelley. On turntables two and three, he has two sixteen-inch, 33½ rpm electrical transcriptions containing background crowd noises. These records have

been cut from tapes which have been carefully edited to eliminate any outcries which might be identifiable if replayed. The tapes were made in West Coast and major league ball parks, and Sanders is careful to use those transcriptions (of which he has many) which are appropriate to the crowd size of the particular game being played. On weekdays, for instance, he uses transcriptions which were made of a rather small crowd; on weekends, he uses transcriptions of a larger crowd. The transcriptions are alternated, one beginning before the other has ended, to avoid any sudden cessation in the sound.

On turntable one, Sanders has a regulation sound-effects record of cheering and applause at a baseball game. With about six different bands to choose from, he is able to suit the size and sound of the cheer to the occasion. He will, therefore, use a different band for a strike-out than for an error; to add an extra dimension of authenticity, he will also use a different band and a different volume level for a strike-out of a visiting player and a home-team player. When the pitcher comes to bat, Sanders mingles applause with the general background noise. An important feature of these broadcasts is Sanders' announcement of the batters as they come up. He speaks into a talk-back microphone on his audio console, and controls the volume so as to make it barely distinguishable. He adds authenticity to the broadcast by terminating these announcements at that point at which the public address system is turned off in the park from which the broadcast supposedly emanates. He also adds background organ or band music where these are characteristic of the ball park.

One important means of enhancing the impression of reality is through the sound effects created by the announcer himself. Both Kelley and Sanders agree, however, that these sounds should be muffled, and should be heard only occasionally. Kelley makes all of the sounds for hits, for the sound of the ball striking the catcher's mitt, and for foul balls into the screen. A good portion of these sounds are lost, because of their initially low volume and the rising volume of crowd noises or of Kelley's voice. In no event should these sounds be so loud as to seem unreal.

Perhaps the most important single consideration in making the sound effects real is to have them *lead*, rather than follow, the announcer. The baseball announcer, no matter how skilled, is slightly behind the action at a ball park. If a ball is hit suddenly to the third baseman, who drops the ball, the sequence of sounds would go about like this:

(SOUND: BACKGROUND CROWD NOISES THROUGHOUT)

ANNCR: He's into the wind-up . . . the pitch (SOUND: BAT HITTING BALL; CROWD NOISES UP) he drives a hot one down to (SOUND: SUDDEN LOUD CHEERS AND EXCITEMENT) third base, and Johnson drops the ball! (SOUND: CONTINUING CHEERS)
The throw over to first, not in time, and Kaline is on with the tying run.

The baseball announcer receives only a sketchy report of the action of the game, and must draw upon his experience in broadcasting live games, as well as his sense of drama, for the prime ingredient which turns a few terse comments into an exciting adventure. For practical reasons, most announcers who are re-creating games will not bother to report every single pitch. Unless there is some reason for doing so, he will not, for instance, report every pitch in a sequence which involves two balls,

Steve Bailey, assistant to sportscaster Bob Kelley, at work re-creating a baseball game. He strikes the cushion with a small mallet to manufacture the sound of a baseball striking the catcher's glove. (Courtesy KMPC)



two called strikes, and two foul tips, all of which is followed by a blooper to short right field. Unlike the announcer at a live game, the announcer who is re-creating a game *knows* the outcome of a sequence, and can thus judge what is and is not significant. Here are some of those instances where every pitch should be reported in a re-created game: (1) where the batter is noted for his ability to draw the count out to three balls and two strikes; (2) where the batter is struck out or walked; (3) where the game has reached a particularly exciting phase and the announcer wants to sustain the dramatic moment; (4) where the batter happens to be of unusual interest to the fans; and (5) where the pitcher is working on a no-hit game.

Some very simple but effective hand signals have been worked out by Bob Kelley and Clay Sanders, not so much because Sanders does not know the sequence of the game — he has a carbon copy of the wire report before him at all times — but rather because Sanders has no way of knowing which if any of the pitches Kelley is going to omit. The signals are: (1) a cuffing motion with the hand, to indicate that the batter will hit the ball on the next pitch; (2) three fingers held up to indicate that the pitcher will strike out the batter on the next pitch; and (3) four fingers held up to indicate that the batter will walk on the next pitch. On each of these some crowd

Clay Sanders, KMPC engineer on baseball re-creations, skillfully blends crowd noises. Before him is his small audio console, and barely visible above the two VU meters is the talk-back microphone over which he re-creates the announcements made by the ball park's public address system. (Courtesy KMPC)



noise is demanded, and Sanders is thus enabled to lead the description of the event slightly.

Commercials are read, between innings and half-innings, by Steve Bailey (who also usually announces at least four innings of the game) right in the broadcast studio with continuing crowd noises in the background. There is an unconscious resentment evoked in the listeners if the broadcast "leaves the ball park." Even though nothing of importance is happening as the ball players change sides, the listener likes to know that anything which *might* happen will immediately be reported to him. The sudden silence, together with a commercial announcement from a quiet broadcast studio, makes the listener feel as though he has physically left the baseball park. It is a disquieting feeling, and one which lessens the effectiveness of the broadcast.

Having discussed the procedure used by Bob Kelley, Steve Bailey, and Clay Sanders of KMPC, let us now follow the play-by-play description of one-half inning of play. On the left-hand side of the page will be printed the entire "script" which has come over the wire, and from which Kelley works; on the right-hand side of the page are his comments as he broadcast this game on the air.*

*Report on Game over
Western Union:*

FOURTH INNING
DETROIT — MAXWELL UP
A LIGHT DRIZZLE
STARTED TO COME DOWN

B1 LOW
SIF

B2 HIGH

HIT, MAXWELL SINGLED
ON LINER TO RIGHT
CENTER, DOBY FIELDING

KALINE UP

Bob Kelley's Re-creation:

Detroit coming on in the fourth inning . . . We'll have Charlie Maxwell, Al Kaline, and Frank Bolling up in that order . . . (LONG PAUSE; CROWD NOISES) . . . They scored their run in the first inning on Kuenn's single; he advanced on an error by Nellie Fox, and scored on Ray Boone's double . . . (LONG PAUSE) . . . All right, Maxwell stands in here . . . left-handed batter . . . struck out in the first inning . . . Donovan into the wind-up . . . and the pitch is low for ball one . . . (LONG PAUSE; BACKGROUND CROWD NOISES) . . . Now the pitch: swing and a miss for a strike . . . ball one and strike one . . . This is Bob Kelley along with Steve Bailey and Clay Sanders with the game of the day from Comiskey Park in Chicago, where a light drizzle has started to fall here now . . . Tigers leading by a score of one to nothing, and at bat here in the fourth inning . . . Now the pitch (SOUND: CRACK OF THE BAT AND CROWD NOISES) . . . swings . . . a line drive . . . base hit! out into right-center field . . . Larry Doby running over there to his left, scoops it up, here's the toss into Nellie Fox, and Maxwell's on with a hit . . . There's the third hit off Donovan . . . Al Kaline . . . Al Kaline popped to shortstop Aparicio in the first

* Reprinted with the permission of the Western Union Telegraph Company, the American League Baseball Club of Chicago, and Bob Kelley of KMPC. This material is for practice only and may not be used for any actual broadcast.

B1 WIDE

S1F

PTF

FB IN NET S2

FB IN NET

FB IN NET

B2 WIDE

B3 INSIDE VERY CLOSE

HIT

KALINE DOUBLED ON

LINER TO RIGHT

CENTER FIELD CORNER

SCORING MAXWELL

SCORE NOW DET 2

CHI 0

BOLLING UP

FB IN UPPER DECK S1

B1 LOW

FOUL ON GND RIGHT OF

PLATE S2

OUT BOLLING

GNDED OUT

PHILLIPS TO TORGESON

IT WAS A HARD SMASH

TO PHILLIPS

WILSON UP

RAIN COMING DOWN

LITTLE

HEAVIER NOW

inning . . . the infield playing up a little bit . . . stretch . . . pitch is outside, ball one . . . he didn't square to bunt . . . (LONG PAUSE; BACKGROUND CROWD NOISES) . . . Donovan again into the stretch; now the pitch . . . swung at and missed for a strike . . . took a full cut . . . Maxwell over on first, one and one is the count on Kaline . . . now the pitch . . . is inside, very close to him, almost hit him, in fact . . . ball two, strike one . . . A golf bulletin from Chicago: Sammy Snead teed off early today, and began piling up a lead midway through the second round of the Tam o'Shanter \$101,200 World Open Golf Tournament . . . Grabbed first place after yesterday's opening round with a seven-under-par 65 . . . His twenty-seven hole score is 99 . . . Now the pitch . . . swings, and a foul ball back onto the screen . . . Incidentally, Jerry Barber, the professional at Wilshire Country Club in Los Angeles, who wound up the first round a stroke behind Snead with a 66, faltered going out today, carding a three-over-par 39 . . . Puts him six strokes behind Snead now at 105 for 27 holes . . . (LONG PAUSE; BACKGROUND CROWD NOISES) . . . Now the pitch . . . there goes Maxwell . . . swings (FAST) there goes a line drive, going out into left . . . right-center field . . . in there for a base hit . . . here's Maxwell coming round third base . . . the ball's finally fielded out there in the corner, and here's Maxwell in to score . . . Kaline goes into second with a double . . . (PAUSE) . . . So, another run in, and the Tigers now lead two to nothing, with Kaline over on second, nobody out, Frank Bolling coming to bat . . . (PAUSE) . . . Bolling was safe on an error in the second inning . . . (PAUSE) . . . Frank swings, fouls one up out of play into the upper deck; Tigers have another run in here . . . Maxwell singled, scored on Kaline's double . . . Bolling stands in there, one strike the count . . . Now the rain's coming down a little heavier . . . Here's the pitch (SOUND: CRACK OF BAT, CROWD NOISES) swings . . . there's a hot smash to Phillips . . . he's got it at third, holds the runner, throws to first, and Bolling is out . . . Hard smash down to Phillips at third base; he got the ball over to Torgeson in plenty of time . . . Here now is the catcher, Red Wilson . . . he grounded out to the shortstop Aparicio in the second inning . . . (PAUSE) . . . here's the pitch in to Red (SOUND: BALL BEING HIT, CROWD NOISES) . . . swings, pulls a drive

FOUL LINER TO
LEFT FIELD
S1 FB IN NET S2
B1 LOW WIDE
FOUL LINER DOWN LEFT
FIELD LINE
OUT S3C WILSON WAS
CALLED OUT ON STRIKES

BERTOIA UP —
SIDE OUT
BERTOIA GNDED OUT
FOX TO TORGESON
ONE RUN TWO HITS NO
ERRORS ONE LEFT
SCORE DET 2 CHI 0

down the left-field line, foul by about five feet . . . Kaline on second . . . one out here . . . a run in, and the Tigers lead the White Sox two to nothing . . . Now the pitch to Wilson . . . strike, called — looked at a good one, and the count is oh and two . . . Reno Bertoia on deck, Kaline at second, one down . . . Now the pitch to Wilson . . . (NOISE OF CROWD) strike three, called . . . Donovan whipped a cross-fire right over the outer edge, waist high . . . So Wilson called out on strikes, the third strike-out for Donovan . . . Brings on Bertoia, young third baseman who flied out to Rivera in right field in the second inning . . . (PAUSE) . . . Here's the pitch . . . (SOUND: BAT AGAINST BALL, CROWD NOISES) . . . swings late, slashes a sharp ground ball to the right side, Fox to his left grabs it, here's the throw to first, over to Torgeson in time for the out . . . Fourth inning for Detroit, one run, two hits, no errors, one left; after three and a half innings, the score is Detroit Tigers two and the Chicago White Sox nothing.

The drill material which accompanies this chapter in Part Two contains the Western Union report of the first five innings of this baseball game. Without imitating Bob Kelley's style — which is, and ought to be, individual — practice the re-creation of this game.

FOOTBALL

Much of the success of a football sportscast depends upon prior preparation by the announcer and his assistants. During a game, there seldom is time to check a spotting board for any information other than the names of the tacklers. The names and positions — preferably not the numbers, since these are seldom visible — of all of the backfield men and the ends, including all possible substitutes, should be committed to memory.

The announcer should, of course, understand the sport to the extent that he recognizes the various formations, both for offense and defense, knows the terminology of the game, knows the meanings of the referees' hand signals, and knows all of the latest rules for the sport, which usually change each year.

Tom Harmon, unlike most football sportscasters, uses only one spotter — he, himself, carries the offense. Harmon's spotter, Fred Gehrke, travels with him to all games, and thus Harmon, again unlike most football sportscasters, does not use "pick-up" spotters. This, again, involves a great deal of preparation on the part of the two men.

Harmon broadcasts with a three-man team in the booth: himself, his spotter, and a "color" man, who is responsible for coming in at intervals to comment on statistics or procedures which he has noticed. Here is the way this team operates:

Clemson College Tiger

L.E.	L.T.	L.C.	R.G.	R.T.	R.E.
RIVERS 86 DALTON 200 WYATT 185 ATLANTA 6-4 S.C.	MARAZZA 70 DICK 218 WESMUNTER 5-9 S.C.	GREEN 61 FABLE 200 STEPHENS 5-8 S.C.	GRODZIAN 63 TOMAN 210 COLLTON 5-11 S.C.	HUDSON 75 BILL 225 CHARLTON 6-5 S.C.	SMITH 84 WILLIE 195 SPARKMAN 5-8 S.C.
FEW 88 RICK HILL 6-1 S.C.	MCCANLESS 74 JIM ASHEVILLE 210 N.C.	KALTENBACH 65 LEON 210 CLAINTON 5-9 S.C.	BRURTON 60 H.B. GARRETT 190 S.C.	SEASE 77 TOMMY 195 CLAYTON 5-8 S.C.	JORDAN 89 HOWARD 185 FOREMAN 5-8 S.C.
MASNERI 87 RAY 180 CHARONIA 6-3 S.C.	BUSH 73 JACK 205 ATLANTA 5-8 S.C.	PAYNE 64 JIM 211 DECATUR 6-1 GA.	GILES 62 BOB 190 R. CHARLTON 5-10 S.C.	THOMASON 79 TOMMY 205 OLANTA 6-3 S.C.	BREEDLOVE 80 BILLY 210 ABBESVILLE 6-3 S.C.
COX 82 WYATT 185 ATLANTA 6-4 S.C.	SMITH 71 JOHN 210 ATLANTA 6-0 S.C.	WILD 66 ORMOND 199 CLAINTON 5-8 S.C.	CATOE 67 EARL 195 KEESHAN 5-11 S.C.	PAUGETT 78 TOM 210 GREEN 5-8 S.C.	ROGERS 83 KENNETH 195 MULLINS 6-3 S.C.
	PACE 76 KEEN 225 N. CHARLTON 6-2 S.C.	MILLS 68 HOWARD 195 GREEN 6-0 S.C.	SNYDER 56 BUZZ 207 W. GARRETT 5-10 S.C.	MEADOR 72 JOHN 210 N. CHARLTON 5-10 S.C.	CARLTON 85 VERNON 195 WILSON 5-8 S.C.

PUNTERS
10 Busesby
16 Turfville

KICKOFF
10 Busesby
16 Turfville

PAT
10 Busesby
16 Turfville

CAPTAIN
Left Halfback: Joel Wills (17)
Quarterback: Charles Busesby (10)

L.H.

WELLS 47 TOLSON 195 TOLSON 5-8 S.C.	LAWRENCE 43 ELOVO 206 SALTSVILLE 5-8 S.C.	McLENDON 49 LEW 163 ALEXANDER 5-8 S.C.	GRIFFITH 42 FRANK 195 ZEBERTON 5-8 S.C.	HUNTER 46 OLIN 170 CENTRAL 5-9 S.C.
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Q.B.

BUSSETT 10 CHARLIE 162 HENDERSON 5-8 N.C.	TURBEVILLE 16 HORACE 180 CAMDEN 5-9 S.C.	HOPE 12 CHAS 200 COLLEGE PARK 6-1 S.C.	ARD 15 JERRY 200 MEMPHIS 6-1 S.C.	UHLIG 17 WYATT 172 MURKINSVILLE 6-1 S.C.
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COACHES

CLEMSON

Coach: Frank Howard
 Coach's School: Alabama
 Colors: Orange and Purple
 Nickname: Tigers
 Conference: Atlantic Coast
 Address: Clemson, South Carolina
 President: R. F. Poole
 Athletic Director: Frank Howard
 Sports Publicity: Bob Bradley

F.B.

HAYES 33 DUDLEY 216 S.C.	DUKES 35 MIKE 193 M. W. 6-3 S.C.	SPOONER 34 BOB 200 GREENSBORO 5-8 S.C.	KNOTT 36 HAL 185 GREENSBORO 5-8 S.C.	COCKER 39 BUTCH 200 PURSUEVILLE 6-1 S.C.
--	---	---	---	---

R.H.

COLEMAN 22 TOM 110 ANDERSON 5-8 S.C.	HORNE 21 THOMAS 170 MORRIS 5-9 S.C.	ROGERS 26 WADE 169 S. CHARLTON 5-8 S.C.	DAIGNEAULT 23 DOUG 180 MAYNOR 5-8 S.C.	SPIVEY 40 RUSSELL 170 COWLEY 5-8 S.C.
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The football spotting chart used by Tom Harmon. (Courtesy CBS and Tom Harmon)

Harmon describes the play-by-play action on the field. When the game is being televised, he watches the monitor only occasionally, and then to make certain that the audience is seeing what he is describing. For the most part, he does the same job of description, whether for radio or television, since the audience, unlike that for baseball, seldom receives sufficient information from the picture.

Before Harmon are the spotting boards, two five-ply wooden boards $12\frac{1}{2} \times 10$ inches in size, on which are pasted black cards carrying the team information. One of these cards, used by Harmon in the Orange Bowl, is illustrated here. These boards are switched in position whenever the teams change sides of the field. Fred Gehrke, Harmon's spotter, places a large tack next to the name of each player currently in the game. The spotter watches only the defensive team, and by the time Harmon is ready for the names of the tacklers, Gehrke has his pointer next to that name. Harmon then has, should he care to use it, the following information: (1) the name of the player; (2) his position; (3) his number; (4) his weight; (5) his height; (6) his home town; and (7) his year in school.

The "color" man keeps the statistics of the game, usually in an abbreviated manner. A series of plays may, therefore, be written as follows:

<i>Code</i>	<i>Interpretation</i>
C 1st & 10. C 30	Clemson has the ball, first down, ten yards to go on their own thirty yard line.
1-10 Coleman LT G6	With first and ten, Coleman, the right half, went through left tackle for six yards.
2-4 Pass Bussey — Smith 8	Bussey, the quarterback, threw a completed pass to right end Smith, good for eight yards.

In addition to this, other important information is jotted down — a good block, a good defensive play, or an outstanding punt — and is circled. When he is asked to comment during a time out, he needs only to look for these circled facts in order to



CBS sportscaster Tom Harmon describes touchdown play during telecast of football game. (Courtesy of CBS and Tom Harmon)

find something worthy of comment. With these notations, too, Harmon is able, at a glance, to see that the offensive team has, in twelve plays, moved sixty-three yards.

For telecast football games, the director usually is in a remote truck some distance away from the announcer. The announcer must simply rely upon him to follow the action he is describing, and not try to follow the cameras.

After a touchdown, the sportscaster should describe the events which have led to it. Tom Harmon does this on camera, when telecasting, and illustrates the touchdown play on a small blackboard. This is, of course, recommended only to those who have an intimate knowledge of the game.

Football re-creations do not account for much activity in broadcasting. The citizens of, say, Menville, Iowa, are far more interested in the games of their hometown high school team and their state universities than in the games of distant schools, however big they may be. Unlike baseball, there is no "Major league" of football, so far as the sports fan is concerned. Where re-creations are employed, the procedure is the same as for baseball, except, of course, that football crowd noises and band recordings are substituted for the crowd noises and organ music in baseball. School yells also are played in the background.

BASKETBALL

Basketball is an easier sport to follow than football, since there are only ten players on the floor and the sportscaster is quite close to them. However, basketball frequently moves faster than football, and the announcer must have a vast knowledge of the sport in order to keep up with the action. The announcer should have before him a "fact sheet," made from the press information kit or school publicity releases. He will thus have background information on players, team history, and so on, for comments during the frequent time-outs.

Spotting boards, which are of some help to the basketball sportscaster, are usually most useful for the statistics they contain and for a quick run-down of the players in the game at any moment. Tom Harmon, whose basketball spotting board is illustrated on the next page places a large tack next to the name of each player in the game at that moment. His card tells him: (1) the player's name; (2) his position; (3) his height; (4) his weight; (5) his age; (6) his year in school; and (7) his home town. The X's to the right of the name show the number of years the player has made the varsity.

In most instances the basketball announcer is in an exposed position, directly behind or next to the fans. He must work against a tremendous volume of noise, against the uncomfortable feeling that the people around him are being annoyed by his shouting, and against the fact that many laymen like to shout impertinent comments into any open microphone. Many a basketball announcer has been taken to task by radio listeners who have overheard such remarks and attributed them to the sportscaster.

Television gives the basketball announcer a considerable advantage, since the cameras reveal most of the important action. The announcer is thus freed to devote

UNIV. OF WASHINGTON "HUSKIES"

WILLIAM "TIPPY" DYE
OHIO STATE

33 COSHOW JIM
6'6"-215-21-SR XX
SEATTLE

14 STADY BILL
6'3"-207-19 SOPH.
SILVERDALE

34 TUFT
6'2"-185-20 SOPH
BREMERTON

32 VOEGTLIN CARL
6'5"-205-20 SR XX
SEATTLE

23 BRYAN BOB
6'3"-205-21 SR XX
BREMERTON

30 BOIN BRUNO
6'8"-210-18 SOPH
SEATTLE

35 NELSON GARY
7'1"-220-21-JR X
ELMA

20 OLSEN RON
6'4"-195-21-SR XX
BREMERTON

10 CREWS DICK
5'10"-160-19-SOPH
SEATTLE

13 SUNITSCH DON
5'9"-142-20-JR X
BELLINGHAM

24 PERKINS DOYLE
6'1"-165-21-SR XX
SEATTLE

11 PATNOE RON
5'11"-150-21-SR XX
BREMERTON

The basketball spotting chart used by Tom Harmon. (Courtesy CBS and Tom Harmon)

his attention to those things which are not clearly seen on the screen and to the interpretation of the play.

OTHER SPORTS

A few general remarks concerning other types of sportscasts are in order. In boxing, most television announcers mistakenly feel that the home audience can see everything that is happening, and that they are thereby freed from the necessity of describing the action. While this is true to some extent, it is still a fact that the home audience misses a great deal of any fight. One is accustomed to scenes such as the following in watching fights on television:

Video

Brown comes out of his corner, and meets Green in the center of the ring. They clinch. The referee separates them, and they move away from each other. Green,

Audio

Video

in moving away, throws a punch which is not clearly seen on the home screen. The crowd yells — is it an illegal punch? a low punch? a near miss?

The boxers now turn to the side; Green's back is to us, and Brown is almost completely unseen. We see a glove fly, and hear a tremendous roar from the crowd.

Still in the same position, we hear another roar from the crowd.

Needless to say, this sort of announcing is frustrating and pointless. It has, in many instances, driven boxing fans to the practice of turning down the sound of the television set, and listening to the fight on radio as they watch the picture on television. While it would be foolish to talk too much during a fight on television, it is essential that the announcer describe exactly what has happened at any time during which the home viewer is not in a position to see the action for himself.

In announcing track and field sports, one of the chief problems is that of finding something to say during those lengthy periods during which no action is taking place. In addition to providing himself with far more statistical information than is necessary for the broadcast of any other sport, the track and field announcer should plan to incorporate into these broadcasts as many interviews as he can obtain.

One problem in describing golf is the necessity of preserving silence. Chick Hearn, sportscaster for CBS (and now of NBC), solved this problem by rigging up a broadcast platform atop an automobile during one golf tournament. He was thus able to see the action from a little distance, and to describe it without being overheard by the players.

HOME-TEAM BIAS

One of the common temptations of the sportscaster announcing on the local level stems from his awareness of the fact that an open prejudice in favor of the home team will be well received by many of the local fans and listeners. Although there are always those in a community who will resent obvious partiality on the part of a sportscaster, even where the fan himself is a partisan with the same loyalty as the announcer, many sports fans seem to enjoy listening to a sportscaster who demonstrates a home-team bias. While the announcer should be prepared to respond to this desire where station management prefers it — and where his own integrity does not make it impossible — there are several quite legitimate reasons for avoiding a home-team bias in sportscasting.

First of all, there is the important fact that America now has an extremely transient population. Virtually every city in the United States — and most certainly every city west of the Mississippi — has a sizable percentage of its popula-

Audio

That's Green in the white trunks.

Brown's a college boy, y'know — a graduate of Northwestern. He makes his home in New Jersey now.

OoooH! That one hurt.



Chick Hearn describes stroke-by-stroke action of golf tournament from roof of automobile. (Courtesy CBS Radio)

tion drawn from other than native-born sources. Many of these persons have brought their loyalties with them, and resent having a team from their former city or state represented with prejudice or ridicule.

Second, radio now reaches greater distances than in former years, and thus frequently is heard in the home city of the opposing team. Additionally, special sports networks are an increasing phenomenon, and it is not uncommon to have a sports broadcast heard in the two communities whose teams are involved. Certainly home-team bias would weigh heavily against the announcer whose description is heard in the opposing team's city.

Third, the sportscaster who traditionally slants his reports of the games certainly has little chance of being "moved up" to the reporting of games on a coast-to-coast, or even on a large regional, basis.

Finally, and perhaps most importantly, a home-team bias actually prevents an announcer from seeing a game with sufficient objectivity. We have, perhaps, all had the experience of seeing a boxing match, in which "our" boxer has quite clearly won in our eyes, and have been somewhat taken aback to discover that the decision has gone unanimously to his opponent. The reason for this is, of course, the simple fact that in our desire to see our man win we have somehow wished his punches into being harder and more frequent than the facts warranted, while we wished the blows he took into a softer status. To some degree this is unavoidable, since complete and utter objectivity is frequently accompanied by complete and utter boredom. The announcer, then, does not have to surrender his right to a "favorite" in order to do a good job. He does, however, have to overcome the rather childish

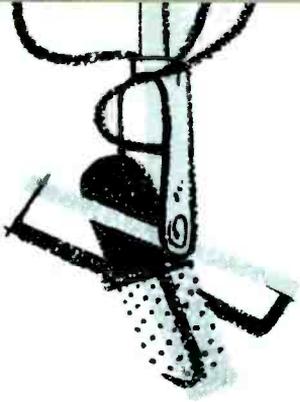
luxury of complete subjectivity in order to see the contest as it happens, and not as he would like it to happen. The announcer who consistently states “. . . and Jones was dropped by a vicious right from Smith,” but who, with the situation reversed, tells us that “. . . Smith went down, but he rolled with the punch, and seemed to slip more than to fall,” is quite regrettably incorporating something of an athletic wish-fulfillment into his job.

To sum up, while a home-team bias may be immediately rewarding in terms of pleasing the more avid (and less fair-minded) of the local fans, in the long run it prejudices the announcer's work, alienates others of the local citizenry, and decreases his chances of being selected to announce large network broadcasts.

SUGGESTIONS FOR PRACTICE

In preparing for a career as a sportscaster, the student should take advantage of every opportunity to describe the play-by-play action of as many sports as possible. Because he may find some resistance if he tries to cover the large-audience sports events, he will do well to confine himself to the coverage of high school and college games, and to practice games in particular. Permission to operate a tape recorder from an otherwise vacant broadcast booth is not too difficult to obtain under these circumstances. If two or three students can work together, taking turns at announcing, spotting, and keeping statistics and color information, so much the better.

Most successful sportscasters have radio or television sports programs exclusive of play-by-play reporting, on which they discuss sports or give the latest sports news. Chapter 10 discusses the sports interview, and this, too, is a feature of many of these programs. The announcing student should create a sports program on his own, which should include the following: (1) a program title; (2) program theme music; (3) a program format, which remains the same from show to show; (4) the latest sports news, including today's scores; (5) the inside “dope” on some player or team; (6) an interview with a sports figure — taped if for radio, live if for television; (7) predictions of future winners; (8) any special features which are of the student's own devising. Sports feature copy and game results will be found in the drill material in Part Two.



12

The Dramatic Narrative and the Documentary

At times the work of the announcer becomes almost that of the actor. The dramatic narrative, a program which may be done on radio or as narration over film on television, is a type of program which demands real acting skill on the part of the announcer. The documentary and the quasi-documentary, both common to radio and television, are equally demanding.

The *dramatic narrative* may take many forms: it may be the narration which comes in at frequent intervals during a "private-eye" radio program, or it may be only the opening few moments of a television drama, in which the narrator is used to set the scene, establish the mood, and indicate something in the way of exposition.

The *documentary* is, by definition, a factual presentation; it deals with a true story. Beyond this inadequate definition no one is quite certain just exactly how a documentary may be defined. To some, no program which uses re-created or faked scenes is a true documentary; to others, any program which gives the illusion of reality, and which is based on fact, is a documentary. The argument need not concern us, but a general definition is needed in order to identify a documentary when working with one. Let us arbitrarily state that a documentary is a factual presentation, either for radio or television, in which actual on-the-scene recordings and/or films constitute the bulk of the program material. Those programs which re-create or invent dialogue or action, yet which present it as though it were actuality, may be called quasi-documentaries.

The documentary is much more than a mere collection of scenes, however. Skillful editing, intelligent selecting, careful organizing, appropriate music, and, most pertinent here, well-written commentary, are all features of the documentary and the quasi-documentary.

One of the most important considerations both in dramatic and documentary narration has to do with the modern methods of radio and television production. Let us examine the procedures which are now current in each, in order to learn the approach expected of the announcer.

THE RADIO PRODUCTION

Dramatic and documentary radio productions have been greatly affected by the widespread use of tape recording. Although some programs are still produced much as they always have been, the trend today is toward a production which resembles more the making of a Hollywood motion picture than a radio program. Radio has become the art of the tape editor, much as the motion picture is the art of the film cutter and editor. Like the movies, many radio productions today — certainly almost all documentaries — are recorded “out of sequence.” Then, too, as in the motion pictures, the unelaborated performances are quite frequently recorded at one time, the narration at another, and both are put together with music, sound effects, laughter, and applause by an engineer, working at times with the director. The extreme flexibility of tape-produced shows allows, too, for the elimination of mistakes. Instead of stopping a production when a mistake has been made, it is now standard policy to continue the performance, and run “wild tracks” — individual lines or scenes — after the program has been completed. These wild tracks are then inserted into the tape by the engineer or a tape editor, as the error is snipped out.

When narrating a radio documentary, the announcer is frequently working in a vacuum, so to speak. He may have some idea of the material about which he is commenting, but he seldom hears the material played as he works. Instead, the announcer works in a soundproof studio, receiving instructions by hand signal from his director, and has his comments recorded in a session at which the documentary material may not even be physically present. Because almost everyone in broadcasting works on a tight time schedule, the announcer may *never* be able to have a complete grasp of the program as a whole. Needless to say, such production conditions do not make the announcer’s job an easy one.

THE TELEVISION PRODUCTION

Live television is, of course, produced much as was radio in the pre-television days. The announcer may, however, find himself physically separated from the rest of the production (as in the case of the General Electric commercials), and will coordinate his comments with the live action by watching a monitor and his floor manager. In television documentaries, the announcer works much as does his counterpart on radio, since documentaries are basically filmed programs. The big problem in the voice-over-film narration of television documentaries is that of timing. The script writer will, of course, do his best to write a comfortable one minute of narration to accompany a one-minute film sequence, but because of perfectly human limitations, the announcer finds that the ideal is seldom achieved. Constant rehearsals, with the narrator reading his script while watching the film

and, perhaps, listening to the music, are necessary. Split-second timing is the problem of the announcer, since the film on a documentary is just so long and no longer. There is, for example, no way to make a shot of a jet plane landing on a carrier deck and exploding take one second longer than it actually does. The film for documentaries has been shot in advance, most often for purposes other than a television documentary, and footage can only be reduced, never expanded. Hence the problem of timing the narration.

The sound track of a television film is always added after it has been carefully corrected of any errors. The announcer may therefore make mistakes in his reading without ruining the show. As with all announcing work, however, only a certain number of mistakes is considered permissible in any announcer, since each is costly in time and money.

A subtle problem exists in the tape recording of narration for both radio and television, and that is that the announcer, knowing in his mind that the program isn't "live," sometimes has difficulty in achieving that state of excitement and vitality which is a characteristic of live broadcasts. There seems to be something about the taped session which tells the announcer, "This isn't for real — if I make a mistake, it can be corrected," which works both for more mistakes and less enthusiasm than a live performance. The announcer should make an active effort to convince himself that this is indeed "it," and then give the sort of performance that will be both errorless and exciting.

One of the more important uses of dramatic narration in television comes at the opening of the action. On the screen we see some general shots of the locale of the play, or we see one or more persons moving about silently. The narrator speaks, unseen, and helps us ease into the play effectively and economically. To be successful at this task, the announcer should understand the specific things which the opening few minutes of a television play are meant to achieve. First of all, the opening should tell us where we are — what country, what city. Second, the opening tells us the approximate date of the play. Third, the opening establishes the mood of the piece, and tells us in a subtle manner whether the play is to be funny, sad, whimsical, or fantastic. A fourth contribution of the opening is the introduction of one or more of the characters, usually the central character. And finally, the opening tells us anything which is necessary in the way of background for the understanding of what is about to follow.

The opening few moments of a television play are enormously important. The television audience frequently watches any given program in uneasy awareness of the fact that there is something quite good being shown at that very moment on another channel. The program has, therefore, but a few minutes in which to attract the attention and interest of its audience before running the risk of losing a portion of it. For this reason, and for the further reason that time is so precious on television — a half-hour show will have only about twenty-three minutes of dramatic action — television has tended toward a much more tightly knit drama than stage or screen. Narration is the most economical means of covering much ground swiftly, and has thus become increasingly important in television drama.

In working with the scripts on pages 425-446, there is, unfortunately, no ideal way of practicing television narration. To be ideal, one would need the accompany-

ing film, something which is, of course, unobtainable. The student may receive an approximation of the actual working condition by performing with the help of a director, who follows the video column, visualizes the action, and gives cue signals to the announcer. To make the production even more elaborate and practical, have an audio engineer provide background music and sound effects.

The script "Our World," by Alton C. Brown, is a good example of an effective, low-budget show, which makes use of radio's ability to conjure up completely detailed scenes in full color and in three dimensions, in the minds of the listeners. It does this with suggestive description and subtle sound effects. With a good script, a few sound effect records, and some musical backgrounds, the announcer is able to take the listener on an entire trip across the desert. The production cost of such a program is very, very low.

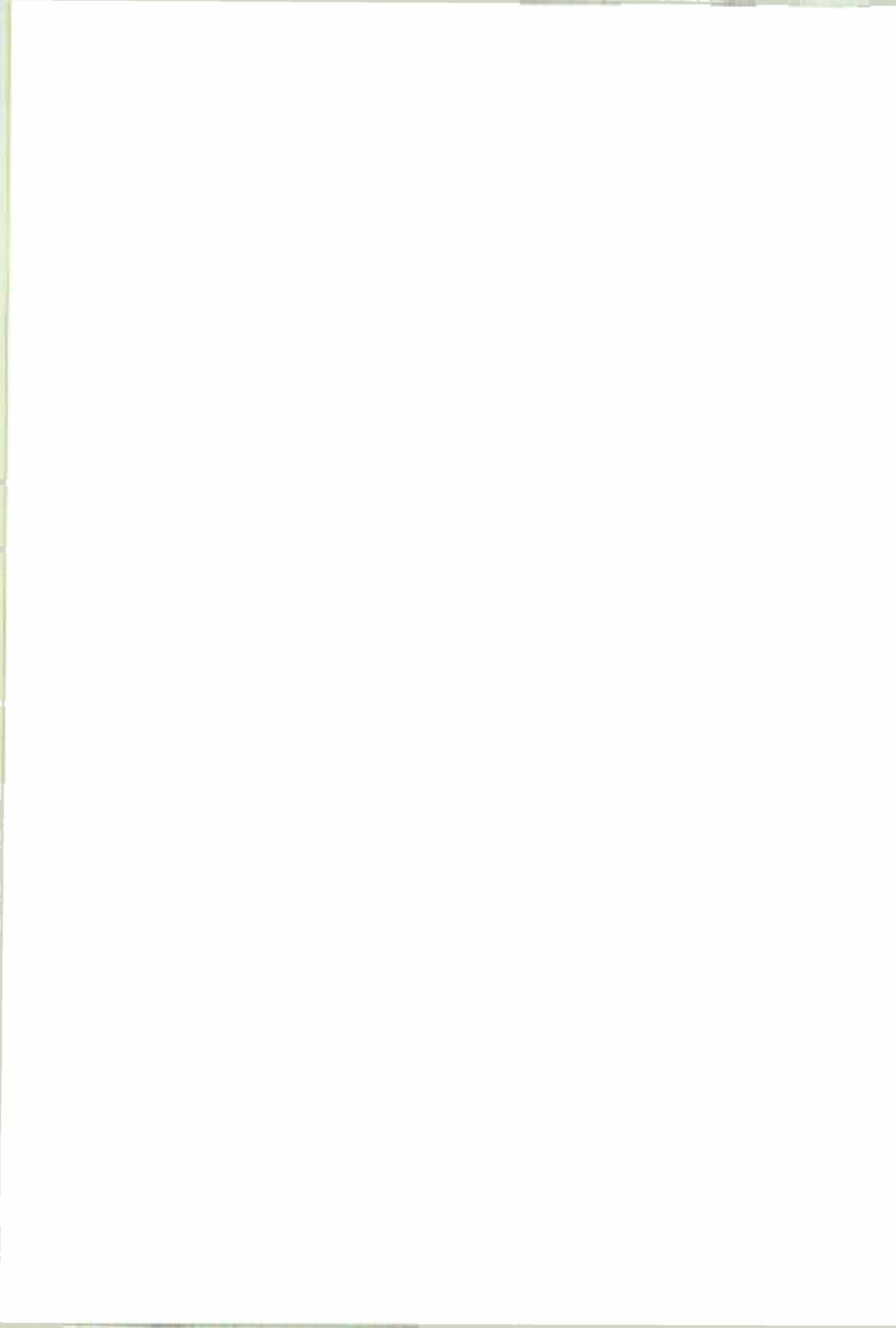
"Victory at Sea," produced by NBC, is perhaps the most successful television documentary yet produced. Re-runs of this series continue to be seen in almost every area of the country. In the drill material for the present chapter one of these installments, "The Pacific Boils Over," is reproduced. The student announcer may practice reading this script without music, film, and correct timing, but where the "Victory at Sea" series is currently being seen, he can arrange to turn down the audio of his television set and read this script in time with the filmed action.

Drawing on opposite page from *Diary Notebook*, CBS Television Network, William Golden, Designer and Art Director, Feliks Topolski, Artist.

PART TWO

Practice







Commercial Announcements

1. Seven-, Ten-, Twenty-, and Thirty-Second Radio Spot Commercials and Public Service Announcements.	205
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4. Television Commercials of Varying Lengths	234

The commercials which follow were prepared by several of the outstanding advertising agencies in the United States. Permission to reproduce them was generously granted by the agencies and their clients. The originating agency is identified at the top right-hand corner of each commercial or group of commercials. The public service announcements were prepared by various advertising agencies, and by The Advertising Council, Inc., a non-profit organization dedicated to the use of advertising in the public service.

In order to give the student announcer familiarity with several different ways of setting up television copy, no attempt has been made to standardize the format of the TV commercials, and they are reproduced here in the formats used by the different creating agencies. In case the student is not familiar with the technical terms and abbreviations used in the VIDEO column, a glossary of terms has been supplied on pp. 447-448.

In most instances, the time for each commercial is indicated on the script and should be followed. Where no time is indicated, you should assume that it is a program commercial, in which time limits are more flexible.

1. Seven-, Ten-, Twenty-, and Thirty-Second Radio Spot Commercials and Public Service Announcements

HOLLYWOOD TURF CLUB

Milton Weinberg Advertising Company

(ALTERNATE FOLLOWING SPOTS)

7 Second

ANNCR: Thrilling Thoroughbred racing starts tomorrow at beautiful Hollywood Park ... in Inglewood ... post time 1:45 daily.

7 Second

ANNCR: Thoroughbred racing starts tomorrow at Hollywood Park, Inglewood ... 8 races daily ... first post 1:45 daily.

7 Second

ANNCR: Hollywood Park thoroughbred racing starts tomorrow featuring the Hollywood Premiere Handicap. First post 1:45 daily.

7 Second

ANNCR: The best in Thoroughbred racing starts tomorrow at Hollywood Park in Inglewood, post time 1:45 daily.

HOLLYWOOD PARK

Milton Weinberg Advertising Company

7 Second

ANNCR: The racing classic of the year ... the Hollywood Gold Cup ... Today ... at COOL Hollywood Park. First race 1:45 daily.

10 Second

ANNCR: See the racing classic of the year ... the \$162,000 Hollywood Gold Cup ... Today ... at Hollywood Park. Only 8 more days of racing. First race 1:45.

20 Second

ANNCR: Hollywood Park presents America's great racing classic ... the \$162,000 Hollywood Gold Cup ... today. See Find, Porterhouse, Terrang ... and other champion thoroughbreds. Don't miss the fun and thrills of thoroughbred racing. Only 8 days left. First race 1:45 ... at Hollywood Park where there's always a cool sea breeze.

30 Second X

ANNCR: For the most thrilling thoroughbred racing of the season ... it's Gold Cup week ... now at beautiful Hollywood Park. See America's finest thoroughbreds in eight big races daily ... first race 1:45. Coming Saturday ... one of the world's great racing classics ... the \$162,000 Hollywood Gold Cup with such champion thoroughbreds as Find, Porterhouse, Round Table, Terrang, Bobby Brocato, El Khobar and others. See thoroughbred racing now at cool Hollywood Prk. ONLY 10 more days.

(TO BE USED DURING
RAINY WEATHER)

Greater Los Angeles Safety Council

-:10-

ANNCR: LIFE-LINE OF THE MONTH

Stay alert ... Save a life in winter weather. That's the life-line of the month from the National Safety Council. Especially during bad weather months, no driver can afford to drop his constant guard. Look alive!

-:10-

ANNCR: Beware of winter's deadly tricks! Walking or driving, be on

your guard against traffic accidents caused by slippery streets, poor visibility and carelessness. Stay alert -- don't get hurt!

--:20--

ANNCR: Boys and girls, did you know that it's very easy for cars to skid on wet roads? Well it is. Whenever you have to cross a street, give the cars plenty of room and stay out of their path. You can't always expect them to be able to stop in time to avoid hurting you. The Greater Los Angeles Safety Council says: Smart kids avoid skids and help prevent accidents.

CRUSADE FOR FREEDOM

The Advertising Council

10-Second Radio Spot

ANNCR: Send truth and hope to 70 million people trapped behind the Iron Curtain. Mail Truth Dollars to Crusade for Freedom, % your local postmaster -- today!

10-Second Radio Spot

ANNCR: Now is the time for truth -- the one thing the Iron Curtain can't keep out! Send your Truth Dollars to Crusade for Freedom, % your local postmaster -- today!

30-Second Radio Spot

ANNCR: Now is the time for truth! The Crusade for Freedom helps send truth and hope to 70 million people trapped behind the Iron Curtain. The Reds fear truth ... spend millions to thwart it. But the truth is getting through over Radio Free Europe ... and the need for it has never been greater. We must saturate the satellite countries with a steady stream of truth --- with

honest news --- information on health and food and survival.
Won't you help send them the truth? Mail your Truth Dollars
to Crusade for Freedom, % your local postmaster -- today!

GROUND OBSERVER CORPS CAMPAIGN The Advertising Council

20-Second Spot - #1

ANNCR: If you qualify, you can join the Skywatchers of the Ground
Observer Corps ... the team that scans the skies for possible
enemy aircraft. You can help make sure no unauthorized plane
goes unnoticed. Remember -- you are needed now. Join Opera-
tion Skywatch! Call Civil Defense at: (PLEASE ADD PHONE
NUMBER)

20-Second Spot - #2

ANNCR: Who are the Skywatchers? ... They're people like you and me.
Patriotic citizens who know that our armed forces need respon-
sible civilian help to make sure we're not caught off guard.
Nearly everyone can qualify, why don't you join this vital
team? Be a "Skywatcher" in the Ground Observer Corps! Call
Civil Defense at: (PLEASE ADD PHONE NUMBER)

20-Second Spot - #3

ANNCR: Now, you can serve your country as a civilian volunteer in the
Ground Observer Corps. Whether you're a housewife, a student,
or a busy job-holder with a patriotic conscience, you can do
your part on this vigilant team. Join operation SKYWATCH now!
Call Civil Defense at: (PLEASE ADD PHONE NUMBER)

30-Second Spot - #3

ANNCR: You are in a position to save your own life and the lives of

countless others when you serve as a civilian volunteer ...
a Skywatcher ... in the Ground Observer Corps. In the words
of U. S. Air Force Chief of Staff, General Twining, quote:
"The contribution made by civilian Skywatchers has been a
vital part of our program of security." Unquote. You can do
your part on this vigilant team. Join operation "Skywatch"
now! Call Civil Defense at: (PLEASE ADD PHONE NUMBER)

30-Second Spot - #4

ANNCR: As a volunteer Skywatcher in the Ground Observer Corps, you
may have the authority and responsibility of a 4-star General!
It may be your role to alert our nation's defense in the event
of enemy attack. Our radar constantly scans the skies for
signs of danger, but additional information is vital -- and it
can come only from the eyes of the volunteers in the Ground
Observer Corps. Join the Ground Observer Corps! Contact
Civil Defense today at: (PLEASE ADD PHONE NUMBER)

MAY COMPANY BASEMENT

Milton Weinberg Advertising Company

30-Second Spot

(FANFARE) 3 SECONDS

ANNCR: It's here ... the saving-ist sale of the year!!! The one and
only annual MAY COMPANY BASEMENT BIRTHDAY SALE ... starts
today downtown and in the valley. Here are just a few of the
amazing values during this gigantic basement event ... Misses'
classic cashmere sweaters ... at never before low prices ...
slip-ons \$10.88 ... cardigans \$12.88 ... Boys' quilt lined
jackets ... 3 terrific styles at only \$4.99 ... Men's fine

*Record
by Fri*

Fall Suits--especially styled for the May Company from imported-fabrics ... 2500 to choose from. All for \$22.50 Whatever you choose ... you'll Save ... SAVE during the MAY COMPANY BASEMENT'S 33rd BIRTHDAY SALE ... Starts today downtown and in the valley ...

RADIO PROMOTION SPOTS

(NOTE: Add 5 seconds to time-length when using NATIONAL RADIO WEEK tags shown in parenthesis in these spots. Delete tags and continue to use spots as desired after NATIONAL RADIO WEEK.)

TYPE: RADIO GENERAL PROMOTION TIME: 10 SECONDS

ANNCR: You're never more than a dial away from entertainment when you listen to radio. Music of all kinds ... dramatic features ... exciting sporting events. Your entertainment station in _____ is _____ (CITY) _____ (CALL LETTERS). _____ (CALL LETTERS) invites you to join in the celebration of National Radio Week, May 5 through 11.)

TYPE: RADIO NEWS TIME: 10 SECONDS

ANNCR: You're never more than a dial away from the world when you listen to radio. The latest global news ... weather and road reports ... market summaries. For accurate news all day long ... stay tuned to _____ (CALL LETTERS). _____ (CALL LETTERS) joins with other radio stations in the United States to observe National Radio Week, May 5 through 11.)

TYPE: EARLY MORNING RADIO TIME: 10 SECONDS

ANNCR: Start every day the radio way! For complete news and weather

reports ... for day-brightening music ... get into the early morning radio groove. First thing tomorrow morning and every morning ... tune your radio to in .
(CALL LETTERS) (CITY)

TYPE: EARLY MORNING RADIO TIME: 20 SECONDS

ANNCR: You never get out of bed on the wrong side when you wake up with radio! Sparkling, cheery music to brighten your morning ... complete over-night, up-to-the-second news reports ... informative weather summaries ... all yours on early morning radio. Start off each day in the radio way. And keep your set tuned to . (is proud to join the celebration of National Radio Week, May 5 through 11.)
(CALL LETTERS) (CALL LETTERS)

TYPE: EARLY MORNING RADIO TIME: 20 SECONDS

ANNCR: Wake up with radio! Sparkling music, up-to-the-second news, complete weather summaries ... all designed to make your early morning as pleasant as possible ... to start you off relaxed and informed. Make a point to wake up with radio tomorrow and every day. Your station for the best in early morning radio ... in .
(CALL LETTERS) (CITY)

TYPE: INCREASE TUNE-IN'S--TEENAGERS TIME: 30 SECONDS

ANNCR: Hey, teenagers ... why not plan a radio party?? Simplest thing in the world ... and plenty of fun! Just take a recreation room or any place where the gang'll have space to dance. Add a batch of your extra-special refreshments ... and mix with one radio tuned to your favorite
(CALL LETTERS)

record program. That's all you need for a radio party. It's easy on the pocket book ... you never run out of good music ... and we're positive your pals and gals will have a time they'll talk about for weeks to come! (_____ calls your attention to National Radio Week, May 5 through 11.)

TYPE: INCREASE TUNE-IN'S--MEN TIME: 30 SECONDS

ANNCR: Here's a message for men only. Whether you're a business executive ... a truck driver ... a policeman ... or a doctor ... radio has something for you. Up-to-the-moment news reports ... concise and illuminating commentaries ... on-the-spot coverage of exciting sporting events ... important weather and road condition summaries. Only radio can provide all of these services no matter where you are ... no matter what you might be doing. And for just plain relaxing, you can't beat the fine music menu supplied by radio. Yes, men ... radio has something for you ... keep your set tuned to _____ (CALL LETTERS). (_____ is proud to join in the observance of National (CALL LETTERS) Radio Week, May 5 through 11.)

UNION OIL CO. OF CALIF.
ROYAL 76 "CBS NEWS"

Young & Rubicam, Inc.

ANNCR: You know, in our part of the country, we're likely to be driving on the open road one minute and the next minute find ourselves in congested city traffic. Which leads me to this question: Is there one gasoline that gives as good performance in that congested city traffic as it does on the open road? You bet there is! It's Union Oil's Royal 76. In fact,

wherever you are, wherever you go, you'll do well to remember that Royal 76 is the West's most powerful premium gasoline. Royal 76, you know, is specially refined and specially blended to give you both full-power response on the open highway -- and glass-smooth idling. Once you try it, you'll say, as so many Westerners do, "Royal 76 is the finest!" Whether your car is new or old, you'll get peak performance from it when you have your friendly Union Oil Minute Man fill her up with the finest: Royal 76 -- the West's most powerful premium gasoline. Get it at the sign of the big 76 -- where you know you always get the finest.

Record
For Friday

ANNCR: One Hundred ... Two Hundred ... Three Hundred! The horsepower in our modern cars is increasing every year! And if you own one of these high-compression numbers, I'll bet you're interested in getting the horsepower you paid for. To get it, wherever you are, wherever you go -- full-power performance from your car -- you should use Union Oil's Royal 76 gasoline. It's the West's most powerful premium! Royal 76 unleashes every ounce of horsepower your car can produce. Gives you extra power for climbing hills and passing on the road. Gives you smooth, quiet power for glass-smooth idling in congested city traffic. All in all, Royal 76 gives you all you can ask of a truly modern gasoline. Fill up with Royal 76 today, and start enjoying full-power performance from your car. You get the West's most powerful premium at the sign of the big 76 -- where you know you always get the finest.

ANNCR: When you want to pass on the open highway you want a gasoline with a reserve of extra power. And -- when you're waiting out a red light in congested city traffic -- you need a gasoline that gives you whisper-quiet idling. Fortunately, there's one gasoline which gives you both -- Union Oil's Royal 76 gasoline. It's the West's most powerful premium, specially blended for peak performance under any and all driving conditions. Fact is -- wherever you are, wherever you go, you need the West's most powerful premium gasoline. You'll feel the difference in that glass-smooth idling in congested city traffic. In that surge of extra power when you want it. Drive into your neighborhood Union Oil dealer's today and tell the friendly Minute Man there to fill 'er up with "the finest". That's Royal 76. You get it at the sign of the big 76 -- where you know you always get the finest.

2. One-Minute Spot Commercials and Public Service Announcements for Radio

LUCKY STRIKE CIGARETTES

Batten, Barton, Durstine
& Osborn, Inc.

(SOUND: CLATTER OF COFFEE CUP, FOLLOWED BY GURGLE OF COFFEE
BEING POURED INTO CUP)

MAN: (SOFTLY - Me, I'm one of those guys who likes to get up first in
SLEEPILY)

the morning and make my own breakfast. With the kids
and my wife sleeping, I can enjoy some solitude ... as
much coffee as I like ... and a chance to linger with
a Lucky. That's another thing I like about this up-
early-in-the-morning routine: I can stretch out the

enjoyment I get out of smoking ... smoking Luckies, that is. You know, there's nothing like a little leisure to make you really conscious of Lucky's better taste. A Lucky's all cigarette. Packed firm with nothing but fine, naturally good-tasting tobacco. Tobacco that's TOASTED to taste even better. Cleaner, fresher, smoother. Have you tried a Lucky lately?

SINGERS: For the taste that you like
Light up a Lucky Strike.

MAN: You'll say it's the best-tasting cigarette
you ever smoked!

(MUSIC: BIG BAND PLAYOFF "IT'S LIGHT UP TIME" PHRASE.)

THE NEW YORK TIMES
ONE-MINUTE LIVE COMMERCIAL

Batten, Barton, Durstine
& Osborn, Inc.

ANNOUNCER

Ever hear of an ocean-going waffle? Well, sir, I have. Came across it in The New York Times just the other day. See this waffle needs no maple syrup or butter ... just a pair of oars. That's right. It's a row boat ... a molded fiber-glass boat that they stamp out in a huge press built much like a waffle iron. Times really did a fine job on this story. Explained all the details. Matter of fact The Times explained the story so well I felt as though I had designed all the machinery and then taken the boat out for a test run. Yessir, Lake Erie gets rough but the boat came through. And so did The New York Times, as it always does on any story. Colorful clear, complete. See for yourself. Widen your world -- wake up to The Times. The New York Times. It's much more interesting ... and you will be, too!

A.S.R. PRODUCTS CORP.
PAL BLADES

Batten, Barton, Durstine
& Osborn, Inc.

SOUND AND
MUSIC:

BABBLE OF OPERA CROWD QUIETING DOWN
CLASSICAL ORCHESTRA TUNING UP

MILTON CROSS

And now the house lights dim, and the curtain rises on Act Two. We see Carmen in the Pal Razor Blade factory standing at "Sharpometer" ... the electronic device that verifies all types of Pal Blades for miracle sharpness. She turns to her lover, Don Jose, and begins the plaintive aria "Venti Venti" ... the 20-20 theme, expressing that with rival razor blades one can expect a few duds in every package ... but that with Pal Hollow Ground Blades, every shaving edge is uniformly sharp to guarantee you perfect shaves. In a dramatic recitative she begs Don Jose to change to Pal Double Edge Blades for 20-20 shaves ... perfect shaves. The chorus then sings "Prezzo Poco" ... "they cost so little" ... 20 Pal Double Edge Blades for only 59 cents. Don Jose exits singing "Vendolina, Here I Come" -- Carmen vocalizing "Prima di dite Razoio" ... which means roughly -- "before you say double edge blades ... say Pal, pal."

MUSIC: TUNING OF VIOLINS, BRASS, TYMPANY, ETC.
FADE UNDER AS ANNOUNCER BEGINS.

MILTON CROSS

And now, the final Act of today's Opera finds beautiful Marina scolding her lover, Gregory, because his shave isn't good enough -- as she gaily rides off with Boris. In despair Gregory mutters, "I must have used a dud this morning" ... and in a vision, he is bidden to visit

the Pal Razor Blade plant, to see Pal's exclusive "Sharpometer" -- an electronic device that verifies all types of Pal Hollow Ground Blades for miracle sharp edges ... to give you consistently smooth shaves blade after blade, 20 out of 20. Gregory, now in a lather, puts a Pal Injector Blade to the test -- gets a 20 - 20 shave, a perfect shave ... as Tchelkaloff chants: "Petit peu, Pal" or, "Pal Injector Blades Cost so Little" -- 20 for only 69 cents. At last, Marina decides Boris wasn't good enough either so Gregory, clean shaven, wins back her love, singing "Regardez Pal" -- or -- "Before you say 'Injector Blades,' say 'Pal' pal! for 20 - 20 shaves!"

ANNOUNCER

It's happened! There is something new to say about razor blades. Specifically, Pal Hollow Ground Double Edge Blades. And if you've ever wished for, longed for a cleaner, more comfortable shave, listen: -- Now Pal Double Edge Blades offer you a new standard of shaving perfection -- 20-20 shaves! Perfect shaves! Everytime! The reason is electronic. All types of Pal Blades are now verified by an electronic tester called "Sharpometer." "Sharpometer" assures highest control of quality ... gives you Pal Double Edge Blades with miracle sharp edges, for miracle smooth shaves -- blade after blade, 20 out of 20. With other blades you can get a few duds in every pack, but with Pal Double Edge Blades you are guaranteed perfect shaves, 20-20 shaves, everytime.

And one point more -- Quality Pal Blades are your best buy -- You get 20 Pal Double Edge Blades -- in a dispenser with used-blade vault -- for only 59 cents. Get 20-20 shaves with Pal Double Edge Blades!

ANNCR: Say, Mother ... here's the most revolutionary baby bottle guard yet devised ... the amazing new plastic Baby Bottle Bouncer ... on sale at OWL DRUG STORES for just 98 cents! Save shattered nerves ... and cleaning up shattered glass ... and save many times that 98 cents in baby bottles you won't have to replace! No matter whether baby gives his bottle the heave-ho ... or you drop it accidentally ... baby's bottle won't break -- when protected with this patented Baby Bottle Bouncer! What's more ... it can be boiled for sterilization ... or put in the refrigerator ... without harm! So protect baby's bottle from breakage ... ask for the Baby Bottle Bouncer ... in four attractive colors ... just 98 cents at OWL DRUG STORES! For baby, too ... Owl prices are LOW prices!

ANNCR: If you're weight-conscious and price-conscious, too ... this buy on bath scales at your nearby OWL DRUG STORE ... is for you. Regular \$6.95 Chatham Bath Scales ... are on sale for just \$4.89 at OWL! Owl saves you over \$2.00 on these handsome, useful scales! You'll find this Chatham Bath Scale a good guardian for your health ... keeping check on the kiddies' weight-gaining as they grow ... and helping Mom and Dad to keep an eye on their waistlines. Smartly-styled in your choice of blue, green, burgundy, maize, or white enameled finishes ... this bathroom beauty also has an easy to read, magnified dial! So get a Chatham Bath Scale ... at this special low price ... just \$4.89 at your neighborhood OWL DRUG STORE!

Another great value that proves ... Owl Prices Are Low Prices!

ANNCR: That wise old Owl knows what milady wants for Easter ... sheer hosiery! So give her the very best ... stunning Artistry nylons ... now featured at all Owl Drug Stores! Give her several pairs for Easter ... you just couldn't pick a more welcome ... more exciting gift! These superb Artistry nylons are ultra sheer ... 60 gauge for fineness ... 12 denier for strength! What's more ... these lovely Artistry hose -- regularly \$1.49 --- now just \$1.09 a pair at OWL! Choose from three breathtaking colors -- in all sizes! Remember ... (CHIME) ... exquisite filmy Artistry nylons -- regularly \$1.49 a pair -- now Easter priced at just \$1.09 at your nearby OWL! And better still ... get three pairs -- only \$2.98 ... proof again that "Every day is bargain day at OWL!"

ANNCR: Do you "boil" when you broil 'cause you're always left with a messy oven to clean? Well, ladies, you should have the handy Aluminum Steak Broiler ... a \$1.49 value ... NOW ... only \$1.09 at OWL. Yes, NOW, during Rexall's big Lucky 7 Sale, your friendly neighborhood OWL DRUG STORE saves you 40-cents on this round, 12-inch aluminum broiling pan. This easy-to-clean broiler with its own removable rack will help keep your oven cleaner ... make broiling easier. Sizzling steaks, fish, bacon, chops ... will be deliciously good and extra good for you, too! So get this Aluminum Steak Broiler ... a \$1.49 value ... NOW ... just \$1.09 at OWL! It's another of

the hundreds of lucky values NOW ... during Rexall's Lucky 7 Sale ... at all OWL DRUG STORES!

UNION BANK & TRUST CO.

Milton Weinberg Advertising Company

ANNCR: New from Union Bank and Trust Company is this Money Engineering service designed specifically for investors. If you receive income from stocks it will pay you to investigate this new personal service Union Bank's Investors Deposit Plan. It works automatically your investment income is banked for you regardless of where you are. It saves you time and inconvenience ... reducing your record keeping at home. And, very important to you, as an investor, it can simplify your income-tax reporting since Union Bank provides you with ready, permanent records for this purpose. To find out more about this new, convenient, time-saving bank-by-mail service, available exclusively at Union Bank, simply send in a post card with your name and address to the bank at 8th and Hill Streets, Los Angeles. Or, if you prefer, phone MADison 6-8441 or CRestview 6-2055, and ask for the Union Bank Investors Deposit Plan Brochure.

ANNCR: For many of today's small businesses, the problem of replacing or expanding production facilities often seems insurmountable because of financing. Conventional short term bank credit is prohibitive for most growth industries, and therefore needed modernization plans are delayed. If this is happening in your company's operation ... why not talk to the Machinery Financing

Section of UNION BANK? UNION BANK will finance machinery and equipment which require large capital outlays ... such items as production tools -- lathes, milling machines, grinders, drills ... roadbuilding equipment ... trucks and tractors ... printing presses ... fork lifts ... and countless other types of equipment. You will find the Machinery Financing Section of UNION BANK enjoys a unique reputation for providing an understanding of, as well as a financing program for thousands of growing businesses here in Southern California. So, don't delay your company's plans to replace plant equipment and machinery because of financing. Phone the Machinery Financing Section at MADison 6-8441, or write to them care of UNION BANK, the Money Engineering Bank, at 8th and Hill in Los Angeles.

ANNCR: Today's complicated business methods require a great deal more of banking than a supply of deposit slips and check books ... or an occasional loan when needed. All business today requires streamlined, up-to-the minute financial operation ... such as that provided through UNION BANK Money Engineering. UNION BANK AND TRUST COMPANY has long been a leader in this field ... through imaginative use of the latest methods and machines ... analytical studies of time and transportation ... and constant research into new dimensions in banking service for business. UNION BANK'S Research and Engineering department prides itself in being ahead in development of ways to speed the flow of money ... to remove financial bottlenecks ... to effect economical financial operation of a business ... and

to create new working capital and new profits for that business. UNION BANK has countless case histories in its files ... success stories that point up the advantages Money Engineering can offer you. That's why UNION BANK suggests ... if your company has financial problems, let a UNION BANK representative sit down with you and discuss Money Engineering ... show you how it can benefit your business. Phone UNION BANK ... MADison 6-8441 or CRestview 6-2055 ... to put Money Engineering to work for you.

(TO BE USED DURING
RAINY WEATHER)

Greater Los Angeles Safety Council

ANNCR: Screech, skid, and slam-bam! Another auto accident! How come? The Greater Los Angeles Safety Council says the two worst troublemakers for the winter driver are slippery surfaces and poor visibility. To avoid these death-dealing hazards it's wise to drive slowly and steadily, reducing your speed well in advance of intersections. For smooth, safe stops, pump your brakes rapidly instead of jamming them down and spinning into a skid. And you'll have a lot better visibility if the windshield wipers and defroster are in good working condition. Then, too, it pays to keep all of the car windows clean. Take a little extra time to clean blurry or dirty windows. Remember, you've got to be able to see the danger to avoid it. Wet weather driving is tricky; it takes real skill and leaves no room for carelessness or chance taking. So, watch out for slippery surfaces and poor visibility. You'll live a lot longer!

ANNCR: Now is the time for truth! The Crusade for Freedom fights communism with truth -- truth from free American people over Radio Free Europe. Today, behind the Iron Curtain, Red prestige has been shaken ... the brutal Soviet timetable has been disrupted and they have been exposed for what they really are - a foreign occupying power which only rules by force! But the need for truth has never been greater than now. We must saturate the satellite countries with a steady stream of truth ... with factual news where none is allowed ... with information on health and food and survival -- on all the human essentials these people are denied. 70 million captive people are counting on you and your dollars to do the job. Every dollar you send to Crusade for Freedom sponsors a moment of truth over Radio Free Europe. And truth is the one thing the Iron Curtain can't keep out. Mail your Truth Dollars today to Crusade for Freedom, % your local postmaster.

ANNCR: (OMINOUSLY) Ladies and gentlemen, listen to a warning we hope never comes: (URGENTLY) (SEPARATE ITEMS SAID QUICKLY, BUT WITH DEFINITE PAUSES BETWEEN) "Aircraft flash ... one ... multi ... bomber ... low ... one minute delay ... bravo delta zero two red ... overhead ... flying south." If an unidentified bomber were sighted low over a certain U.S. city, and flying south, that is the code message that would alert our nation's defense to turn back possible enemy attack. Who

would send such a message? Information like this -- vital to a city, perhaps to the whole country -- can come only from the keen-eyed civilian volunteers who make up the Air Force Ground Observer Corps. They're called Skywatchers. Who are they? People like you and me. Citizens who hope an enemy bomber never shows up, but know our armed forces need responsible civilian help to make sure we're not taken off guard. Why don't you join this vital team? Be a SKYWATCHER in the Ground Observer Corps! Call Civil Defense at: (PLEASE ADD PHONE NUMBER)

MAY COMPANY BASEMENT SALE

Milton Weinberg Advertising Company

(FANFARE - 3 SECONDS)

ANNCR: It's here ... It's greater than ever. It's the BIG MAY COMPANY BASEMENT 33rd BIRTHDAY SALE ... downtown and in the valley Yes, Monday is the big day ... when you make those big savings at the May Company on clothing ... household items and furnishings ... Imagine ... Misses' Womens' Juniors 100% wool ... full-length coats and toppers ... a fabulous array of styles and colors ... regularly 19.88 to 39.95 ... only \$10. Boys' sturdy, warm jackets ... values to 7.99 sale priced at \$4.99 ... 9 by 12 foot rugs ... Heavy-quality, short-twist boucle ... choice of 10 colors ... Non-skid backs ... a \$34.98 value for just \$18.99. 2500 new fall suits for men ... tailored from fine imported fabrics ... 44.50 to 59.50 values ... at the one low price of \$22.50. There's a whole basement full of sensational values like these ... Whatever you choose, you'll save and SAVE

and SAVE. Watch for 16 full pages of sale specials in your Sunday papers, and remember -- it starts Monday ... THE MAY COMPANY BASEMENT 33rd BIRTHDAY SALE ... downtown and in the valley.

PEP BOYS

Milton Weinberg Advertising Company

ANNCR: Is the engine in your car over-age? Worn-out? Is it a chronic invalid that needs to be doctored continually? Well, then ... take my advice! Get NEW CAR PICK-UP ... NEW CAR POWER ... NEW CAR DEPENDABILITY ... and NEW CAR ECONOMY with a Performance Tested Remanufactured Engine at the Pep Boys! You see ... Pep Boys' Performance Tested Engines are TOPS in quality ... completely remanufactured to strict factory specifications with brand new precision parts! Pep Boys Performance Tested Engines are backed by a full guarantee ... THEY'RE GUARANTEED AS LONG AS A NEW CAR ENGINE! And, Pep Boys Performance Tested Engines are priced to save you money! Engine prices start as low as NINETY-NINE, NINETY-FIVE, exchange! Buy your engine installed with no down payment ... take as long as eighteen months to pay! So, enjoy the advantages of new car performance at just a fraction of new car cost! Avoid costly repair bills ... cut down on gas and oil consumption! Buy a dependable Performance Tested, Remanufactured Engine at the Pep Boys! Engine prices start as low as NINETY-NINE, NINETY-FIVE, EXCHANGE -- at the Pep Boys -- Manny, Moe and Jack -- the world's largest automotive specialists -- 2305 Chester Avenue, Bakersfield.

ANNCR: Friends ... with the days getting shorter ... and the weather cooler, that means more night driving ... more strain on the battery in your car! What about that battery -- will it be able to take it? Or, is it over the hump ... two years old or more ... on its last mile! If it is ... then look out! ... there's battery trouble ahead! Statistics prove that most car trouble is due to battery failures ... and once a battery is more than two-years old ... battery trouble is almost a dead certainty! So, don't take chances! Buy America's BEST BATTERY BUY -- a dependable, new power-packed CADET BATTERY sold exclusively at the Pep Boys, for most cars, for as low as TEN, NINETY-FIVE, exchange! And, friends, you'll find you can DEPEND on a powerful Cadet Battery because all Cadet Batteries are guaranteed in writing for TWENTY-FOUR and THIRTY-SIX months. Why, in California alone, MORE THAN A HALF MILLION MOTORISTS -- have bought and recommend the CADET Battery! Yes, you can depend on AMERICA'S BEST BATTERY BUY ... a powerful CADET BATTERY ... sold exclusively at Pep Boys for as low as TEN, NINETY-FIVE, exchange! And, there's no charge for installation! So, be sure of dependable -- worry free driving wherever you go! Buy a POWERFUL Cadet Battery -- the battery that's guaranteed longer and priced lower ... at the Pep Boys ... Manny, Moe and Jack -- the world's largest automotive specialists -- 2305 Chester Avenue, Bakersfield! And folks, Pep Boys Bakersfield store will be open tonight 'til 9 for your shopping convenience!

ANNCR: Say, folks, if sea-food is high on your list of favorites ... then listen to this! It'll make your mouth water! The master Lyman chefs combine the very choicest seafoods! Shrimp ... lobster ... rich fish filets ... clams and crabmeat in one mouth-delightful, taste-appealing dish. Yes sir! It's Bouille-Baisse ... tonight's Radio Special at Mike Lyman's. And to perfect this delightful French creation ... the freshest, California button mushrooms ... the tenderest young onions and leeks, and crispest of celery are selected sauted to a golden brown. From this delicious combination, a thick, bubbling soup stock is made ... and seasoned to perfection! Then, large, juicy shrimp ... freshly-caught boiled lobster ... rich fish filets ... fresh clams and the choicest crabmeat ... are added and simmered until it's ready to be served to you by the attentive Lyman waiters ... in an attractive casserole. Ummmmmm! This is a sensationally good sea-food dinner you'll remember for a long, long time! That's BOUILLE-BAISSE ... the RADIO SPECIAL for tonight -- at all Mike Lyman Grills! And ... say ... don't forget ... Mike Lyman's is a grand place for added enjoyment this holiday weekend. If you're not going out of town ... then for a real holiday treat ... be sure to include a marvelous dinner at Mike Lyman's in your week-end planning. That's Mike Lyman's ... where the west eats the best.

ANNCR: Now remember ... for a little at-home enjoyment this holiday week-end, be sure to include a dinner at Mike Lyman's. You'll

find just about any type of food that your hearty appetite demands. Yes sir! Those skilled Lyman chefs take a great deal of extra care to specialize in catering to your dining moods. You'll find so many, many savory entrees to choose from -- and all so well-prepared and served. That's because Mike Lyman selects only top-quality meats, poultry and fish -- and prepares them to a turn -- to bring out their natural flavors. Gravies and sauces are seasoned with only the finest spices -- to give them the zestful, appetizing, just-right taste you enjoy so much. The vegetables at Lyman's are as fresh and as crisp as if you'd just picked them from your own garden. Yes, from appetizer to dessert -- every bite is a delightful experience, and when your check for the evening is brought to you -- you'll be pleasantly surprised at the moderate prices. Yes, you'll find dining at any one of the four famous Lyman Grills a delightful experience this holiday weekend! They're located conveniently throughout the Los Angeles area -- in Hollywood, on Vine Street just South of Hollywood Boulevard -- where there's parking next door in Walt's Auto Parking -- in downtown Los Angeles -- on Hill Street near Eighth -- on Sixth Street near Olive -- and at the Los Angeles International Airport! That's Mike Lyman's -- "Where the West eats the Best!"

ANNCR: Friends, "Gedempfta Brust" isn't easy to pronounce ... but it's oh, so easy to enjoy! It's Mike Lyman's RADIO SPECIAL for tonight ... Gedempfta Brust ... prepared from the finest Eastern

Brisket of Beef. First, the meat is roasted until it's tender and flowing with savory, rich juices. Next, it is taken out of the oven for a few seconds, while a special sauce is poured over it. Then back in the oven it goes for more roasting ... until all the seasonings, sauces, and meat-juices blend perfectly with the meat. And, served with the Brisket is puree of split peas ... cooked slowly, in a well-seasoned sauce. Finally, to make the meal pure perfection ... potato pancakes! Yes, those wonderful potato pancakes are made of top-quality Irish potatoes ... fried in rich, creamery butter to that just-right crispness on the outside ... perfect tenderness on the inside! Taste it ... enjoy it ... "Gedempfta Brust," with puree of split peas and potato pancakes. It's the RADIO SPECIAL for tonight at all four famous Mike Lyman Grills. Downtown, on Hill near Eighth and on Sixth Street near Olive ... in Hollywood, on Vine Street just South of Hollywood Boulevard ... and at International Airport, where the Mike Lyman's Grill is open 24 hours a day.

3. Short Television Commercials for Shared I.D. Spots

SWANS DOWN -- APPLE CHIP CAKE
20 SECONDS

Young & Rubicam, Inc.

VIDEO

NEWSPAPER FRAME

ZOOM ON CU OF PIC ON PAPER.
PKG. AND APPLE. APPLE TURNING
AGAINST KNIFE AND THROWING
CHIPS INTO BOX.

ZOOM WEDGE OF CAKE OFF PKG. TO
FOREGROUND WITH TITLE "APPLE
CHIP CAKE" AT BOTTOM.

AUDIO

ANNCR: Swans Down invents a cake!

Imagine ... chips of real apple
right in the mix!

The world's first and only Apple
Chip Cake!

ANIMATE APPLE CHIPS ON CAKE.

With moist chips of real apple to give you a delicious surprise in every bite.

DISSOLVE TO LINE OF MIXES PARADING THROUGH LIMBO.

A completely new cake to join the famous Swans Down Cake family.

DISSOLVE TO APPLE PKG. FRAME AND

New apple chip cake ... by Swans Down.

POP ON CAKE AT LEFT SIDE OF FRAME.

Bake one tomorrow.

PIEL'S
30 SECONDS

Young & Rubicam, Inc.

VIDEO

AUDIO

Pick up footage from opening scene of "Movie Set" commercial

HARRY: Uhhh ... we're the Piel brothers. I'm Harry ... and he's Bert ... to tell you why the driest of all the dry beers has a superb, distinctive flavor.

On word "flavor" Bert turns around in his chair and speaks.

BERT: He means Piel's tastes best. Tell them right out, Harry.

Harry complies.

HARRY: Piel's tastes best.

Bert forgets the television show and turns his full enthusiasm to his favorite subject.

BERT: You bet it does. Now let's make a few mouths water.

Harry nods in the direction of the camera, politely indicating cut to live shot.

HARRY: All right (NODS TO CAMERA)

Cut is carried out before word "uhhh"
Cut to live shot of product.

(VO) BERT: Ohh boy ... look at that head build there, viewers.

HARRY: Piel's tastes best of all
... because it's driest of all.
BERT: Throatwise ... it's
delicious!

50 SECONDS

Batten, Barton, Durstine
& Osborn, Inc.

VIDEO

AUDIO

OPEN ON SEVERAL SIZES OF
"LIVE BETTER ELECTRICALLY"
SYMBOLS FLOATING IN SPACE.

SINGLE "LIVE BETTER
ELECTRICALLY" SYMBOL ZOOMS
FULL SCREEN, BLOTING
OUT OTHER SYMBOLS.

FAMILY ANIMATES, TAKES ON
DIMENSION, IN SYNC ON FIRST
THREE WORDS. SYMBOLIC KITCHEN
SET DISSOLVES ON BEHIND THEM.

IN SYNC, POP IN A STYLIZED
REFRIGERATOR-FREEZER
(UPRIGHT)

MOVE IN ON FREEZER. POP
ON STYLIZED FRUITS AND
VEGETABLES, WHICH FLY INTO
REFRIGERATOR-FREEZER.

STEAKS, TURKEYS, POP ON,
FLY INTO FREEZER UNIT.

CUT TO MEDIUM CLOSEUP OF
MOTHER AND YOUNG BOY IN
KITCHEN.

VOCAL GROUP (SINGS)

You get more from life you'll see
...
... when you Live Better ...
Electrically!

ANNOUNCER (OVER)

This family did -- and you can too!

For example,
with a new Refrigerator-Freezer
...

You'll enjoy fresh-flavored fruits
and vegetables any season! ... Keep
everything at your fingertips.

Buy meats ahead -- save money, cut
down on trips to the store, cut out
trips in bad weather!

You'll always be prepared ...

POP ON OTHER CHILDREN
AROUND BOY.

PAN WITH MOTHER BACK TO
FREEZER WHERE SHE TAKES OUT
POPSICKLES. CHILDREN SLIDE IN.

CUT TO BLACK AND POP ON OTHER
STYLES AND TYPES OF FREEZERS;
LOSE FIGURES.

ZOOM UP ONE FREEZER WITH
KITCHEN SETTING.
SPARKLE LINES RADIATE FROM
FREEZER.

CUT TO FAMILY AT TABLE,
EATING.

FAMILY GETS UP. POP INTO
SYMBOL POSITION. PULL
BACK, DISSOLVE IN SYMBOL.

MATCH DISSOLVE TO EMBLEM,
WIPE ON SLOGAN IN SYNC:
"LIVE BETTER ELECTRICALLY".

... when
unexpected guests pop in! ...
... a Refrigerator-Freezer is like
having a complete super-market in
your home!

You have fresh food for everyday --
as well as food frozen for the
future.

Buy one to fit your family's
appetite -- and budget !

GROUP (SINGS OVER)

This electric friend will really
please her. She'll see how a
freezer frees her ...

From her shopping drudgery

And she'll Live Better ...

Electrically!

50 SECONDS

VIDEO

OPEN ON SEVERAL SIZES OF
"LIVE BETTER ELECTRICALLY"
SYMBOLS FLOATING IN SPACE.

SINGLE SYMBOL ZOOMS UP
FULL SCREEN, BLOTTING
OUT OTHER SYMBOLS.

Batten, Barton, Durstine
& Osborn, Inc.

AUDIO

VOCAL GROUP (SINGS, OVER)

You'll get more from life,
you'll see,

When you Live Better ...

Electrically!

ANNOUNCER (VOICE OVER)

CUT TO MOTHER. DISSOLVE
IN PORTION OF LAUNDRY.
POP IN CLOTHES DRYER.
WOMAN SETS DIAL, CLICKS
SWITCH.

SHIMMER DISSOLVE TO
WOMAN IN LIVING ROOM,
KNITTING.

POP ON DAD, HOLDING SKEIN.

WIPE TO CLOSEUP OF STYLIZED
DRYER. WOMAN STEPS IN, OPENS
DOOR.

MOTHER OPENS DRYER DOOR.

ZOOM PAST COUPLE TO WINDOW
WHERE WE SEE STORM CLOUDS,
RAIN DROPS. A NEIGHBOR IS
SCURRYING, TAKING IN WASH.

ZOOM BACK THROUGH WINDOW.
BOY HOLDS BASKET.
WOMAN TAKES CLOTHES
FROM DRYER.

PAN UP "THROUGH" CELLAR
CEILING AND LIVING ROOM
FLOOR TO FIND FAMILY
RELAXING, WATCHING TV.

ZOOM IN ON TV SCREEN TO
FIND THE LIVE BETTER ...
ELECTRICALLY SYMBOL FULL SCREEN.

It all starts the moment you
(SOUND: CLICK OF SWITCH)
put a modern electrical servant
to work -- like a new electric
clothes dryer!

Now, enjoy your leisure -- spend
more time with your hobby ...

... your hubby! -- From where
you sit, clothes dry electrically!

Clean, gentle electric heat dries
clothes quickly, completely, safely,
automatically!

When you take them out -- you'll
find them cleaner, softer, more
fluffy than when dried outdoors on
the finest day.

Fair or foul, day or night, you'll
be free from lifting, carrying,
stooping, stretching.

VOCAL GROUP (SINGS OVER)

Whether weather's fair or there
be showers,
A new clothes dryer saves you hours,
Cuts down work and sets you
free ...

To live Better ... Electrically!

4. Television Commercials of Varying Lengths

REVLON "PERSIAN MELON"
CBS "\$64,000 CHALLENGE"
LIVE; TIME: 1:30

Batten, Barton, Durstine
& Osborn, Inc.

VIDEO

RALPH STORY ON SHOW SET.
LIGHTS GO DOWN.

OVER THE SHOULDER SHOT
OF DANCER, UPSTAGE,
CAMERA LEFT.

SHE MOVES SLOWLY,
CARRYING A TRAY LADEN
WITH EXOTIC FRUIT.
GRACEFULLY AND WITH
MEASURED STEPS SHE
DESCENDS.

SHIMMER DISSOLVE TO
REFLECTION POOL.
PUTS DOWN TRAY ON
"SERVED TO YOU."

REFLECTION SHOT OF POOL
WITH PERSIAN MODEL.
POOL RIPPLES.

CAMERA PANS UP TO MODEL
HERSELF LYING BY THE SIDE
OF THE POOL LANGUIDLY
... BG IS ORIENTAL MOSQUE.
MAT ON: "PERSIAN MELON."

AUDIO

RALPH

Folks ... tonight you are about
to see ...

(DRUM, CYMBALS START SOFTLY
WHEN WE SEE DANCER)

WOW!

TED PEARSON (V.O.)

(MUSIC IN FULL)

Out of the lush fairy tale
splendor of the Orient ... from
the modern masters of color comes
the most beautiful, the most
mysterious color you'll see any-
where this summer ... to flatter
you outrageously ... conjured,
mixed and served to you on your
lips, fingertips, and toe-tips too.

(MUSIC OUT)

It's called (CHINESE GONG) ...

Persian Melon! ... Persian Melon
... (MUSIC IN) A luscious golden
melon with a coral flavor ... so

DISSOLVE TO MODEL STANDING
AIRILY AT MOSQUE ARCH.
MODEL WALKS SLOWLY TOWARD
CAMERA, MOVES TOWARD
FRONT OF THE POOL

DISSOLVE TO LONG SHOT OF
MODEL. SHE DOES A HALF
TURN.

DISSOLVE TO MEDIUM SHOT
OF MODEL. AT THE POINT
WHERE CAMERA PICKS HER
UP IN FRONT OF THE POOL,
WE SEE OUR PERSIAN MELON
MODEL LYING IN HER
LANGUID POSE AS PART OF
AN ARTY BG.

SHIMMER TO POOL SHOT.
MAT: "PERSIAN MELON."

TILT UP TO PERSIAN MELON
MODEL AT POOL, TAKING IN
WHOLE SCENE. DROPS FLOWER.
TILT DOWN TO RIPPLING
POOL.

DISSOLVE TO LIMBO SHOT,
REPLICA OF SYMBOL OUT OF
PERSIAN MELON SET WITH
LIPSTICK AND NAIL ENAMEL
IN DISPLAY.

CUT TO BARBARA BRITTON.
MAT: "PERSIAN MELON."

exciting a color ... you'll want
to wear it ... by day or dusk!

Vogue picked Persian Melon for its
June cover, to sparkle through its
pages! Vogue ...

Says: "Bright, delectable melon
... new summer brilliant ..." See
how it accents the delicate color
of this heavenly whispering night-
fall chiffon. Just picture ...

the color intrigue of Persian
Melon on your lips and fingertips!

(MUSIC OUT).

Yes ... (CHINESE GONG) Persian
Melon ... Persian Melon ... a magic
lamp color that catches ...

the touch of the Ancient East in
lush melon -- flavored with rich
coral! Invented for you, golden
girls of summer ...

Blonde, brunette, or redhead to
wear anytime ... in lipstick and
cream nail enamel -- or pearly
frosted (MUSIC OUT).

BARBARA

Persian Melon ... for your summer

magic! One touch of Persian Melon
looks so potent, it could just turn
tonight into forever!

CUT TO RALPH.
MAT: "PERSIAN MELON."

RALPH
Mmm -- it certainly could.
Persian Melon for matching lips,
fingertips and toe-tips, too! It
really is the ... end! (MUSIC TAG)

CAMPBELL'S SOUPS
"ON TRIAL"
ONE-MINUTE FILM

Batten, Barton, Durstine
& Osborn, Inc.

OPEN ON SCENE, CLOSE UP, AT MAN'S EYE LEVEL, WALKING HEAD-ON INTO SNOW.
SCENE IS SUBURBAN STREET. SNOW IS FALLING HARD, HITTING CAMERA IN THE
FACE.

(MUSIC: WINTERY, COLD MUSIC IN BKG.)

ANNOUNCER: (VOICE OVER)

The snow falling steadily -- with an icy chill ...

CAMERA PANS:

TO SEE A PATHWAY LEADING TO A HOUSE. HOUSE IS COVERED WITH SNOW.
IT'S BRIGHTLY LIGHTED, AND THE LIGHT FROM THE HOUSE MAKES INTERESTING
PATTERNS ON THE SNOW OUTSIDE.

... covering everything with white beauty ...

SILHOUETTED MAN AND WOMAN APPEAR, THEIR BACKS TO CAMERA. CAMERA
FOLLOWS THEM, AS THEY WALK, THEIR ARMS AROUND EACH OTHER'S SHOULDERS
FOR WARMTH, UP THE PATHWAY TOWARD THE HOUSE. WE SEE THE WOMAN'S RIGHT
HAND (KID GLOVED) BRUSH SNOW OUT OF HER HAIR. THEY WALK QUICKLY.

... the cold shiver of a winter's night.

(MUSIC: SEGUE TO PIANO
ARRANGEMENT OF JINGLE THEME,
IN HOLIDAY PARTY MOOD, IN BG.
COMING NOW, PRESUMABLY FROM
INSIDE THE HOUSE.)

But through the snow ...

DOOR OF HOUSE OPENS AS COUPLE ARRIVE ON PORCH. WE SEE ON PORCH THE BOOTS AND OVERSHOES OF OTHER GUESTS.

... a doorway spells the welcome of warmth, and friends,
and fun!

DISSOLVE TO:

CAMERA, IN ROLE OF GUEST, MOVING TOWARD BUFFET, WHICH WE SEE IN MEDIUM SHOT. IT'S SET UP WITH HOLIDAY-LIKE GREENS FOR DECORATIONS. (NOTE: THIS COULD BE EITHER THANKSGIVING, CHRISTMAS, NEW YEAR'S, VALENTINE'S DAY, OR WASHINGTON'S BIRTHDAY -- SO THE DECORATIONS CAN'T BE SPECIFIC TO ANY OF THESE) IN THE CENTER, IS A SILVER PUNCH BOWL, FILLED WITH STEAMING TOMATO SOUP, AND SURROUNDED BY SILVER PUNCH CUPS. HOSTESS' HANDS ARE LADLING SOUP INTO ONE OF THE PUNCH CUPS.

And to warm the holiday guests ...

BY NOW, CAMERA (AS GUEST) IS AT BUFFET, WHERE WE SEE CLOSE UP OF THE PUNCH BOWL. SUPER WORDS: "TOMATO SOUP" IN MODIFIED OLD ENGLISH LETTERING.

... Campbell's Tomato Soup ...

HOLD SUPER:

WOMAN'S HAND COMES INTO FRAME, TO TAKE CUP, WHICH HOSTESS OFFERS.

... so holiday-festive -- with the glow
of bright red color and delicious flavor.

HOLD SUPER:

HOSTESS' HANDS LADLE SECOND CUP. MAN'S HAND COMES INTO FRAME, TO TAKE IT.

Campbell's Tomato Soup is so smooth and inviting.

(MUSICAL EMPHASIS)

WOMAN'S HAND COMES IN WITH PUNCH CUP, AND THE TWO CUPS ARE LIFTED TO CAMERA IN TOASTING GESTURE.

Nourishing, too, to help your guests feel
healthy, happy and right at home.

TAKE OUT SUPER.
CUT TO:

DISPLAY OF TWO CANS ON NATURAL WOOD WITH GREENS SPRINKLED WITH WHITE OR SILVER. CREAM OF MUSHROOM, BEEF BROTH.

Or you can choose Campbell's Cream of
Mushroom -- or Beef Broth.

DISSOLVE TO:

GENERIC CAN WITH GREENS.

Remember, soups supply basic nutritional
needs.

(MUSIC: SEGUE LAST LINE OF JINGLE,
IN PIANO ARRANGEMENT. VOICES SING
TO PIANO ACCOMPANIMENT)

SUPER WORDS:

"ONCE A DAY - EVERY DAY - HAVE SOUP."

VOICES (SINGING-VOICE OVER)

Once a day -- (VAMP) every day - have soup.

ANNOUNCER (VOICE OVER)

Mm! Mm! Good!

GENERAL MILLS, INC.
BETTY CROCKER MIXES
BURNS & ALLEN SHOW
MIDDLE COMMERCIAL (SPECIAL-CHRISTMAS)
FILM; 2:10

Batten, Barton, Durstine
& Osborn, Inc.

VIDEO

SPOON IRIS FROM SHOW TO MS OF
FRONT DOOR OF HOUSE. IT IS
SNOWING. START MOVING IN
IMMEDIATELY THROUGH SNOW.
ON DOOR SUPER "MERRY CHRIST-
MAS" GENERAL MILLS.

MOVE INTO AND DISSOLVE THROUGH
THE DOOR TO LIVING KITCHEN
SET. EARLY AMERICAN FURNISH-
INGS. BETTY CROCKER AND A
LITTLE GIRL (7 - 8 YRS.OLD)
ARE SEATED TOGETHER ON LOVE
SEAT. BETTY CROCKER IS READ-
ING ALOUD FROM OPEN BOOK ON
HER LAP. THE ROOM IS DECORATED

AUDIO

(MUSIC: "DECK THE HALLS"
UNDER THROUGHOUT)

HARRY VON ZELL (V.O.)

Not so long ago, Betty
Crocker was reading Dickens'
"Christmas Carol" to a little
friend ...

FOR XMAS, WITH AN OLD FASH-
IONED XMAS TREE IN ONE CORNER
(DECORATED WITH POPCORN BALLS,
CHAINS OF COLORED PAPER, ETC.)
SMALL TABLE IN OTHER CORNER IS
SET FOR BUFFET. CENTERPIECE
IS TWO LAYER DEVILS FOOD CAKE,
FROSTED WITH FLUFFY WHITE, AND
DECORATED TO LOOK LIKE A HOLLY
WREATH (GREEN MINT GUM DROPS
FOR LEAVES AND MARASCHINO
CHERRIES FOR THE BERRIES).
CAKE HAS WEDGE OUT. ON ONE
SIDE IS A PLATE OF TWO "SNOW-
BALLS" (BETTY CROCKER BOOK,
PAGE 9) ON OTHER SIDE IS PLATE
OF TWO CUPCAKES, DEVILS FOOD
AND FLUFFY WHITE, DECORATED
WITH TWO MINT LEAVES AND A
CHERRY IN THE CENTER. THROUGH
THE WINDOW, WE SEE THE SNOW
FALLING. CONTINUE TO MOVE IN
FOR A TWO SHOT OF BETTY CROCKER
AND THE LITTLE GIRL.

CUT TO CU OF LITTLE GIRL.

CUT TO CU OF BETTY CROCKER.

CUT BACK TO TWO SHOT.

PAN TO WINDOW AND MOVE IN AND
THROUGH TO SWIRL OF SNOW.

DISSOLVE THROUGH SNOW TO SCENE
OF WOMAN (LATE THIRTIES-EARLY
FORTIES) STANDING BY HALL
CLOSET FULL OF PRESENTS AS
HUSBAND ENTERS WITH ARMFUL OF
PKGS., ALL SIZES. TOGETHER
THEY PUT THEM IN CLOSET.

BETTY CROCKER

"He knew how to keep Christmas well,
if any man alive possessed the
knowledge. May that truly be said
of us, and all of us! And so, as
Tiny Tim observed,

BETTY AND LITTLE GIRL

God Bless us, Every One!"

LITTLE GIRL

Old Scrooge really learned what
Christmas means, didn't he?

BETTY CROCKER

That's right, my dear, he ended
up loving everybody. And not only
loving, but showing his love. Just
like your mommy and daddy ... just
like all the mommies and daddies
all over the world. And we show
our love in so many ways.
Things, like presents, big and
small. And then, there are the
little things we do for the people
we love all through the year ...
that's the Christmas Spirit, too.

DISSOLVE THRU TO SWIRLS OF SNOW, AND THROUGH SNOW TO SCENE AT DINING ROOM TABLE. MOTHER, LITTLE GIRL, AND TEEN AGE SISTER SITTING AT TABLE. HUSBAND ENTERS WITH LARGE SERVING TRAY WITH THE MEAL ON IT. HE'S WEARING AN APRON. EVERYBODY ALL SMILES. SAME SOFT, HAZY EFFECT.

DISSOLVE THROUGH TO SWIRLS OF SNOW, AND THROUGH SNOW TO TEEN AGE SISTER KNITTING. LITTLE GIRL IS SITTING NEXT TO HER. THE SISTER FINISHES THE SOCK AND COMPARES IT TO THE OTHER ONE. ONE IS A LITTLE LONGER. LITTLE GIRL LAUGHS. SAME SOFT, HAZY EFFECT.

DISSOLVE THROUGH TO SWIRLS OF SNOW, AND THROUGH SNOW TO SCENE FAMILY SITTING AROUND TABLE. MOTHER, HUSBAND AND TEEN AGE SISTER. LITTLE GIRL ENTERS GRAVELY WITH CAKE ON PLATTER. IT HAS THREE CANDLES ON IT. SAME SOFT, HAZY EFFECT.

CUT TO TWO SHOT OF LITTLE GIRL WITH CAKE AND DADDY.

DISSOLVE THRU TO SWIRLS OF SNOW, AND THROUGH SNOW TO MOTHER IN SIMPLE HOUSEDRESS AND CUTE APRON STANDING INSIDE DOORWAY AND KISSING EACH MEMBER OF THE FAMILY AS THEY GO OFF BUNDLED IN THEIR COATS FOR OFFICE AND SCHOOL. HUSBAND WITH BRIEF CASE, TEEN AGER WITH SCHOOL BOOKS. LITTLE GIRL WITH LUNCH BOX.

LITTLE GIRL

I know! Like the time daddy came home and mommy was so tired. He made supper for all of us -- (A LITTLE LAUGH) and that made mommy happy, and it was wonderful!

BETTY CROCKER

And those socks your big sister knitted even if they didn't turn out absolutely perfect, some of her love is sealed in every stitch.

And remember the special cake you fixed for your Daddy to welcome him home.

LITTLE GIRL

Yes -- he'd been away three whole weeks!

BETTY CROCKER

And that cake with three candles told him how very much you missed him.

Then of course, there are the countless things your mother does every day for every one of you -- just because she loves you.

DISSOLVE THROUGH TO SWIRLS OF SNOW, AND THROUGH SNOW TO MS OF BETTY CROCKER AND LITTLE GIRL STILL SEATED (SHOT INCLUDES CHRISTMAS TREE)

CUT TO CU OF BETTY CROCKER.

CUT BACK TO TWO SHOT OF BETTY AND LITTLE GIRL.

DISSOLVE TO OUTSIDE OF DOOR; CHRISTMAS WREATH AND WORDS "MERRY CHRISTMAS GENERAL MILLS" PULL THROUGH SNOW AND FADE OUT.

And all this Christmas Spirit the year round is what keeps our homes happy homes, and the people in them happy people.

(TO CAMERA) And to all of you and your families at this Christmas time -- here's a wish for the greatest happiness throughout the year, from all of us at General Mills -- who are devoted to bringing fine foods to your table. May every day be filled with contentment. And, as Tiny Tim said,

BETTY AND LITTLE GIRL

"God Bless us, everyone!"

(MUSIC: (UP AND OUT))

OWL DRUG COMPANY ALUMINUM COT

VIDEO

OPEN ON CU FOLDED COT - IN ANNCR'S HAND - DOLLY OUT TO SHOW OPEN COT, ANNCR & FOLDED COT

DOLLY IN TO FULL SHOT OF OPEN COT

Milton Weinberg Advertising Company

AUDIO

ANNCR: Believe it or not, this neat little "package" is actually a full-sized Aluminum Cot ... 6 feet long! Open it ... and you have one of the best-looking, most comfortable cots you ever laid your weary bones to rest on ... one of the greatest bargains, too, from OWL DRUG STORES! A \$15.95 value ... OWL'S price for this Saran-covered Aluminum Cot is only \$11.88!

The sturdy light-weight frame is

DOLLY IN TO CU OF HAND PRESSING COVER. INCLUDE PRICE CARD

DOLLY OUT TO WS ANNCR OPEN AND FOLDED COT

DOLLY IN ON PRICE OF FOLDED COT

TAKE SLIDE #5
"ON SALE AT ALL OWL DRUG STORES"

TAKE SLIDE #124
CELEBRATING 65 YEARS OF PROGRESS

made of 1 inch tubular aluminum, with protective head and foot bars ... six feet long and 27 inches wide, spacious enough for comfortable lounging in the yard or patio.

The colorful plaid saran cover is naturally resilient ... (PRESS COVER WITH HAND) ... won't fade, won't get hot or sticky in the sun, and it washes clean with soap and water.

At just \$11.88 this sturdy aluminum cot is a natural for you sportsmen, too, because it's lightweight, (PICK UP FOLDED COT) compact, (TURN FOLDED COT AROUND SHOWING PRICE) and practically indestructible.

This attractive indoor-outdoor Aluminum Cot ... with long-wearing Saran Cover ... is a tremendous buy at OWL for just \$11.88.

That's all ... just \$11.88 at your nearby OWL DRUG STORE

Celebrating 65 years of progress!

OWL DRUG COMPANY
GORILLA SHOOTING GALLERY

VIDEO

MCU ANNCR HOLDING GUN & OWL SIGN

CU TOY & PRICE CARD

TCU GORILLA

Milton Weinberg Advertising Company

AUDIO

ANNCR: (HOLDING GUN) For just \$2.98 at OWL you can give your youngsters all the thrills and excitement of a real safari to Africa!

That's right ... OWL DRUG STORE is first again with a sensational toy for the kiddies! It's called the Roaring Gorilla Shooting Gallery, and comes complete with a pistol ... (INDICATE) ... two rubber darts ... a jungle screen background ... and a battery-operated gorilla 9 and a half inches tall!

The gorilla is the target . . . and

when he's hit well, WATCH ...
(HIT TARGETS & WAIT TILL ACTION IS
ESTABLISHED) ... SEE! His arms
WAVE ... his eyes light up ... and
he roars, just asking to be hit
again! (STOP GORILLA IF NECESSARY)

DISSOLVE TO SLIDE #5
"ON SALE AT ALL OWL DRUG STORES"

Your young marksmen will really
enjoy the Roaring Gorilla Shooting
Gallery ...

On sale now for just \$2.98 at your
nearby OWL DRUG STORE ...

TAKE SLIDE #124
"CELEBRATING 65 YEARS OF
PROGRESS. "

Celebrating 65 years of progress!

OWL DRUG COMPANY RYBUTOL

Milton Weinberg Advertising Company

VIDEO

AUDIO

SLIDE: #4
(OWL DRUG STORES)

ANNCR: OWL DRUG STORES bring you
the biggest vitamin bargain of the
season!

FRAME CU BOTTLE & CARTON
RYBUTOL IN SCREEN LEFT WITH
SUPER SLIDE #102
(LESS THAN 4¢ A DAY)

Now you can have high-potency
RYBUTOL for less than four cents a
day! Yes, during RYBUTOL'S big
Summer Sale at OWL ... the bottle of
two-hundred-fifty RYBUTOL GELUCAPS
has been reduced from \$13.50 to
just \$9.95!

LOSE SUPER. PAN & DOLLY OUT
FOR WS ANNCR WITH DISPLAY
RYBUTOL & OWL FIGURE NEXT TO
HIM ON DESK

This is to prove how much better
you can feel year-round ... summer
as well as winter ... (PICK UP
RYBUTOL CARTON FROM DISPLAY) ...
when you take RYBUTOL.

DOLLY IN FOR MS ANNCR HOLDING
SMALL CARTON RYBUTOL

One RYBUTOL GELUCAP a day supplies
many times your minimum requirements
of Vitamins B-1 and 2 ... one-
hundred percent of Vitamin C ...
plus 8 other vitamins and 9 minerals
...

PAN WITH ACTION

(REPLACE RYBUTOL CARTON IN DISPLAY)
... all for less than four cents a
day during RYBUTOL'S big Summer
Sale at OWL.

DOLLY IN FOR CU DISPLAY
& PRICE CARD

TAKE SLIDE #5
(ON SALE AT ALL OWL
DRUG STORES)

TAKE SLIDE #124
"CELEBRATING 65 YEARS
OF PROGRESS"

For a limited time, you get the
bottle of two-hundred-fifty RYBUTOL
GELUCAPS at a saving of \$3.55.
Regularly \$13.50, it's now only
\$9.95 ...

on sale at all OWL DRUG STORES ...

Celebrating 65 years of progress!

GENERAL FOODS
JELL-O CHINESE BABY
1 MINUTE

VIDEO

ANIMATION POP IN CHINESE
WRITING CHARACTERS. CHANGE
TO SPELL "JELL-O".

CURTAIN RISES TO REVEAL BABY
IN BAMBOO HIGH CHAIR.

CHINESE MOTHER HOBLES IN,
BEARING SHIMMERING MOLD OF
JELL-O FOR BABY. BABY BRIGHT-
ENS, POUNDS THE TABLE WITH HIS
CHOP STICKS.

THE BABY STRUGGLES IN VAIN
WITH JELL-O AND CHOP STICKS.
THE JELL-O SLIPS THROUGH,
BOUNCES, JUMPS AND AVOIDS HIM.

THE BABY CRIES OUT IN
FRUSTRATION

Young & Rubicam, Inc.

AUDIO

VOICE OVER: Beg to present ancient
Chinese pantomime, "Just For Fun Of
It, Jell-O Tonight."

Beg to present small, Chinese-type
baby waiting for dessert.

Chinese mother bling baby JELL-O --
Famous western delicacy.

Poo Chinese baby -- he unable to
tell if this Jell-O is Stlawbelly,
Lasbelly, Chelly, Olange, Lemon,
Line, Apple, Black Lasbelly, Black
Chelly, o Glape!

(Jell-O come in all ten flavors.)

(Sympathetically) Poo Chinese
baby!

CHINESE MOTHER BRINGS THE
BABY A SPOON. HE LOOKS
PUZZLED, BUT HE STOPS CRYING.

HIS MOTHER TAKES A SPOONFUL AS
HE WATCHES WITH GREAT INTEREST.

SHE HANDS HIM THE SPOON, AND
HE TRIES IT TENTATIVELY.

ONE TASTE, HE BEAMS ALL OVER,
AND REALLY DIGS IN.

DOLLY BACK ON BABY HAPPILY
EATING JELL-O.

CURTAIN DOWN ON DANGLES AND
CHINESE MUSIC.

But -- Chinese Mother bling baby
gloat Western invention, spoon!

Spoon was invented for eating Jell-O.

Baby finds this is Glape Jell-O,
deep, dark and delicious new flavor.

Chinese baby velly happy. So end
ancient Chinese Pantomime,

Is pletty good commercial, no?

CHINESE MUSIC

NATIONAL DRINKS
PROGRAM: ENGINEER BILL

Mottl & Siteman Advertising agency

VIDEO

BILL WITH MOTHER'S
PRIDE BARREL

AUDIO

Say, Engineers, know what's really fun this
time of year? A picnic! And listen, why not
have a picnic this Saturday or Sunday at
beautiful Hansen Dam Park? (ROLL FILM) When
you do, Mother's Pride Root Beer has an extra
treat for you! It's a FREE TRAIN RIDE (VOICE
OVER) on this real Gullivertown Streamliner
you see me operating at Hansen Dam Park.
Engineers, this is wonderful fun! It's a super
train, a real scale model of the Super Chief
and it goes for almost half a mile, right next
to the Hansen Dam Park Picnic Grounds. Watch
closely for the big tunnel, going right through
Rock Candy Mountain.

FILM CLIP
(34 SECONDS)

(APPROACHING TUNNEL) It's a green light on the tunnel, so let's go right through! Boy, this is fun!

(ENTERING CANDY CANE LANE) Now clicking along through Candy Cane Lane. Listen carefully when we pull into the station because I'll be telling you exactly how you get your real ride FREE on this swell little train!

(ENTERING STATION) Here we are ... end of the line! Some ride, isn't it? And your train ticket can be FREE this Saturday or Sunday when your family comes to Hansen Dam Park. Here's all you do.

CUT TO BILL WITH TWO OR THREE BOTTLES OF MOTHER'S PRIDE.

Ask your Mom to get you a bottle of swell tasting MOTHER'S PRIDE ROOT BEER. Then save the bottle cap (POINTS TO CAP), and give the Mother's Pride bottle cap to the conductor when you get on the train. You don't need a ticket ... just the bottle cap.

CU FOAMING MUG OF ROOT BEER

And boy, will you love MOTHER'S PRIDE! It's the rooty root beer with the double bubble flavor!

PAN TO CU BOTTLE

It comes in a big $\frac{1}{2}$ gallon bottle that'll fill 12 big glasses ... you can serve your whole family on the picnic! And your Mom'll like the ...

SUPER SLIDE "39¢"

price, too! Just 39¢ for this great big MOTHER'S PRIDE bottle!

BILL BRINGS BOTTLE
CAP INTO FRAME

And remember to save the bottle cap for your
free ride on the wonderful little train at
Hansen Dam Park this Saturday or Sunday!

CUT TO CU STUDIO
CARD MAP

Here's how to get to Hansen Dam Park. (POINTS
OUT STREETS AS HE TALKS) Go out Laurel Canyon,
Van Nuys or San Fernando Road to Osborne.
Then turn north on Osborne and straight to
Foothill. That's Hansen Dam Park, corner
Osborne and Foothill. All aboard for next
Saturday or Sunday's train ride! Be sure to
bring your MOTHER'S PRIDE Root Beer bottle
caps!

KERN'S FOODS, INC.
STRAWBERRY PRESERVES
PROGRAM: KIT CARSON

Mottl & Siteman Advertising Agency

VIDEO

BUST SHOT OF ANNCR
AGAINST PLAIN BG.
SLOWLY PAN RIGHT,
FRAMING ANNCR AT
LEFT OF SCREEN

SUPER STRAWBERRIES
(AGAINST BLACK BG)
AT RIGHT OF SCREEN

DROP SUPER. FRAME
ANNCR IN CENTER AGAIN

CUT TO SET UP OF

AUDIO

ANNCR: You know, its funny how some memories
stay with you, isn't it? One of the things I
remember as a boy was picking strawberries in
a patch near our house.

I can still see those berries in my mind ...
great big, bright red, almost popping with
juice.

And good! Man, for a long time I thought that
strawberries just didn't taste like that any-
more! But I was wrong! They still do!

I found out the very first time I tasted

STRAWBERRIES SURROUND-
ING KERNS STRAWBERRY
PRESERVES

CUT TO ANNCR HANDS
SPREADING PRESERVES
ON BREAD. JAR IN
FRAME

CUT TO THREE-JAR SET
UP. SUPER SLIDE KR-
18 "KERNS"

KERN'S Strawberry Preserves. You see, KERN'S
has captured all of the sweet juicy goodness
of real vine-ripened strawberries ... the big,
plump kind that I remember.

You'll know exactly what I mean when you spread
a thick dee-lucious helping of KERN'S STRAW-
BERRY PRESERVES on bread or toast, and sink
your teeth into that old-fashioned strawberry
goodness!

So, turn to Kerns ... in the 12 ounce tumbler,
the 20 ounce refrigerator jar, or the big eco-
nomy two pound jar. KERN'S STRAWBERRY PRESERVES!

KERN'S FOODS, INC.
CATSUP--CHILI SAUCE
PROGRAM: KIT CARSON

Mottl & Siteman Advertising Agency

VIDEO

CU "SMILING" TOMATO

FOLLOW ACTION AS HAND
PUTS TOMATO ON TOP OF
CATSUP BOTTLE

DOLLY IN TO ECU OF
TOMATO

CUT TO CU CATSUP
BOTTLE HELD BY ANNCR

PAN AS ANNCR POURS
CATSUP ON TWO FRANK-
FURTERS. PICKLES &

AUDIO

Did you ever see a smiling tomato before?

Well, this is one ... and y'know why?

Because he's been chosen to go into KERN'S Pure
Tomato Catsup! That's quite an honor, because
it means that this tomato is the plumpest,
reddest, ripest, juciest one that came off the
vine! That's the only kind of tomato that
ever goes into ...

... KERN'S Catsup ... the only Catsup we know
made with "smiling" tomatoes!

That's why, when you pour KERN'S Catsup on
sizzling hot weenies, boy, you're in for a

POTATO CHIPS ON
PLATE

mighty tasty treat! Wouldn't this taste good
right now?

CUT TO ECU CHILI
SAUCE BOTTLE

And if you like a sauce with an extra-lively,
spicy tang ... then you'll go for KERN'S CHILI
SAUCE!

DOLLY OUT SLIGHTLY TO
INCLUDE SMILING TOMATO
ON TOP OF BOTTLE

It's also made from those big beautiful KERN'S
"smiling" tomatoes ... and has lots of mouth-
watering spices added!

CUT TO TWO-BOTTLE
DISPLAY OF CATSUP &
CHILI SAUCE. SUPER
SLIDE KR-18, "KERNS"

So, next time you buy catsup or chili sauce
... just be sure the name on the bottle says
"KERN'S". That means it's made with "smiling"
tomatoes!

KERN'S FOODS, INC.
FRUIT NECTAR
PROGRAM: KIT CARSON

Mottl & Siteman Advertising Agency

VIDEO

ANNCR IN STANDARD SET
KERNS SIGN IN BG

AUDIO

Mothers, do you ever have mornings when your
child just won't drink his fruit juice? He's
feeling OK ... nothing the matter ... The
fruit juice tastes the "same as always" ...
(SUDDEN THOUGHT HITS) say, maybe that's the
trouble! The fruit juice tastes the same as
always! Children, just as grown-ups, like a
new taste ...

DISSOLVE TO ECU OF
NECTAR CAN AS ANCCR
PICKS UP

... and here it is: KERN'S FRUIT NECTAR.
Here's a different, delicious, delightful
treat ... one the kids'll run to the breakfast

PAN TO FOLLOW CAN AS
ANNCR POURS NECTAR
INTO GLASS

CUT TO DISPLAY OF
PEACHES, PEARS,
PINEAPPLE

CUT TO SET-UP OF
APRICOT, PEACH, PEAR,
AND APRICOT HAWAIIAN
PINAPPLE CANS. START
ON ECU OF FIRST CAN
AND PAN AS ANNCR
MENTIONS

HOLD ON LAST CAN.
SUPER SLIDE KR-32
"KERN'S NECTAR"
(CHECK OUT SUPER
POSITION IN ADVANCE)

table for!

And don't forget this, Mom! KERN'S FRUIT
NECTARS are as healthful as they are refresh-
ing. They're full of all the vitamins and
nourishment of real, ripe fruit ...
... because that's exactly what they're made
from ... juicy, sun-ripened fruit, fresh off
the tree.

The family will love all the KERN'S FRESH
FRUIT NECTARS:
apricot ... peach ... pear ... and apricot
Hawaiian pineapple!

So, next time you go shopping ... bring home
something different ... something deliciously
different--a few cans of KERN'S FRUIT NECTAR!

KERN'S FOODS, INC.
CATSUP
PROGRAM: KIT CARSON

Mottl & Siteman Advertising Agency

VIDEO

ANNCR STANDING BESIDE
EASEL WITH BIG DRAWING
PAD. ON PAD IS DRAWN
OUTLINE OF TOMATO,
WITH ALL FACIAL
FEATURES EXCEPT MOUTH.
NEXT TO TOMATO IS
DRAWING OF KERNS
CATSUP.

AUDIO

ANNCR: Hi! I'm not too much of an artist, but
if you'll use your imagination, I think you'll
understand what I'm doing. (INDICATES PICTURE)
Now here is a tomato, and it's supposed to be
used in this bottle of Kern's Catsup ... but
it can't yet, and ya know why? That's right
... because it's not smiling! Of course,
everybody knows that only the plump, juicy

SMILING tomatoes go into KERN'S Catsup.

So let's fix up this tomato right now. (DRAWS MOUTH)

DOLLY IN TO FILL
SCREEN WITH PICTURE
OF TOMATO

There! Now he's a smiling tomato and ready to go into a bottle of delicious KERN'S Catsup. Want to see what he really looks like?

MATCH DISSOLVE TO WAX
"SMILING" TOMATO

Here he is! Bursting with rich, ripe tomato flavor ... the kind of zesty flavor you always get in every single bottle of ...

CUT TO CU CATSUP
BOTTLE HELD BY
ANNOUNCER

... KERN'S Catsup! And I want you to watch how easy a bottle of Kern's Catsup is to open! See! Just a tiny turn of this patented new cap is all it takes. No more tugging and prying!

CUT TO DISPLAY OF
SMILING TOMATOES ON
LEFT ½ SCREEN, CATSUP
ON RIGHT ½

So remember, for convenience and for rich ripe tomato goodness, turn to ...

SUPER SLIDE KR-30
"KERN'S CATSUP" ON
LEFT ½ OF SCREEN

KERN'S CATSUP ... the only catsup made with "Smiling" tomatoes!

GENERAL ELECTRIC
REFRIGERATORS
TIME: 1:30

Young & Rubicam, Inc.

VIDEO

AUDIO

OPEN ON CU OF CLUTTERED REFRIG-
ERATOR, WITH GIRL LOOKING INTO
IT.

ANNCR: (VO)

This is a conventional refrigerator.

FLIP TO VIEW THROUGH BACK.

It looks cluttered enough from the

CAMERA IS POSITIONED ON SHELF
IN PLACE OF ARTICLE. CAMERA
EYE SEES LARGE ARTICLES IN

front ... but just see how it looks
from the back. It's a chore just

LINE OF VISION PARTIALLY
OBSCURING WOMAN WHO HAS JUST
OPENED DOOR.

DISSOLVE TO FRONT OF GE.
WOMAN REACHES FOR SHELF.
FLIP TO VIEW FROM REAR OF GE,
SEEING THROUGH THE BACK.
CUT TO FRONT VIEW.

DISSOLVE TO WIDE SHOT OF
WOMAN APPROACHING UNIT WITH
ARMS FULL. SHE STEPS ON PEDAL,
OPENS DOORS, PUTS DISHES
INSIDE. DISSOLVE TO WOMAN
TURNING AND WALKING AWAY AS
DOORS CLOSE BY THEMSELVES.

CU OF DOOR CLOSING

HAND OPENS DOOR, INDICATES
THAT THERE ARE NO LATCHES.
WE PAN OUT TO MAGNETS ON FRONT
OF DOOR -- CU.

HAND HOLDS SPOON AGAINST MAG-
NET, THEN TAKES IT AWAY.

CUT TO MS OF FREEZER SECTION
SUPER "ZERO DEGREE": THEN "80
POUNDS" ON CUE

trying to get that jar of jelly.

But see the difference in this GE
with Revolving Shelves. The back
of the shelf goes around to the
front. All your food revolves right
out to you, so you can see it easily
... reach it easily,

And look at this ... Magnetic Doors!
They open at a touch of your foot
... and close by themselves ...
automatically ... surely ... and
silently!

What's more, the door can be opened
easily from within, because there's
no latch, so this refrigerator is
truly child-safe.

The secret's right here in this
permanent General Electric Alnico
magnet! It never wears out and it
seals in cold air even more effi-
ciently than ever before.

... Up above, a completely separate
zero-degree food freezer that fast-
freezes and stores as much as 80
pounds of frozen food up to a full

DISSOLVE TO MS OF UNIT ALONE

SUPER "6 MIX-OR-MATCH COLORS."

PULL BACK TO WIDE SHOT OF UNIT
IN KITCHEN SETTING. DOORS
OPEN BY THEMSELVES AND STAY
OPEN.

AS A SHELF TURNS OUT, SUPER:
"REVOLVING SHELVES"

SUPER: "MAGNETIC DOORS"

TAKE OUT SUPERS AND SUPER:
"GENERAL (GE) ELECTRIC."

year.

And you can get this wonderful 12-
cubic foot General Electric in your
choice of GE's six Mix-or-Match
decorator colors.

Why not visit your General Electric
dealer tomorrow and see GE's ...

Revolving Shelves ...

and Magnetic Doors ...

in this magnificent new

General Electric Refrigerator -

Freezer!

Remember ... you'll always be glad
you bought a GE!

SKIPPY PEANUT BUTTER
"YOU ASKED FOR IT"
TIME: 1:46

VIDEO

OPEN ON Hugh in MED SHOT seated
in easy chair. There is a
coffee table before him and he
is glancing through newspaper.
He looks up and puts paper
down as he starts to speak.

Guild, Bascom, and Bonfigli

AUDIO

HUGH:

You know, way back in the days when
I was going to grade school, I was
taught that miracles happened only
once in a blue moon ... and a very
special shade of blue, at that,
because a true miracle went beyond
the ordinary laws of nature ... it

On words "But lately" he picks up newspaper and thumbs to several spots (but does not show us the examples).

On words "Well, since" he reaches down and picks up Skippy jar from table.

ON WORDS "maybe I ought" CUT TO CU of Hugh holding up jar.

On words "with the new" he brings up card (about 14" long and 6" high) with P-N-T-S on it.

On words "Now just" he drops manner and takes us into confidence.

caused universal wonder and amazement.

But lately it looks like that's not the case at all, because I've heard about five different miracles in just the past week alone. I've come across ads for dog food, cigarettes, nose drops, flour mix, and fertilizer, and all these products now contain a new miracle ingredient.

Well, since miracles are so easy to come by these days, maybe I ought to work some type of miracle into these commercials for Skippy Peanut Butter. So I thought of saying something like this:
"Friends, it's amazing! It's stupendous! It's Skippy Peanut Butter with the new MIRACLE ingredient:
P-N-T-S !
Now just between you and me, that's peanuts with some of the letters missing.

ON WORDS "And since" DOLLY
BACK TO MED SHOT as he sets
card face down on coffee table.

ON WORDS "You see, Skippy"
CUT TO CU LIMBO SHOT female
hands spreading Skippy on
toast. AFTER 4-5 seconds, CUT
BACK TO Hugh.

ON WORDS "it's because" CUT TO
EXTREME CU of jar with his
finger pointing to patent
numbers.

ON WORDS "and this statement"
CUT TO MED CU of Hugh and jar

SUPER SLOGAN.

And since some people might figure
that out for themselves, I'm not
going to use that idea, because I
don't want anybody to think there's
anything missing from Skippy.

You see, Skippy happens to be the
one and only peanut butter that
gives you not just part, but all
the true, exact flavor you enjoy in
fresh-roasted peanuts themselves.
That's not because of any common
ordinary, run-of-the-mill miracle
--it's because of Skippy's exclusive
patented process.

And this statement is not miraculous,
but it's certainly true -
if you like peanuts,
you'll like Skippy.

REGAL PALE BREWING COMPANY
"HARRY OWENS"
1:48

Guild, Bascom, and Bonfigli

VIDEO

AUDIO

OWENS:

A few weeks ago, my favorite
adopted nephew Jack Narz, built
himself a time machine so he could
travel back through history with

Regal Pale. (LOOKS AT WATCH) And I think right about now, he should be getting back from the olden days when knighthood was in flower!

MCU Jack in suit of armor with plumed helmet. Plain b/g. After "Hi there" Jack lifts visor and peers out of helmet for next line.

JACK:

Hi, there. Also forsooth, gadzooks, and other medieval pleasantries.

Jack removes helmet, sets it down off camera, if possible, if not he can hold it until he gets to round table.

(Pardon me while I remove my stainless steel Stetson).

I had kind of a rough trip back here tonight ... at the last minute, King Arthur couldn't dig up a horse for me to ride.

ON "ride" CUT TO MS and we see that Jack is seated astride a large St. Bernard dog. (JACK: if there is a laugh as dog is revealed, wait for it before delivering the line beginning "Imagine".)

... Imagine ... sending a knight out on a dog like this ... (PAUSE)

Jack dismounts and sends dog off.

All right, Sir Galahad, run away and rescue somebody.

PAN OR DOLLY WITH Jack as he moves over to large round table on which there are a number of set-ups, as if each place is set with bottle and and glass. He sits down (if possible). DOLLY IN TO MCU as he proceeds to uncap bottle by using some part of his armor. Perhaps an opener could be concealed in armor so

You know - I always wondered why those knights spent so much time sitting around the round table. Turns out that what they were doing was ordering a round of ye olde

that it appears to be standard equipment.

CUT TO QUICK CU of pouring
then BACK TO CU of Jack.

Regal Pale, one of Camelot's two great beers. Yessir, after a hard day slaving over a hot dragon, and rescuing half a dozen maidens in distress, what could be better than a foaming flagon of this frisky, fun-loving fascinating fluid. Now I'm not exactly sure who brewed the Regal back in King Arthur's day, but I do know that as of today, we've had three generations of Regal brewmasters carrying on the tradition of this light and mellow brew. That's why you can always depend on Regal Pale for unchanging, unmistakable good taste. Forsooth and for truth, and I quote:

Stalwart knights and maidens
frail,
Galahads and Guineveres -
All agree that Regal Pale
Is one of America's two great
beers.

SUPER SLOGAN

Scene 1: (Open on wide shot of a gas station, Chrysler station wagon in foreground. It has a banner strung across its side. As the scene opens, we can see only the words: "GOODYEAR ... MIAMI TO TAMPA". Super a map of route with bridges and other places clearly marked. Map is supered and line is animated on it.)

RALPH PAUL (VO)

We're about to take a trip from Miami to Tampa, Florida..
311 miles -- thru the Everglades, and up the west coast --
over one long bridge after another. Before we leave, we'll

Scene 2: (Cut to front of car, with hood up, attendant filling radiator.)

check our oil and water ... and--

Scene 3: (Cut to man drilling hole in a tire on the car. Cut as tire goes partially flat.)

drill a hole in all four tires!

Scene 4: (Dissolve to wide shot of car. Now we can see whole banner, and line: "ON FOUR BLOWN-OUT TIRES". An attendant has finished drilling the last of four tires - the right rear one.)

We're deliberately blowing out the tires. Because this

Scene 5: (Dissolve to MS of tire being readied for car. Super: "GOODYEAR'S NYLON CAPTIVE-AIR SAFETY TIRE".)

car is equipped with Goodyear's new Nylon Captive-Air
Safety tire -- a tire --

Scene 6: (Lose super. By realistic animation, make tire transparent to show inner shield.)

that actually has a spare tire built right inside of it!

Scene 7: (Dissolve to windshield shot then pan shot of MacArthur Causeway with heavy traffic.)

Now we're off - over the MacArthur Causeway - on four
blown-out tires without a swerve!

Scene 8: (Dissolve to Miami city traffic with
Palms and Hotels.)
Then through the city of Miami ...

Scene 9: (Dissolve to car driving past beginning
of canal.)
to the Tamiami Trail ...

Scene 10: (Dissolve to moving shot along the canal.)
desolate miles through the Everglades ... with the old

Scene 11: (Shot of Indian Village at side of road
as car enters and passes.)
canal -- the Indian Villages and the swamp land! A bad
place to change a tire ...

Scene 12: (Stay with car as it drives.)
But we drive along -- on our four blown-out Captive-Air
tires, made only by Goodyear!

Scene 13: (Dissolve to pan shot of car in palms.
Cut to windshield shot of palms and bridge.)
Now we leave the Everglades -- and back to civilization.

Scene 14: (Dissolve to shot of Gulf of Mexico.)
Then -- up the Gulf of Mexico - to Tampa Bay -

Scene 15: (Dissolve to windshield shot of big bridge.)
and - the new Sunshine Skyway Bridge ... a fifteen mile

Scene 16: (Dissolve to water shot. Car drives into picture
along railing of bridge, and we follow it.)
span ... one hundred and fifty feet above the water.
Changing a flat tire here would be dangerous.

Scene 17: (Cut to close running shot.)
But we're safe on four blown-out Captive-Air Safety tires!

Scene 18: (Dissolve to view crossing Gandy Bridge.)
Now across - the seven-mile Gandy Bridge ... still

- Scene 19: (Cut to running shot of one of tires.)
on the built-in spares ...
- Scene 20: (Dissolve to shot of car with its sign
driving along Bayshore Boulevard.)
finally along Tampa's Bayshore Boulevard -- to the new
Chamber of Commerce Building.
- Scene 21: (Dissolve to Chamber of Commerce scene -
police escort car in and start looking at
tires. Cut to MCU of police looking at
front tires.)
311 miles - on four blowouts! Our police escort is amazed!
- Scene 22 (Wipe to men examining tires removed from car.)
Later, we examined the tires and discover --
- Scene 23: (Cut to CU of inner tire examination.)
no damage to inner tires ...
- Scene 24: (Cut to outer tire examination.)
no damage to outer tires ... except for the drilled holes
- Scene 25: (Dissolve to beauty shot of the tire on display.
Super: "GOODYEAR'S NYLON CAPTIVE-AIR SAFETY TIRES".)
... This is the end of your blowout and puncture worries
-- the end of having to change a tire on the road! Good-
year's NYLON Captive-Air -- the Safety tire with the built-
in spare!
- Scene 26: (Dissolve to CU of tread in head-on position.
Tire becomes transparent, showing spare. Super:
"BUILT-IN SPARE".)
It is actually a tire within a tire. If the outer tire
should be blown out or punctured, this built-in spare,
made with tough, multi-ply Nylon cord, will carry you
- Scene 27: (Outer tire cross-section blows out and sinks
slightly. Inner spare holds car. Cut to MCU
new shot of tire running.)

safely and comfortably until it's convenient for you to stop and have the outer tire repaired!

Scene 28: (Dissolve to medium close shot of one woman and boy in car driving along highway.)

As a result, the Captive-Air eliminates the danger of sudden blowouts and tire failures ...

Scene 29: (Dissolve to another woman and daughter trying to change tire. Traffic is close and heavy.)

the danger and delay of roadside tire changing for you or your family -- in heavy traffic, on parkways, in tunnels, and on bridges!

Scene 30: (Dissolve to beauty shot of the tire. Super: "THE NYLON CAPTIVE-AIR SAFETY TIRE BY GOODYEAR".)

Remember ... only Goodyear has the Captive-Air ... the Safety tire with the built-in spare! Another reason why - more people ride on Goodyear tires than on any other kind! See the amazing Captive-Air at your Goodyear dealer's!

GENERAL ELECTRIC COMPANY
GENERAL ELECTRIC THEATER

Batten, Barton, Durstine &
Osborn, Inc.

VIDEO

AUDIO

... END OF ACT I ... FADE OUT
... FADE IN GE THEATER CARD...
FADE OUT ... FADE IN MCU
REAGAN IN DIRECTOR'S CHAIR IN
PRODUCTION BACKGROUND MOTION
PICTURE STUDIO.

REAGAN
That was Act One of "SHADOW ON THE
HEART", starring Kathryn Grayson.

FADE IN COMMERCIAL ...
FADE OUT ...
FADE IN PLAY TITLE CARD

REAGAN
Now, here is Don Herbert with
another Progress Report for
General Electric.

LIVE

OPEN ON TCU OF BURNING ROPE.

DOLLY BACK TO MCU AS HERBERT
POINTS TO NOTCHES ON ROPE.

CUT BACK AS WE FOLLOW HERBERT
WHO WALKS STEP OR TWO OVER TO
A GRANDFATHER CLOCK ...

... AND WINDS IT.

FOLLOW HERBERT AS HE WALKS TO
DESK ON WHICH GE ELECTRIC
CLOCK (1916 VINTAGE) IS
RESTING. CORD ATTACHMENT IS
VISIBLE.

CUT TO CU AS HERBERT SUITS
ACTIONS TO WORDS.

CUT BACK FOR MCU HERBERT.

SHOW INSIDE OF 1916 CLOCK.

HERBERT

Believe it or not -- this is a
clock. Well, anyway, that's the
way they kept time in China several
thousand years ago.

The fire burned slowly, from knot
to knot ... and that's how they
measured time.

There's quite a difference between
that old method of telling time ...
... and this Grandfather clock of
the 1890's. Quite an improvement
-- and winding it gave you some
good exercise too.

But then, in 1916, came the electric
clock ... invented and perfected by
Henry Warren.

No more winding. All you had to
do was plug it in ... and you were
all set.

That was a mighty big advance ...
a clock that ran on electricity.
Here's how it works.

An electric clock is operated by
a small electric motor ... and it's
designed to run in beat with the
electricity flowing into your house.

FOLLOW HERBERT AS HE WALKS TO
OSCILLOSCOPE.

CUT TO TCU FACE OF OSCILLOSCOPE
(STRAIGHT LINE)

OSCILLOSCOPE SHOWS
UP AND DOWN LINE.

DOLLY BACK FOR MCU HERBERT.

PAN WITH HERBERT AS HE WALKS
TO MODEL OF MASTER CLOCK.

CUT TO HERBERT STANDING NEXT
TO TURN-TABLE DISPLAY OF LATEST
MODELS G.E. TELECHRON ELECTRIC
CLOCKS.

Let me show you what I mean on this
oscilloscope.

You see, most electric current
doesn't come through in a straight
line -- like this ...

It comes through in peaks and
valleys ... alternating up and down
... like this. That's why we call
it alternating current.

But in different parts of the
country -- these beats and impulses
came through at slightly different
rates of speed ... and because of
this, those first electric clocks
lost a few seconds in one place and
gained a few seconds in another.

But the engineers worked that one
out. They developed master clocks
-- like this one -- for use in
powerhouses all over the country.

These master clocks made it possible
to regulate the current at exactly
60 cycles per second. Now, the
current flow everywhere was the
same ... steady ... even and constant.

That's why today all G.E. Telechron
electric clocks, like these new

PAN TO THUNDERBIRD AS HERBERT APPROACHES IT. IN SYNC, HE POINTS TO MOTOCHRON.

DOLLY IN FOR TCU OF MOTOCHRON.

DOLLY BACK FOR WAIST SHOT OF HERBERT STANDING NEXT TO THUNDERBIRD.

PAN WITH HERBERT AS HE WALKS TO A DESK (OR PEDESTAL) AND PICKS UP THE GE TELECHRONIC CLOCK. (IT SHOULD BE OBVIOUS THAT THERE ARE NO WIRE OR CORD ATTACHMENTS.)

HERBERT PICKS UP CLOCK, PASSES HIS HANDS OVER AND UNDER CLOCK TO DEMONSTRATE THAT THERE ARE NO ATTACHMENTS.

CUT BACK FOR MS AS HERBERT SUITS ACTIONS TO WORDS.

FOLLOW HERBERT AS HE WALKS TO AND STANDS IN FRONT OF DISPLAY

models, are accurate to the minute.

More recently, G.E. engineers tackled the problem of the automobile clock. And here, on the dashboard of this Ford Thunderbird

...

... is the new General Electric Motochron .. an automobile clock that keeps accurate time.

Because it's the first automobile clock that adjusts itself to the changing road and temperature conditions. A reliable automobile clock ... that's progress!

And here's a preview of even more exciting progress ... the world's first electronic clock ... a clock that's accurately controlled by the electricity in your home ...

... without cords ... without wires.

This G.E.-Telechron electronic clock takes the electrical impulses from the air in your home. You can move it from place to place ... and it will continue to run.

Well, we've come a long way ...

OF COIL OF ROPE, GRANDFATHER
CLOCK, G.E. 1916 ELECTRIC
CLOCK AND NEW ELECTRONIC
CLOCK,

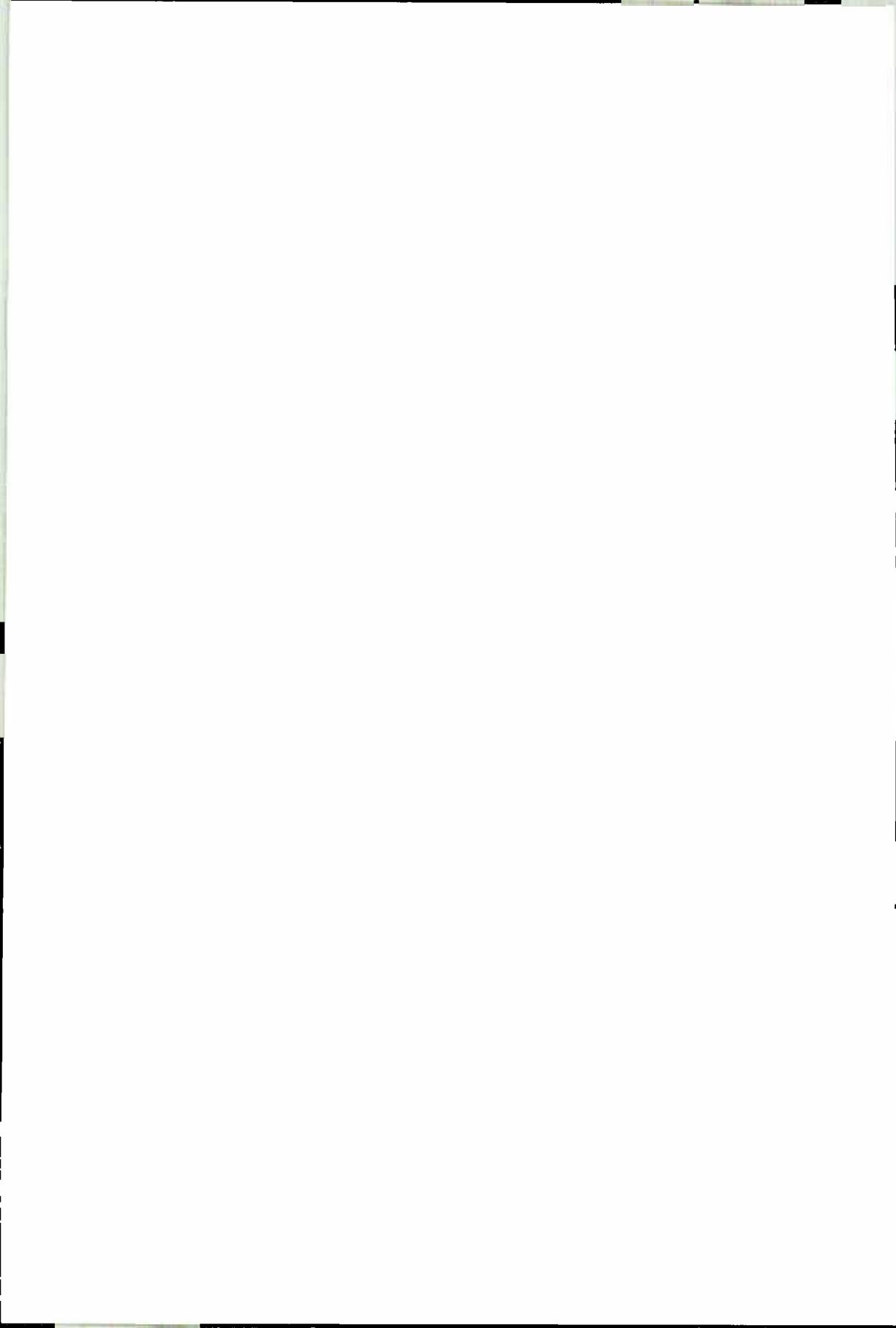
FOLLOW HERBERT AS HE WALKS TO
AND STANDS IN FRONT OF G.E.
LEGEND.

BEGIN TO DOLLY IN AND END
DOLLY WITH TCU OF LEGEND.

from the first electric clock ...
to today's Motochron ... and soon
... the electronic clock.

And all of this progress has been
due to the research, engineering
and manufacturing skill of General
Electric Telechron. These same
qualities enable General Electric
to lead the way -- in many things
that make life pleasanter and more
comfortable -- for you and me.

You see, at General Electric,
progress is our most important
product.





Newscasting and Analysis

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Thanks are due to The Associated Press, the United Press, and to Virgil Pinkley for supplying us with copy for this section.

1. News Copy Employing Words and Names in the Spanish Language

(HOLDUP) (AP)

TIJUANA---TWO GUNMAN HELD UP THE RANCHO LA GLORIA RESORT HOTEL---
10 MILES SOUTH OF TIJUANA---THIS MORNING AND THEN FLED INTO THE UNITED
STATES BY CRASHING THEIR SPEEDING CAR THROUGH THE BORDER GATES.

DANNY HERRERA, OWNER OF LA GLORIA, SAYS THE MEN FIRED SEVERAL
SHOTS AT THE BARTENDER AS THEY LEFT. HE SAYS ABOUT 200-DOLLARS WAS
TAKEN.

MEXICAN POLICE PICKED UP THE FLEEING CAR AND FOLLOWING IT TO THE
BORDER WITH SIRENS SCREAMING. CUSTOMS AGENTS WERE FORCED TO LEAP TO
SAFETY TO AVOID BEING KUN DOWN BY THE CAR. THEY ESTIMATE THE
CAR WAS TRAVELING ABOUT 60 MILES PER HOUR WHEN IT HIT THE GATES.
IT STRUCK AN IRON RAILING AND NEARBY OVERTURNED.

UNITED STATES POLICE HAVE TAKEN UP THE SEARCH FOR THE CAR AND
MEN.

(PERON) (AP)

SIX TOP OFFICIALS IN THE REGIME OF OUSTED DICTATOR JUAN PERON
(WAHN PAY-ROHN') OF ARGENTINA HAVE ESCAPED FROM AN ARGENTINE PRISON
IN COLD, BLEAK PATAGONIA AND HAVE ARRIVED IN CHILE. THEY WERE GIVEN
POLITICAL ASYLUM THERE. PERON HIMSELF IS IN EXILE IN
VENEZUELA.

AN ARGENTINE GOVERNMENT SOURCE CHARGES THE 6 BRIBED THEIR WAY OUT
OF THE PRISON. IT'S SAID THE 6 WALKED OUT THE GATE WITH PASSES
ISSUED BY A GUARD CHIEF AND RODE AWAY IN 3 STATION WAGONS.

(AP) ENROUTE TO A RELIGIOUS SHRINE, A BUS TURNED OVER ON A CURVE NEAR GUADALAJARA (GWAH'-DAH-LAH-HAH'-RAH), MEXICO---KILLING 13 PERSONS, INJURING 18.

(PHILIPPINES) (AP)

VICE PRESIDENT CARLOS GARCIA HAS TAKEN OVER THE REINS OF GOVERNMENT IN THE PHILIPPINES.

GARCIA FLEW TO MANILA FROM AUSTRALIA WHERE HE HAD ATTENDED THE SOUTHEAST ASIA TREATY CONFERENCE. HE ARRIVED SEVERAL HOURS AFTER PRESIDENT MAGSAYSAY'S (MAG-SIGH'-SIGHS) CHARRED BODY WAS FOUND IN THE WRECKAGE OF HIS PLANE ON A MOUNTAINSIDE ON CEBU (SAY-BOO') ISLAND.

GARCIA, WHO IS 60 YEARS OLD, TOOK THE OATH OF OFFICE AS 4TH PRESIDENT OF THE PHILIPPINE REPUBLIC BEFORE THE NATION'S CHIEF JUSTICE. THE NEW GOVERNMENT CHIEF WILL SERVE UNTIL AFTER NEXT NOVEMBER'S PRESIDENTIAL ELECTIONS--WHICH NOW PROMISE TO BE A WIDE-OPEN STRUGGLE FOR POWER.

GARCIA IS DESCRIBED AS A STAUNCH SUPPORTER OF MAGSAYSAY'S FOREIGN POLICY, AND HE'S EXPECTED TO CONTINUE THE LATE PRESIDENT'S AIM OF STRENGTHENING U-S-PHILIPPINE FRIENDSHIP.

(DISPUTE) (AP)

HONDURAS AND NICARAGUA ARE EXPECTED TO ACCEPT A SPECIAL TROOP WITHDRAWAL AGREEMENT TODAY.

THE PLAN---SUBMITTED YESTERDAY BY A PAN-AMERICAN TRUCE COMMITTEE -- CALLS FOR BOTH NATXONS TO REMOVE TROOPS FROM DISPUTED BORDER AREAS.

THE DOMINICAN REPUBLIC RECALLED ITS AMBASSADOR TO HONDURAS LAST NIGHT AND SAYS IT WILL CLOSE DOWN ITS EMBASSY IN TEGUCIGALPA (TEH-

GOOS'-IH-GAL'-PAH).

THE MOVE WAS MADE TO PROTEST A CHARGE BY THE HONDURAS GOVERNMENT THAT A DOMINICAN SHIP RAN ARMS TO NICARAGUA DURING THE RECENT HOSTILITIES.

(AP) SPANISH AUTHORITIES HAVE ANNOUNCED THAT 4 CREWMEN WERE BURNED SERIOUSLY WHEN A U-S NAVY BOMBER CRASHED INTO A TREE AND CAUGHT FIRE IN THE BALEARIC (BEHR-LEE-EHR'-IK) ISLANDS THURSDAY. THE PLANE CARRIED 9 PERSONS. THE ACCIDENT OCCURRED AT THE EDGE OF THE AIRPORT ON THE ISLAND OF PALMA DE MALLORCA (PAHL'-MAR DAY MAHL-YORK-'AH).

THE PLANE WAS EN ROUTE FROM MALTA TO AN UNKNOWN DESTINATION. THE U-S AIR FORCE IN MADRID SENT A PLANE TO THE ACCIDENT SCENE WITH MEDICAL PERSONNEL TO CARE FOR THE INJURED.

(AP) (ALAMEDA)--THE SECRETARY OF THE MEXICAN NAVY WAS WELCOMED WITH FULL HONORS AT THE ALAMEDA NAVAL AIR STATION TODAY. VICE ADMIRAL ROBERT GOMEZ MAQUEO WILL BE IN THE SAN FRANCISCO BAY AREA UNTIL FRIDAY. HE WAS GREETED BY A 19-GUN SALUTE AT ALAMEDA.

TEGUCIGALPA, HONDURAS, MAY 8--(UP)--THE ORGANIZATION OF AMERICAN STATES (OAS) PEACE TEAM TONIGHT PRESENTED PLANS FOR THE WITHDRAWAL OF HONDURAN AND NICARAGUAN TROOPS FROM DISPUTED BORDER AREAS BETWEEN THE TWO COUNTRIES.

THE TEAM SUBMITTED THE PLAN TO HONDURAS' GOVERNING MILITARY JUNTA TONIGHT AND WAS SCHEDULED TO FLY TO MANAGUA TOMORROW TO PRESENT IT TO THE NICARAGUAN GOVERNMENT.

DETAILS OF THE PLAN WERE NOT DISCLOSED, BUT THE TWO GOVERNMENTS WERE EXPECTED TO ANNOUNCE ACCEPTANCE OF IT TOMORROW WHEN THE FOUR-DAY CEASEFIRE ENDS.

EARLIER TODAY, THE HONDURAN JUNTA HAD CHARGED THAT NICARAGUAN FORCES HAD AGAIN VIOLATED THE TRUCE AGREEMENT BETWEEN THE TWO NATIONS BY ATTACKING THE HONDURAN BORDER TOWN OF LAS MANOS.

HAVANA, MAY 9 (AP)-THE CUBAN GOVERNMENT TODAY ANNOUNCED THE CAPTURE OF REBEL LEADER FIDEL CASTRO'S SECOND IN COMMAND.

THE MILITARY INTELLIGENCE SERVICE SAID CARLOS IGLESIA FONESCA HAD BEEN ARRESTED IN SANTIAGO ALONG WITH A LIEUTENANT, RODOLFO RODRIGUEZ FERNANDEZ. THEY WERE REPORTED BROUGHT TO HAVANA.

CASTRO, A FORMER STUDENT LEADER WHO HAD BEEN IN EXILE IN MEXICO, HAS BEEN LEADING AN ANTIGOVERNMENT GUERRILLA BAND IN THE MOUNTAINS OF SOUTHEAST CUBA.

PRESIDENT FULGENCIO BATISTA'S GOVERNMENT HAS REPEATEDLY CLAIMED THE REBELS HAVE BEEN OVERCOME, BUT IT HAS NOT YET BEEN ABLE TO PRODUCE CASTRO OR ANY EVIDENCE THAT HE HAS LEFT CUBA.

COLOMBIAN

BY RICHARD G. MASSOCK

BOGOTA, COLOMBIA, MAY 9 (AP)-MORE TURBULENCE APPEARED IN PROSPECT TODAY FOR COLOMBIA FOLLOWING THE RE-ELECTION OF PRESIDENT GUSTAVO ROJAS PINILLA BY THE GOVERNMENT-PICKED CONSTITUENT ASSEMBLY.

IGNORING WIDESPREAD DEMANDS FOR A POPULAR ELECTION, THE ASSEMBLY VOTED 76-1 LAST NIGHT TO GIVE ROJAS ANOTHER FOUR-YEAR TERM BEGINNING IN AUGUST 1958.

VIOLENT PROTEST DEMONSTRATIONS LED BY STUDENTS AND BUSINESS STRIKES HAVE KEPT THE COUNTRY IN AN UPROAR SINCE FRIDAY. TROOPS AND ARMORED CARS GUARDED THE CAPITOL AS THE ASSEMBLY MET.

THE ASSEMBLY, WHICH ROJAS NAMED TO REWRITE THE CONSTITUTION, VOTED TWO DAYS EARLIER TO SUSPEND CONSTITUTIONAL ARTICLES REQUIRING POPULAR ELECTION OF THE CHIEF EXECUTIVE AND FORBIDDING A PRESIDENT TO SUCCEED HIMSELF. ROJAS TOOK POWER IN A MILITARY COUP IN 1953.

BEFORE AND AFTER THE ASSEMBLY MEETING POLICE BROKE UP SEVERAL SCATTERED DEMONSTRATIONS WITH TEAR GAS. REPORTS REACHED BOGOTA THAT FROM 15 TO 50 PERSONS WERE KILLED AND MORE THAN 100 INJURED TUESDAY IN ANTI-ROJAS RIOTS IN CALI, 185 MILES SOUTHWEST OF HERE. UNCONFIRMED REPORTS SAID POLICE USED BAYONETS AND GUNFIRE AGAINST THE CROWD.

FIVE PERSONS WERE OFFICIALLY REPORTED KILLED IN BOGOTA AND CALI OVER THE WEEKEND.

ABOUT 1,000 POORLY DRESSED PRO-ROJAS DEMONSTRATORS TOOK TO THE STREETS BEFORE THE ASSEMBLY MEETING AND DEMANDED THE REOPENING OF ALL BANKS AND INDUSTRIES.

THE GOVERNMENT RADIO CLAIMED "SOME AGITATORS ARE COERCING STORES TO OBLIGE THEM TO CLOSE" BUT DECLARED POLICE "WILL GUARANTEE PROPERTY WITH FORCE." ANOTHER BROADCAST SAID BANKS THAT PARTICIPATED IN THE BUSINESS STRIKE WOULD BE PUNISHED BY HAVING THE INTEREST RATES ON THEIR DEPOSITS REDUCED.

THERE WAS NO INDICATION THE BANKERS, BUSINESSMEN AND MANUFACTURERS WHO HAVE LED THE STRIKE INTENDED TO BACK DOWN. THERE WERE FOOD SHORTAGES IN BOGOTA AS SHOPS REMAINED CLOSED THROUGH A SECOND DAY.

ONLY GOVERNMENT-OPERATED BANKS' 7 903, . A LIST OF CLOSED COMMERCIAL ESTABLISHMENTS MADE PUBLIC BY THE GOVERNMENT SHOWED AT LEAST 30,000 QVJCM

HE SAIF HE WOULD STAND BY LABOR. LEADERS OF A DOZEN IMPORTANT UNIONS IN BOGOTA HAVE ANNOUNCED THEIR SUPPORT FOR HIM.

UNIVERSITY STUDENTS HAVE BEEN AT THE FRONT OF THE STREET DEMONSTRATIONS AGAINST THE GOVERNMENT. HUNDREDS ARE UNDER ARREST. THE ARMY COMMANDANT YESTERDAY ORDERED HUNDREDS OF STUDENTS WHO BELONG TO THE RESERVE INTO ACTIVE MILITARY SERVICE. HE WARNED THAT THOSE WHO FAILED TO ANSWER THE CALLUP WOULD BE SUBJECT TO UP TO TWO YEARS IMPRISONMENT-- AND DOUBLE THAT IF THERE ARE DISORDERS.

ROJAS APPARENTLY STILL HAD THE SUPPORT OF THE ARMY AND A FACTION OF THE CONSERVATIVE PARTY. BOTH THE CONSERVATIVES AND LIBERALS--COLOMBIA'S TWO TRADITIONAL PARTIES--BACKED ROJAS' SEIZURE OF THE GOVERNMENT IN 1953 FROM THE CONSTITUTIONAL REGIME OF PRESIDENT LAUREANO GOMEZ, BUT RESISTED HIS PLANS TO CONTINUE IN OFFICE.

THIRTEEN MEMBERS WERE ABSENT FROM LAST NIGHT'S ASSEMBLY MEETING, OR FAILED TO VOTE. THE ONE VOTE CAST AGAINST ROJAS WAS BY NAVARRO OSPINA, A POLITICAL LEADER.

THE ELECTION OF A VICE PRESIDENT WAS PUT OFF INDEFINITELY, REPORTEDLY BECAUSE DEPUTIES WERE SPLIT OVER WHETHER THE VICE PRESIDENT SHOULD BE A MILITARY MAN LIKE ROJAS OR A CIVILIAN.

REPORTERS WERE PERMITTED TO ATTEND THE MEETING WITH SPECIAL PASSES. MILITARY POLICE SEARCHED THEM FOR ARMS.

JULES DUBOIS, CHICAGO TRIBUNE CORRESPONDENT, SAID FOUR SECRET POLICE AGENTS CAME TO HIS HOTEL ROOM LATER LAST NIGHT AND ASKED HIM TO ACCOMPANY THEM TO THE FOREIGN REGISTRATION SECTION OF POLICE HEADQUARTERS. THE U.S. EMBASSY ARRANGED FOR HIM TO APPEAR THIS MORNING. DUBOIS SAID THE AGENTS CONFISCATED HIS NOTES ON THE SITUATION IN COLOMBIA.

AS CHAIRMAN OF THE FREEDOM OF THE PRESS COMMITTEE OF THE INTER-

AMERICAN PRESS ASSN., DUBOIS HAS BEEN CRITICAL OF ROJAS' TREATMENT OF COLOMBIAN NEWSPAPERS.

(MEXICAN MOB) (AP)

MEXICAN ARMY TROOPS WERE CALLED OUT TO QUELL AN ANGRY MOB OF 5,000 RIOTERS IN THE VACATION RESORT OF CUERNAVACA (KWAIR-NAH-VAH'-KAH) AFTER THEY HAD STONED GOVERNOR LOPEZ DE NAVA AND THE MORELOS STATE CAPITAL BUILDING. THE RIOTING FOLLOWED A DAY OF GROWING UNREST TOUCHED OFF BY THE KILLING OF A WEALTHY MERCHANT IN A TRAFFIC DISPUTE. THE CROWD ACCUSED POLICE OF SHOOTING HIM DOWN. CUERNAVACA, A TOWN OF 15,000 POPULATION, IS THE HOME OF A NUMBER OF RETIRED PERSONS FROM THE UNITED STATES. SITUATED 37 MILES SOUTH OF MEXICO CITY, IT IS THE CAPITAL OF MORELOS STATE. LAST NIGHT'S DISTURBANCE BLOCKED STREETS OF THE TOWN AND STRANDED A CARAVAN OF ABOUT 100 TRAILERS FROM THE UNITED STATES PASSING THROUGH CUERNAVACA EN ROUTE TO MEXICO CITY.

2. News Copy Employing Words and Names in the French, Italian, and German Languages

(ILE DE FRANCE) (AP)

THE FRENCH PASSENGER LINER ILE DE FRANCE HAS ARRIVED AT NEWPORT NEWS, VIRGINIA AFTER A JOURNEY OF MORE THAN 1,600 MILES AT THE END OF A TOWLINE. THE 44,000-TON LINER WILL UNDERGO REPAIRS AT THE NEWPORT NEWS SHIPBUILDING AND DRY DOCK COMPANY AS A RESULT OF HER GROUNDING IN THE WEST INDIES ON FEBRUARY 26TH.

PRELIMINARY REPORTS INDICATED DAMAGE TO THE LINER INCLUDED CAVING IN OF THE RUDDER AND SOME HARM TO THE PROPELLERS. A TUG BOAT TOWED THE BIG SHIP FROM THE SCENE OF THE MISHAP OFF FORT DE FRANCE,

MARINIQUE.

A SPOKESMAN FOR THE FRENCH LINE SAID THERE IS A POSSIBILITY THE SHIP'S SCHEDULED SAILING FROM NEW YORK ON MAY FIRST MIGHT BE REINSTATED.

(FRANCE) (UP)

THE PREMIER OF FRANCE IS STAKING HIS GOVERNMENT'S LIFE ON HIS PLAN FOR ALGERIA.

MAURICE BOURGES-MANOURY (BOORZH MAH-NOO-REE) ASKED THE FRENCH NATIONAL ASSEMBLY EARLY TODAY FOR A VOTE OF CONFIDENCE ON HIS DEMAND FOR SPECIAL POLICE POWERS TO COMBAT THE ALGERIAN REBELLION. THE ASSEMBLY AGREED AND THE VOTE WAS SET FOR (10 A.M. EDT) TOMORROW.

A DEFEAT ON A CONFIDENCE VOTE IN THE FRENCH PARLIAMENT MEANS THE GOVERNMENT MUST RESIGN.

(AP) FRANCE HAS ASKED ITS 5 PARTNERS IN THE PROPOSED EUROPEAN COMMON MARKET TO CONTRIBUTE A HALF (B) BILLION DOLLARS A YEAR FOR INVESTMENT IN FRENCH COLONIES OVER A 5-YEAR TRIAL PERIOD. THE FRENCH PROPOSAL WAS CIRCULATED BY FOREIGN MINISTER CHRISTIAN PINEAU (PEE-NOH') IN PARIS TO THE FOREIGN MINISTERS OF WEST GERMANY, ITALY, THE NETHERLANDS, BELGIUM AND LUXEMBOURG AS THEY ARRIVED FOR TALKS.

(FEATURE) (AP)

FRENCH PRESIDENT RENE COTY (REN-NAY' KOH-TEE') HAS ARRIVED IN ROME FOR A 5-DAY STATE VISIT IN ITALY.

DURING HIS STAY, COTY WILL CALL ON POPE PIUS. IT WILL BE THE FIRST OFFICIAL VISIT PAID BY A FRENCH HEAD OF STATE TO A ROMAN CATHOLIC PONTIFF SINCE THE CROWNING OF CHARLEMAGNE BY POPE LEO IN THE YEAR 800.

(TRAIN WRECK) (AP)

AT LEAST 12 PERSONS ARE DEAD IN A TRAIN WRECK IN FRANCE.

AN EXPRESS TRAIN ROARED OFF THE RAILS AT 70 MILES AN HOUR NEAR THE TOWN OF BOLLENE (BOHL-LEHN), WHILE CARRYING VACATIONERS BACK TO PARIS FROM THE RIVIERA. THE LOCOMOTIVE AND 10 CARS LEFT THE TRACK. AN OVERTURNED SLEEPER WAS RAMMED THROUGH THE LOCOMOTIVE'S TENDER AND THE BOILER EXPLODED.

FIVE PERSONS, INCLUDING TWO CREWMEN, DIED IN OR NEAR THE WRECKAGE. SEVEN MORE DIED LATER OF BURNS. AT LEAST 82 OTHERS ARE INJURED ... MOST OF THEM SCALDED BY STEAM.

ONE OF THE VICTIMS DROPPED DEAD OF AN APPARENT HEART ATTACK AFTER HE PHONED HIS WIFE HE WAS UNHURT.

CAUSE OF THE WRECK WAS UNKNOWN, BUT OFFICIALS SAID THE TRAIN APPARENTLY WAS SHUNTED DOWN A SIDE-TRACK BY A SWITCHMAN'S MISTAKE OR BY FAILURE OF THE SWITCH ITSELF.

MARKET (NEW TOP) (AP)

(PARIS)--THE PARIS MEETING OF THE PREMIERS OF 6 WEST EUROPEAN NATIONS WOUND UP WITH A STATEMENT BY BELGIAN FOREIGN MINISTER PAUL-HENRI SPAAK (POHL AHN-REE SPAHK) THAT A GENERAL AGREEMENT HAD BEEN REACHED ON PRINCIPLES FOR FORMATION OF A COMMON MARKET TREATY FOR 160 (M) MILLION PEOPLE.

THE LAST PROBLEM BLOCKING A NEW STEP TOWARD EUROPEAN UNIFICATION WAS A FRENCH DEMAND FOR CLOSE ASSOCIATION OF OVERSEAS TERRITORIES WITH THE COMMON MARKET. FRENCH PREMIER GUY MOLLET (GHEE-MOH-LAY')

TOLD NEWSMEN HE HOPED A FINAL FAVORABLE STATEMENT COULD BE ISSUED TOMORROW.

ECONOMIC EXPERTS OF WEST GERMANY, FRANCE, ITALY, BELGIUM, HOLLAND AND LUXEMBOURG ARE WRITING OUT OVERNIGHT THE ORAL AGREEMENTS REACHED AT TODAY'S LONG CONFERENCES.

THE COMMON MARKET WOULD ABOLISH INTERNAL TARIFFS WITHIN THE 6 NATIONS AND SET A COMMON TARIFF FOR DEALING WITH OUTSIDERS. THE SCHEME WOULD GO INTO EFFECT GRADUALLY, WITH A PREPARATORY PERIOD OF 12 TO 17 YEARS.

FOREIGN NEWS COMMENTARY

BY CHARLES M. MCCANN

UNITED PRESS STAFF CORRESPONDENT

ITALY'S LEADERS SEEM LIKELY TO SET A NEW RECORD FOR COMPLETE POLITICAL CONFUSION.

PREMIER ANTONIO SEGNI HAS RESIGNED AFTER MONTHS OF FEUDING WHICH INVOLVES NOT ONLY HIS OWN CHRISTIAN DEMOCRATIC PARTY BUT EVERY OTHER POLITICAL FACTION.

THE FEUDING HAS BEEN CONDUCTED NOT ONLY BETWEEN THE VARIOUS PARTIES BUT INSIDE THE INDIVIDUAL PARTIES THEMSELVES.

AND PRESIDENT GIOVANNI GRONCHI, HIMSELF A CHRISTIAN DEMOCRAT, IS DOING SOME FEUDING OF HIS OWN.

AT THE MOMENT, IT SEEMS UNLIKELY THAT ANYBODY CAN FORM A STABLE GOVERNMENT BEFORE THE NEXT NATIONAL PARLIAMENTARY ELECTION IS HELD. IT MAY BE NECESSARY TO ADVANCE THE DATE OF THE ELECTION NOW SCHEDULED FOR JUNE, 1958.

SEGNI'S RESIGNATION WAS FORCED WHEN VICE PREMIER GIUSEPPE SARAGAT,

LEADER OF THE RIGHT WING SOCIALIST PARTY, PULLED OUT OF THE COALITION CABINET ON THE GROUND THE GOVERNMENT WAS NO LONGER STRONG ENOUGH TO CARRY OUT PROMISED LAND REFORM AND OTHER PROGRAMS.

THE REAL REASON APPEARED TO BE THAT SARAGAT'S LEADERSHIP OF HIS OWN PARTY WAS THREATENED.

INVOLVED IN THE TANGLE ARE ITALY'S FOREIGN POLICIES INCLUDING ITS ROLE IN THE NORTH ATLANTIC TREATY ORGANIZATION, THE PROPOSED MERGER OF THE RIGHT AND LEFT WINGS OF THE SOCIALIST PARTY, AND THE EXTENT TO WHICH PRESIDENT GRONCHI IS ENTITLED TO ACT AS A POLICY MAKER.

PREMIER SEGNI TOOK OFFICE 22 MONTHS AGO AS LEADER OF A COALITION WHICH INCLUDED HIS CHRISTIAN DEMOCRATS, WITH 261 SEATS IN THE 590-SEAT CHAMBER OF DEPUTIES, THE RIGHT WING SOCIALISTS WITH 19 SEATS, THE LIBERALS WITH 3, THE REPUBLICANS WITH 5 AND TWO SPLINTER PARTIES WITH 4.

LEADING THE OPPOSITION WERE THE COMMUNIST PARTY WITH 143 SEATS AND THE LEFT WING SOCIALISTS WITH 75.

THINGS STARTED COOKING LAST YEAR AFTER SOVIET RUSSIAN COMMUNIST LEADER NIKITA S. KHRUSHCHEV ROCKED THE COMMUNIST WORLD BY HIS REPUDIATION OF THE POLICIES OF JOSEF STALIN.

NEGOTIATIONS WERE STARTED TO MERGE SARAGAT'S RIGHT WING SOCIALISTS WITH THE LEFT WING SOCIALISTS OF PIETRO NENNI. THE TWO FACTIONS HAD SPLIT BECAUSE NENNI WAS A FELLOW TRAVELLER WITH THE COMMUNISTS. TO DATE, THE MERGER NEGOTIATIONS HAVE GOT NOWHERE.

DISSENSION BROKE OUT IN THE DOMINANT CHRISTIAN DEMOCRATIC PARTY.

A NEW COMPLICATION AROSE BECAUSE OF CRITICISM OF FOREIGN MINISTER GAETANO MARTINO, WHO IS A LIBERAL.

EVER SINCE HIS ELECTION TWO YEARS AGO, PRESIDENT GRONCHI HAS

SOUGHT TO MAKE HIMSELF A POWER IN POLITICS. ACTUALLY THE PRESIDENT OF ITALY IS SUPPOSED TO ACT AS A NON-PARTY OFFICIAL, WHOSE DUTIES MAKE HIM LITTLE MORE THAN A FIGUREHEAD.

IN MARCH, GRONCHI WROTE A LETTER TO PRESIDENT EISENHOWER, SHARPLY CRITICIZING SOME AMERICAN FOREIGN POLICIES. FOREIGN MINISTER MARTINO REFUSED TO SEND THE LETTER. THAT HELPED TO CAUSE THE PRESENT CRISIS.

IT LOOKS NOW AS IF WHOEVER BECOMES PREMIER WILL BE AN UNHAPPY MAN.

(AP) (VENICE, ITALY)-- PIETRO NENNI (PEE-ATE'-ROH NENN'-EE) HAS BEEN RE-ELECTED SECRETARY GENERAL OF ITALY'S SOCIALIST PARTY. HE PLEDGED TO GO AHEAD WITH HIS PLANS FOR UNIFICATION WITH THE SOCIAL DEMOCRATS.

HOWEVER, HIS CHANCES OF SUCCESS SEEM LIMITED BY A REVOLT IN HIS OWN PARTY WHICH COST HIM CONTROL OF THE POLICY-MAKING CENTRAL COMMITTEE. IN PROPOSING UNIFICATION OF ITALY'S 2 SOCIALIST PARTIES, NENNI HAD ANNOUNCED HE WAS THROUGH WITH HIS ALLIANCE WITH ITALY'S COMMUNIST PARTY.

A112 (300) (AP)

BY ANDREAS SZENTMIHALYI

MUNICH, GERMANY, MAY 9 (AP)-TWO WITNESSES TESTIFIED TODAY THEY WERE CONVINCED THAT NAZI STORM TROOP LEADER ERNST ROEHM, SHOT ON HITLER'S ORDERS IN 1934, HAD PLANNED A PUTSCH AGAINST THE FUEHRER THAT WOULD HAVE RESULTED IN A BLOODY CIVIL WAR.

FORMER ADM.KONRAD PATZIG SAID ROEHM, A FORMER ARMY CAPTAIN, WAS SURROUNDED BY "GANGSTERS." HIS TESTIMONY CAME IN THE TRIAL OF FORMER SS (ELITE GUARDS) COL.GEN.SEPP DIETRICH AND SS COL.MICHAEL LIPPERT,

BOTH CHARGED WITH ASSISTING IN MANSLAUGHTER IN CONNECTION WITH THE 1934 "BLOODBATH" PURGE OF ROEHM AND ABOUT 200 OTHERS.

HITLER CLAIMED THAT THE SA (BROWNSHIRTS) HAD PLANNED TO REPLACE HIS REGIME WITH A "FOURTH REICH" AND THAT HE GAVE EXECUTION ORDERS IN A STATE OF NATIONAL EMERGENCY. THE PROSECUTION CONTENDS THE NAZIS NEVER WERE ABLE TO PRODUCE EVIDENCE OF A PUTSCH PLAN AND THAT THE EXECUTIONS WERE ILLEGAL.

BUT EX-GEN. ADOLF KUNTZEN, FORMER CHIEF OF THE REICHSWEHR MINISTRY'S PERSONNEL OFFICE, ALSO TESTIFIED TODAY HE FIRMLY BELIEVED THE SA WAS PLOTTING THE OVERTHROW OF THE HITLER REGIME.

ADM. PATZIG SAID HE FREQUENTLY RECEIVED REPORTS ABOUT "THREATENING PREPARATIONS" BY THE SA WHEN HE WAS IN CHARGE OF THE GERMAN REICHSWEHR MINISTRY'S COUNTERINTELLIGENCE DEPARTMENT.

ONE REPORT LED TO THE CONFISCATION IN MUNICH OF A LARGE ARMS TRANSPORT, INCLUDING MACHINEGUNS, CARBINES AND AMMUNITION, WHICH HAD BEEN SENT THERE FROM DANZIG, THEN UNDER LEAGUE OF NATIONS CONTROL.

"I REACHED THE FIRM CONVICTION THAT THE SA MEANT BUSINESS," PATZIG TESTIFIED. "THE REICHSWEHR (REGULAR GERMAN ARMY) COULD HAVE DEFEATED THE PUTSCHISTS BUT IT WOULD HAVE LED TO A BLOODY CIVIL WAR BECAUSE THE YOUTHS WERE FULL OF ENTHUSIASM FOR THE NAZIS AT THE TIME."

A FORMER NAZI PARTY WOMAN LEADER, ELSA SCHMIDT, TESTIFIED THAT SHE RESIGNED HER PARTY MEMBERSHIP AFTER THE BLOODBATH PURGE BUT LATER REJOINED IT AFTER HITLER EXPLAINED THE BACKGROUND TO HER.

MRS. SCHMIDT SAID HITLER TOLD HER ROEHM AND SIX OTHER HIGH SA LEADERS SHOT AT STADELHEIM PRISON HERE--WITH THE ALLEGED ASSISTANCE OF DIETRICH AND LIPPERT--HAD BEEN SENTENCED TO DEATH BY A PARTY TRIBUNAL.

IN THE BACKGROUND (ASSOCIATED PRESS)

(ERICH OLLENHAUER (AHL'-EN-HOW-ER))

THEY SAY ABOUT THE GERMAN SOCIALIST PARTY THAT IT ALWAYS WILL REMAIN A THREAT IN THE BACKGROUND. THIS MAY NOT BE THE CASE NEXT YEAR. THE WEST GERMAN SOCIALISTS HAVE BEEN MAKING STRIDES. THEY HAVE POPULAR LEADERS WHO HAVE A KNACK AT TAKING ISSUES APART AND SHOWING VARIOUS WEAKNESSES.

ERICH OLLENHAUER, CURRENTLY VISITING THIS COUNTRY, IS ONE SUCH. THE SOCIAL DEMOCRATIC LEADER IS BEGINNING TO HOPE THAT HE AND HIS PARTY CAN GET THE NOD OF THE WEST GERMAN PEOPLE.

AN INTERNATIONAL OUTLOOK IS THE MAIN CHARACTERISTIC OF WEST GERMANY'S NUMBER ONE SOCIALIST. OLLENHAUER LEARNED ABOUT OTHER COUNTRIES THE HARD WAY ... FLEEING FROM ONE TO ANOTHER AS THE NAZIS MARCHED THROUGH EUROPE.

HE WENT INTO EXILE WHEN THE NAZIS CAME TO POWER IN 1933. HE THEN WAS CHAIRMAN OF THE SOCIALIST EXECUTIVE IN GERMANY. HIS FIRST STOP WAS PRAGUE, WHERE HE STAYED UNTIL 1938. HE THEN MOVED HIS HEADQUARTERS TO PARIS. HE STAYED IN PARIS UNTIL NAZI TROOPS NEARED THE FRENCH CAPITAL. HIS NEXT STOP WAS LONDON WHERE HE ESTABLISHED A SORT OF EXILE HEADQUARTERS. IT WAS NOT UNTIL FEBRUARY, 1946 THAT HE GOT BACK TO HIS NATIVE LAND. HIS FELLOW SOCIAL DEMOCRATS LOST NO TIME IN NAMING HIM DEPUTY CHAIRMAN OF THE PARTY.

OLLENHAUER WAS BORN IN MAGDEBURG (MAHG'-DUH-BOORK), NOW IN THE EASTERN ZONE, IN 1901. HE JOINED THE SOCIALIST YOUTH MOVEMENT AS A 15-YEAR-OLD PRINTER'S APPRENTICE. HE ROSE FAST IN GERMANY'S SOCIALIST BUREAUCRACY TO BECOME AN ORGANIZER. HE ACTUALLY REACHED

THE NATIONAL EXECUTIVE COMMITTEE THE YEAR HITLER TOOK OVER.

THE SOCIALIST LEADER HAD QUITE A CHOICE TO MAKE WHEN HE CAME HOME FROM EXILE. THE SOCIALIST PARTY THEN WAS TORN BETWEEN 2 EXTREMES: THOSE WANTING TO MAKE COMMON CAUSE WITH THE REDS AND THOSE WHO STUCK TO A STRICTLY NATIONALIST LINE. OLLENHAUER MADE HIS POLITICAL HOME WITH THE SCHUMACHER WING--THE RIGHTIST WING. IN 1952, WHEN SCHUMACHER DIED FROM AILMENTS CONTRACTED IN CONCENTRATION CAMPS, OLLENHAUER SUCCEEDED HIM.

OLLENHAUER IS HARD-HITTING BUT NOT THE LEAST BIT FIERY. IN PARTY SQUABBLES, HE USUALLY STICKS TO THE CONSERVATIVE SIDE. HE SOFT-PEDALS THE OLD CLASS WAR, PLAYS UP SOCIALIST EFFICIENCY IN RUNNING STATE AND LOCAL GOVERNMENTS, AND GENERALLY PREACHES GRADUALNESS. IT IS ONE OF HIS ARGUMENTS THAT GERMANY WOULD NOT BE MADE INTO A SOCIALIST STATE EVEN IF HIS PARTY WON THE NATIONAL ELECTION COME SEPTEMBER.

OLLENHAUER WAS MARRIED IN 1922. ONE SON IS A CLERK FOR THE EUROPEAN COAL AND STEEL COMMUNITY, THE OTHER IS A TELEPHONE COMPANY TECHNICIAN IN MUNICH.

OLLENHAUER IS SLIGHTLY PAUNCHY AND MOON-FACED. HE PRESIDES PLACIDLY OVER HIS PARTY'S BUREAUCRACY AND DELIVERS CAUTIOUS ORATIONS ON THE NEED TO PROCEED SLOWLY.

HE SAYS HE HAS NO HOBBIES TO SPEAK OF AND MENTIONS HIS HEAVY SCHEDULE, BUT HE KNOWS HOW TO RELAX. OFTENTIMES IN THE EVENING HE SIPS WINE WITH CRONIES AND PLAYS SKAT, A GERMAN CARD GAME. HE GOES TO WORK RATHER LATE IN THE MORNING, BUT HE WILL STAY LATE AT SOCIALIST HEADQUARTERS IF HIS PRESENCE IS NEEDED.

THE PURPOSE OF HIS VISIT TO THE UNITED STATES IS TO GET FIRST-HAND

INFORMATION ON AMERICAN POLICY. EXPERTS IN THE STATE DEPARTMENT SAY HE WILL STICK TO THE ALLIANCE WITH THE WEST IF HIS PARTY COMES OUT VICTORIOUS IN THE SEPTEMBER CONTEST.

3. News Copy Employing Words and Names in a Variety of European Languages

(MCMURDO SOUND, ANTARCTICA) (AP) - RUSSIAN SCIENTISTS WHO LIVED 14 MONTHS IN ANTARCTICA HAVE LEFT FOR HOME. THEY WERE REPLACED BY A FRESH SOVIET CONTINGENT WHICH WILL REMAIN FOR THE INTERNATIONAL GEOPHYSICAL YEAR. THE CHANGE WAS DISCLOSED IN A RADIO MESSAGE RECEIVED AT THE U-S ANTARCTIC BASE, AT MCMURDO SOUND TODAY FROM THE MAIN RUSSIAN BASE AT MIRNY, 1,000 MILES TO THE WEST.

SIGNED BY PROFESSOR MIKHAIL M. SOMOV, LEADER OF THE ORIGINAL SOVIET EXPEDITION, IT SAID HIS PARTY WAS SAILING FOR THE SOVIET UNION ON A MOTORSHIP (THE KOOPERATIZIA) WHICH BROUGHT THE RELIEF TEAM OF SCIENTISTS AND SUPPORT PERSONNEL IN DECEMBER.

THE MESSAGE TO THE AMERICAN, BRITISH, FRENCH AND AUSTRALIAN EXPEDITIONS PARTICIPATING IN EXPLORATION OF THE ICEBOUND CONTINENT SAID:

"ALL MEMBERS OF THE FIRST SOVIET WINTERING PARTY WITH PLEASURE RECALL OUR MUTUAL WORK WITH YOUR PREDECESSORS AND WISH THE NEW PERSONNEL OF YOUR STATION GOOD HEALTH AND EVERY SUCCESS DURING THE INTERNATIONAL GEOPHYSICAL YEAR."

EXPEDITIONS FROM A DOZEN NATIONS NOW HAVE ARRIVED IN ANTARCTICA TO MAKE SCIENTIFIC OBSERVATIONS DURING THE GEOPHYSICAL YEAR BEGINNING IN JULY.

(MOSCOW) (AP) -THE GOVERNMENT OF SOVIET AZERBAIJAN (AH-ZIR-BY-SAHN') HAS OUTLAWED THE MANUFACTURE, SALE, POSSESSION AND WEARING OF DAGGERS. DAGGER OWNERS WHO FAIL TO OBTAIN SPECIAL PERMITS ARE LIABLE TO 5 YEARS IN PRISON. RESIDENTS OF THE CASPIAN SEA REPUBLIC HAVE LONG FELT IMPROPERLY CLOTHED WITHOUT DAGGERS THRUST UNDER THEIR BELTS. HOWEVER, SOVIET AUTHORITIES CONSIDER SUCH PRACTICE A LINK WITH WHAT THEY CALL THE DECADENT PAST.

(SOVIET) (AP)

THE SOVIET UNION HAS CRITICIZED THE UNITED STATES FOR WHAT IT SAYS IS AGGRESSIVE CONDUCT AROUND THE WORLD. IT CALLS FOR A FULL UNITED NATIONS GENERAL ASSEMBLY DEBATE OF THE MATTER. SOVIET DEPUTY FOREIGN MINISTER VASSILY KUZNETSOV COMPLAINED IN A LETTER TO THE ASSEMBLY PRESIDENT TONIGHT THAT THE U-S BUDGET CONTAINS UNPRECEDENTED EXPENSES FOR WAR PREPARATIONS. HE SAID MONEY IS BEING APPROPRIATED TO BUILD NEW BASES IN BRAZIL, A JET PLANE BASE IN PAKISTAN AND AIR FORCE BASES ON FORMOSA AND IN WEST GERMANY. HE ALSO REPEATED RECENT ACCUSATIONS THAT THE UNITED STATES IS CONDUCTING A SUBVERSIVE PROGRAM BEHIND THE IRON CURTAIN.

(AP) SOVIET COMMUNIST PARTY CHIEF NIKITA KHRUSHCHEV (NEE'-KEE-TAH KROOSH'-CHEV) SAYS REMOVAL OF DMITRI SHEPILOV (DUH-MEE'--TREE SHEP-EE'-LOFF) AS FOREIGN MINISTER DOES NOT MEAN A CHANGE IN FOREIGN POLICY. KHRUSHCHEV SAYS SOVIET FOREIGN POLICY DOES NOT DEPEND ON ANY ONE INDIVIDUAL AND THE NEW FOREIGN MINISTER, ANDREI GROMYKO, (AHN'-DRAY GROHM'-EE-KOH) WILL CARRY OUT POLICIES SHEPILOV HAD FOLLOWED.

TOKYO, MAY 9 (AP)--RUSSIA TOLD JAPAN TODAY IT IS READY TO AGREE WITH THE UNITED STATES AND BRITAIN ON ENDING NUCLEAR TESTS. THE SOVIETS ASKED JAPAN TO JOIN THEM IN URGING A BAN ON THE WEST.

SOVIET AMBASSADOR IVAN F. TEVOSYAN DELIVERED THE KREMLIN PROPOSAL IN A 15-MINUTE MEETING WITH PRIME MINISTER NOBUSUKE KISHI. THE RUSSIAN PROPOSAL REPLIED TO A JAPANESE REQUEST APRIL 15 FOR SUSPENSION OF SOVIET NUCLEAR WEAPON TESTS.

KISHI PROMISED TO STUDY THE PROPOSAL. HE SAID IN A SPEECH LAST WEEK, HOWEVER, THAT JAPAN WOULD NOT BE INTERESTED IN JOINING MOSCOW IN AN APPEAL TO BRITAIN AND AMERICA UNTIL "AFTER THE SOVIET UNION ENDS ITS NUCLEAR TESTS."

"AS LONG AS BRITAIN AND AMERICA CONTINUE TESTING WEAPONS, THEN WE MUST CONTINUE ALSO," TEVOSYAN TOLD KISHI.

(KASHMIR) (AP)

THE SOVIET UNION HAS ANNOUNCED ITS SUPPORT FOR INDIA'S CLAIM THAT THE PEOPLE OF KASHMIR HAVE ALREADY DECIDED TO JOIN THE REPUBLIC OF INDIA. THIS IS THE ARGUMENT OF THE NEHRU (NAY'-ROO) GOVERNMENT, WHICH OPPOSES ANY NEW PLEBISCITE. PAKISTAN CLAIMS THE MOSLEM MAJORITY IN KASHMIR WOULD UNITE WITH PAKISTAN IF GIVEN A CHANCE.

BUT IN THE U-N SECURITY COUNCIL TODAY, ARKADY SOBOLEV (AHR-KAH-DEE SOH'-BOHL-YEFF) OF THE SOVIET UNION SIDED WITH INDIA AGAINST HOLDING A PLEBISCITE.

KASHMIR IS A FORMER PRINCELY STATE IN THE HIMALAYAS. IT IS NOW SPLIT IN TWO.

(VOROSHILOV) (AP)

RED CHINA'S RADIO PEIPING SAYS NEARLY ONE (M) MILLION CHINESE TURNED OUT TO WELCOME THE ARRIVAL OF SOVIET PRESIDENT KLEMENTI VOROSHILOV TODAY. THE SOVIET CHIEF OF STATE FLEW IN FOR A 20-DAY STATE VISIT, AND WAS QUOTED IN THE RADIO BROADCAST AS SUPPORTING THE CHINESE COMMUNIST CLAIM TO FORMOSA, THE NATIONALIST STRONGHOLD. VOROSHILOV ALSO WAS REPORTED AS SAYING THAT THE UNITED NATIONS CANNOT MAKE ANY IMPORTANT DECISIONS WITHOUT THE PARTICIPATION OF RED CHINA. CHINA'S COMMUNIST PARTY BOSS...MAO TZE-TUNG...TALKED OF AN UNBREAKABLE FRIENDSHIP BETWEEN THE 2 COUNTRIES AND THE SOLIDARITY OF THE SOCIALIST CAMP HEADED BY THE SOVIET UNION.

(KHRUSHCHEV) (AP)

NIKITA KHRUSHCHEV LEFT HIS BIG GUNS AT HOME WHEN HE ATTENDED A GOVERNMENT RECEPTION IN MOSCOW TODAY AND SOUNDED THIS PEACEFUL OPINION ABOUT THE COLD WAR: "THE TIME WILL COME, MY LITTLE DOVES, WHEN WE WILL SEE WHOSE SYSTEM IS BETTER." THE COMMUNIST PARTY CHIEF ALSO ISSUED THIS MESSAGE TO THE WEST: "LET'S COMPETE...LET'S COEXIST...WE WILL GO OUR WAY AND YOU GO YOURS BUT DON'T INTERFERE WITH US." KHRUSHCHEV'S FOLKSY STATEMENTS AT A RECEPTION HONORING A VISITING ALBANIAN GOVERNMENT AND PARTY DELEGATION WERE OBVIOUSLY PART OF RUSSIA'S EFFORTS TO MAKE FRIENDS WITH THE WEST FOLLOWING THE HUNGARIAN REVOLUTION.

(AP) AN AGREEMENT FOR STATIONING RUSSIAN TROOPS IN COMMUNIST ROMANIA WAS SIGNED TONIGHT IN BUCHAREST. BUCHAREST RADIO SAID FOREIGN MINISTER ANDREI GROMYKO (GROHM'--EE-KOH) AND DEFENSE MINISTER ZHUKOV SIGNED FOR THE SOVIET UNION.

RUSSIA'S COMMUNIST PARTY SECRETARY, NIKITA KHRUSHCHEV (NEE'-KEE-TAH KROC'SH'-CHEV), MADE A FAIRLY FRIENDLY SPEECH TONIGHT IN MOSCOW. HE SAID HE THINKS THE TIME WILL COME WHEN THERE WILL BE NO NATO, AND NO WARSAW PACT OF COMMUNIST COUNTRIES, EITHER--AND EVERYONE WILL LIVE ACCORDING TO HIS CONSCIENCE. TO THE WEST, KHRUSHCHEV SAID: "LET'S COMPETE. LET'S CO-EXIST. WE WILL GO OUR WAY AND YOU GO YOURS, BUT DON'T INTERFERE WITH US."

THE PRESIDENT OF THE SOVIET UNION, KLEMENTI VOROSHILOV (VOH-ROH-SHEE'-LOFF), ARRIVED IN PEIPING (BAY-PING'), TODAY FOR A 20-DAY STATE VISIT TO RED CHINA. PEIPING RADIO SAID NEARLY ONE (M) MILLION PEOPLE TURNED OUT TO GREET HIM.

(SOVIET) (AP)

RUSSIA HAS CALLED FOR A U-N GENERAL ASSEMBLY DEBATE ON CHARGES THAT THE UNITED STATES IS GUILTY OF AGGRESSIVE ACTIONS AROUND THE WORLD. THE DEMAND WAS MADE BY SOVIET DEPUTY FOREIGN MINISTER KUZNETSOV (KOOS-NYET-SOFF') IN A LETTER TO THE PRESIDENT OF THE ASSEMBLY. HE CHARGED THAT THE UNITED STATES HAD COMMITTED AGGRESSIVE ACTIONS BY BUILDING MILITARY BASES IN WESTERN EUROPE, TURKEY, IRAN, JAPAN AND OKINAWA.

KUZNETSOV DID NOT PRESENT A RESOLUTION. THE PROCEDURE WILL BE FOR THE ASSEMBLY STEERING COMMITTEE TO DECIDE WHETHER TO RECOMMEND CONSIDERATION OF THE CHARGES. THE COMMITTEE MEETS TOMORROW.

(PEACE) (UP)

A SOVIET DIPLOMAT HAS SUGGESTED THAT SOVIET COMMUNIST PARTY BOSS KHRUSHCHEV BE INVITED TO VISIT THIS COUNTRY.

THE SECOND SECRETARY OF THE SOVIET EMBASSY IN WASHINGTON---ANATOLI GORSHENEV---SAID ON A TELEVISION INTERVIEW IN THE CAPITAL (OVER W-D-O-N) THAT KHRUSHCHEV WOULD BE SURE TO ACCEPT. THE SOVIET LEADER HAS HINTED IN THE PAST THAT HE WOULD LIKE TO MAKE THE TRIP.

GORSHENEV'S STATEMENT CAME ONLY A FEW HOURS AFTER PRESIDENT EISENHOWER SAID YESTERDAY THAT A VISIT BY SOVIET DEFENSE MINISTER ZHUKOV (ZHOO-KAHF) MIGHT BE WELCOME. MR. EISENHOWER TOLD HIS NEWS CONFERENCE HE WOULD TRY ANY EXPERIMENT TO IMPROVE RELATIONS BETWEEN THE COUNTRIES.

THE RUSSIAN EMBASSY, WHICH USUALLY COMMENTS ON NOTHING, PERKED UP AT THE PRESIDENT'S WORDS. THE IDEA OF THE ZHUKOV VISIT, IT SAID, WAS A GOOD ONE.

(CYPRUS) (AP)

GREAT BRITAIN AND GREECE HAVE INTRODUCED RIVAL RESOLUTIONS BEFORE THE UNITED NATIONS POLITICAL COMMITTEE SUPPORTING THEIR STANDS OVER THE FUTURE OF THE BRITISH-OWNED ISLAND OF CYPRUS. GREEK FOREIGN AFFAIRS MINISTER EVANGELOS AVEROFF CHARGED THAT THE BRITISH HAVE COMMITTED BRUTAL ACTS AGAINST GREEK RESIDENTS OF THE ISLAND. HE DENIED THAT THE GREEK GOVERNMENT HAS SMUGGLED ARMS TO THE BRITISH CROWN COLONY, AS CHARGED BY COMMANDER ALLAN NOBLE, THE BRITISH MINISTER OF STATE FOR FOREIGN AFFAIRS. NOBLE ACCUSED GREECE OF PROMOTING TERRORIST ACTIVITY WHICH HAS RESULTED IN THE DEATHS OF 265 PERSONS AND THE WOUNDING OF 600

OTHERS SINCE APRIL FIRST, 1955. BRITAIN WANTS THE UNITED NATIONS TO ASK GREECE TO STOP SHIPPING ARMS TO THE ISLAND. GREECE WANTS ELECTIONS HELD TO LET THE CYPRIOTS DECIDE THEIR OWN POLITICAL FUTURE.

(COMMONS) (AP)

THE HOUSE OF COMMONS HAS APPROVED THE BRITISH GOVERNMENT'S REFUSAL TO BEGIN NEW NEGOTIATIONS WITH ARCHBISHOP MAKARIOS (MAH-KAR'-EE-OS) IN THE DISPUTE OVER CYPRUS. A TEST VOTE FORCED BY THE OPPOSITION LABORITES RESULTED IN A 307 TO 253 VICTORY FOR THE GOVERNMENT. THE LABOR LEGISLATORS HAD DEMANDED THAT THE EXILED MAKARIOS BE CONSULTED ON THE FUTURE CONSTITUTION OF THE TROUBLED MEDITERRANEAN ISLAND. MAKARIOS WAS DEPORTED TO THE SEYCHELLE (SAY'-SHELL) ISLANDS LAST MARCH BY THE BRITISH. THEY ACCUSED HIM OF BEING A RINGLEADER IN THE CAMPAIGN OF VIOLENCE BACKING GREEK-CYPRIOT DEMANDS FOR UNION WITH GREECE.

WITH KNOWLAND (AP)

(WARSAW)...A POLISH ECONOMIC DELEGATION IS LEAVING WARSAW BY AIR FOR THE UNITED STATES TUESDAY.

THE DELEGATION HEADED BY HENRYK KOTLICKI, DIRECTOR GENERAL OF THE MINISTRY OF FINANCE, IS GOING TO WASHINGTON FOR TALKS WITH U-S OFFICIALS. AIM OF THE TALKS WILL BE NORMALIZATION OF POLISH--U-S ECONOMIC RELATIONS AND A U-S LOAN TO HELP POLAND SOLVE ITS MANY ECONOMIC PROBLEMS.

THE DELEGATION IS DUE IN WASHINGTON THURSDAY.

(WARSAW) (AP) --POLAND'S NEW PARLIAMENT MEETS IN WARSAW TOMORROW TO CHOOSE A NEW STATE COUNCIL, CHANGE THE CONSTITUTION, AND VOTE A BUDGET AND ECONOMIC PROGRAMS.

THREE THOUSAND PERSONS HAVE ASKED FOR TICKETS TO THE PUBLIC GALLERY WHICH HOLDS ABOUT 700 PERSONS. MANY POLES REGARD THE FORTH-COMING SESSION AS THE FRUIT OF THE SO-CALLED POLISH OCTOBER REBELLION WHICH UPSET THE STALINIST REGIME IN WARSAW.

THEY HOPE THE PARLIAMENT NOT ONLY WILL CONSOLIDATE THE OCTOBER GAINS, BUT DEVELOP THE NEW POLISH NATIONALIST POLICY RATIFIED LAST MONTH BY THE MASS VOTE OF CONFIDENCE FOR PARTY LEADER WLADYSLAW GOMULKA (VLAH'-DIS-LAHV GOH'-MOOL-KAH).

VIENNA, AUSTRIA, MAY 9 (AP)-COMMUNIST HUNGARY'S PARLIAMENT MET TODAY FOR THE FIRST TIME SINCE THE ANTI-SOVIET REVOLT, AND PREMIER JANOS KADAR REPORTED A RESHUFFLE IN HIS CABINET.

CHANGES IN THE CABINET, ANNOUNCED OVER BUDAPEST RADIO, INCREASED THE NUMBER OF MINISTERS FROM 12 TO 21. THE GOVERNMENT HAD BEEN WORKING HARD TO BRING BELA KOVACS, LEADER OF THE SMALLHOLDERS PARTY WHICH WON A CLEAR MAJORITY IN THE LAST FREE ELECTIONS, INTO THE CABINET. HIS NAME WAS NOT INCLUDED IN THE NEW LIST, HOWEVER.

NEITHER DID THE NAME OF JOSEF BOGNAR, ANOTHER SMALLHOLDER, NOR OF FERENC ERDEI, OF THE NATIONAL PEASANT PARTY.

THE CHANGES ELEVATED ANTAL APRO, MINISTER OF SUPPLY, TO DEPUTY PREMIER, AND SHIFTED FINANCE MINISTER ISTVAN KOSSA TO THE MINISTRY OF POST AND TRANSPORT. MOST OF THE NEW MINISTERS HAD BEEN HOLDING THE SAME JOBS, BUT HAD THE TITLE ONLY OF COMMISSIONER.

THE MAJOR JOB OF THE PARLIAMENT SESSION, IT WAS BELIEVED, WOULD BE

TO PROLONG ITS OWN LIFE, PROBABLY FOR TWO YEARS. ITS MANDATE EXPIRES
MAY 17.

THE NEW CABINET IS AS FOLLOWS:

PREMIER: JANOS KADAR

FIRST DEPUTY PREMIER: DR.FERENC MUENNICH

DEPUTY PREMIER: ANTAL APRO

FOREIGN MINISTER: IMRE HORVATH

INTERIOR MINISTER: BELA BISZKU

DEFENSE MINISTER: MAJ.GEN.GEZA REVESZ

AGRICULTURE MINISTER: IMRE DOEGEI

FINANCE MINISTER: ISTVAN ANTOS

MINISTER OF HEAVY INDUSTRY: SANDOR CZOTTNER

MINISTER OF LIGHT INDUSTRY: MRS.JOSEF NAGY

JUSTICE MINISTER: FERENC NEZVAL

CULTURE MINISTER: GYULA KALLAI

HEALTH MINISTER: DR.FRIGYES DOLLESCHAL

MINISTER OF FOUNDRIES AND MACHINE BUILDING: JANOS CSERGOE

MINISTER OF FOREIGN TRADE: JANOS INCZE

MINISTER OF DOMESTIC TRADE: JANOS TAUSZ

MINISTER OF FOOD: IMRE KOCACS

MINISTER OF BUILDING: RAZSOE TRAUTMAN

MINISTER OF POST AND T

MINISTER OF DOMESTIC TRADE: JANOS TAUSZ

MINISTER OF FOOD: IMRE KOVACS

MINISTER OF BUILDING: RAZSOE TRAUTMAN

MINISTER OF POST AND TRANSPORT: ISTVAN KOSSA

MINISTER OF LABOR: OEDOEN KISHAZI

MINISTER OF STATE: GYOERGY MAROSAN

PRESIDENT OF THE PLANNING OFFICE: ARPAD KISS.

4. News Copy Employing Words and Names in Asian and North African Languages

FUCHU, JAPAN, MAY 9 (AP)—THE U.S. AIR FORCE REPORTED TODAY A THIRD CREWMAN FROM A KB50 TANKER THAT CRASHED IN THE SEA HAS BEEN FOUND UNHARMED.

IT IDENTIFIED HIM AS LT. THOMAS W. PITCHER, EMMETSEBURG, IOWA, NAVIGATOR ABOARD THE PLANE. FIVE OF THE EIGHT-MAN CREW ARE STILL MISSING.

THE AIR FORCE SAID A JAPANESE COASTAL FERRY WHICH DOCKED NEAR NAGOYA THIS MORNING PICKED UP PITCHER SHORTLY AFTER HE BAILED OUT OF THE DISABLED KB50 100 MILES SOUTHWEST OF TOKYO YESTERDAY.

"THE FERRY BOAT WAS WITHOUT RADIO FACILITIES AND THE SAFETY OF THE AIRMAN WAS NOT KNOWN UNTIL IT DOCKED A SHORT TIME AGO," THE ANNOUNCEMENT EXPLAINED.

TWO OTHER CREWMEN PARACHUTED TO SAFETY AND WERE PICKED UP SHORTLY AFTER THE BIG REFUELING CRAFT FALTERED AND CAME DOWN OFF IZU PENINSULA.

THE ANNOUNCEMENT THAT PITCHER HAD BEEN RESCUED LENT CREDENCE TO JAPANESE COAST GUARD REPORTS--NOT VERIFIED BY THE AIR FORCE-- THAT FOUR PARACHUTES WERE SEEN DESCENDING FROM THE CRAFT.

THIS RAISED THE POSSIBILITY THAT A FOURTH CREWMEMBER AT LEAST LEFT THE PLANE BEFORE IT CRASHED AND COULD ALSO HAVE BEEN RESCUED.

(AP) (KHALA LUMPUR, MALAYA)--A TELEPHONE CALL FROM KUALA LUMPUR (KWAH'-LUH LOOH'-POOR) IN MALAYA TO SINGAPORE PRODUCED AN ENGAGEMENT. A 29-YEAR-OLD MAJOR IN THE SPECIAL AIR SERVICE REGIMENT AT KUALA LUMPOR--JOHN GLIM--CALLED A CHILDHOOD FRIEND HE HADN'T SEENSINCE JUNE--28-YEAR-OLD MISS JANETTE SCRIVERS, IN SINGAPORE. AS GLIM COMMENTED LATER, ON THE SPUR OF THE MOMENT, HE PROPOSED. SO NOW THE ENGAGEMENT HAS BEEN ANNOUNCED OFFICIALLY. AND IT IS REALLY VERY OFFICIAL. GLIM IS THE SON OF FIELD MAR SHAL SIR WILLIAM GLIM, THE GOVERNOR GENERAL OF AUSTRALIA. AND MISS SCRIVERS IS THE DAUGHTER OF ADMIRAL SIR GEOFFREY SCRIBERS, WHO COMMANDS AN AIRCRAFT CARRIER NOW IN AUSTRALIAN WATERS, IN CONNECTION WITH HYDROGEN BOMB TESTS BRITAIN WILL MAKE THIS SUMMER.

TOKYO, MAY 9.--(UP)--EMPEROR HIROHITO AND EMPRESS NAGAKO WILL SEE COLOR TELEVISION FOR THE FIRST TIME TOMORROW WHEN THEY VISIT A RADIO CORPORATION OF AMERICA EXHIBIT AT THE TOKYO INTERNATIONAL TRADE FAIR.

THE RCA COLOR TV DISPLAY AT THE AMERICAN COMMERCIAL PAVILLION IS ONE OF THE MAIN ATTRACTIONS AT THE FAIR WHICH OPENED SUNDAY.

(TOKYO) (AP) --THE TOKYO NEWSPAPER ASAHI SAID TODAY KOTO MATSUDAIRA (MAHT-SOO-DYE-RAH), JAPANESE AMBASSADOR TO CANADA, HAS BEEN TAPPED TO BECOME DELEGATE TO THE UNITED NATIONS. HE WOULD SUCCEED TOSHIKAZY KASE (TOH-SHEE-KAH-ZOO KAH-SAY).

(BUDDHISTS) (AP)

THE NATIONAL ORGANIZATION OF BUDDHISTS ENDED ITS 3-DAY ANNUAL CONVENTION IN SAN FRANCISCO. MORE THAN 1,000 MEMBERS OF THIS

RELIGIOUS GROUP, NEARLY ALL OF THEM JAPANESEAMERICANS, ATTENDED THE MEETING. THE NATIONAL MEETING WAS HELD CONCURRENTLY WITH A WESTERN REGIONAL CONVENTION. TSUKASA SAMETO OF LOS ANGELES, OUTGOING PRESIDENT OF WESTERN YOUNG BUDDHISTS, WAS NAMED PRESIDENT OF THE NATIONAL ORGANIZATION. NEW PRESIDENT OF THE WESTERN GROUP IS GEORGE ABEY OF MOUNTAIN VIEW, CALIFORNIA.

(BALLET) (AP)

(SINGAPORE)--THE SAN FRANCISCO BALLET HAS LEFT SINGAPORE FOR COLUMBO IN CEYLON. THE BALLET IS ON AN ASIAN TOUR. THE DANCERS HAVE PERFORMED BEFORE CAPACITY HOUSES IN SINGAPORE, KUALA LAMPUR AND PENANG. FROM CEYLON, THE SAN FRANCISCO BALLET WILL GO TO INDIA.

(KOREAN) (AP)

THE SOUTH KOREAN AMBASSADOR TO WASHINGTON HAS STIRRED UP SOME TALK ON CAPITOL HILL WITH A MILITARY MANPOWER STATEMENT--BUT U-S GOVERNMENT OFFICIALS ARE KEEPING MUM.

AMBASSADOR YOU CHANG YANG SAID THE U-S HAD SUGGESTED A CONSIDERABLE REDUCTION IN THE 700,000-MAN KOREAN ARMED FORCES. HE SAID THE SEOUL (SOHL) GOVERNMENT HAD TURNED DOWN THE PROPOSAL UNTIL A FIRM DECISION IS REACHED ON MODERNIZING THE ARMS OF SOUTH KOREAN FORCES.

KARACHI, PAKISTAN, MAY 9.--(UP)--CROWDS SHOUTING "ANNEX KASHMIR" GREETED PAKISTANI PREMIER HUSSEYN SUHRAWARDY TODAY ON HIS RETURN FROM A TWO-WEEK TOUR OF JAPAN, THE PHILIPPINES AND THAILAND.

SUHRAWARDY SAID HIS TRIP HAD WON FRIENDS FOR PAKISTAN IN ITS DISPUTE WITH INDIA, WHICH ALREADY HAS CLAIMED ANNEXATION OF KASHMIR.

(NEW YORK) (AP) - THE FIRST VICE PRESIDENT OF THE ALGERIAN ASSEMBLY--ALI SHEKKAL (AH'-LEE SHAYK'-KAHL)--HAS LEFT NEW YORK BY PLANE FOR PARIS. THE AIR FRANCE PLANE AND THE BAGGAGE OF 40 OTHER PASSENGERS WERE SEARCHED CAREFULLY BY NEW YORK POLICE BECAUSE OF THREATS MADE AGAINST SHEKKAL'S LIFE BY ALGERIAN NATIONALISTS.

SHEKKAL ALSO HAD A LARGE POLICE ESCORT ENROUTE TO THE AIRPORT. HE TOLD NEWSMEN HE BELIEVES THE ALGERIAN PROBLEM VAN BE SOLVED PEACEFULLY AND DEMOCRATICALLY.

ALGIERS (NEW TOP) (AP)

(ALGIERS)--FRENCH MILITARY HEADQUARTERS IN ALGIERS HAS REPORTED 146 NATIONALIST REBELS KILLED IN WIDELY SEPARATED ACTIONS IN ALGERIA. HEADQUARTERS SAID QGAGWERE KILLED IN THE ORAN DEPARTMENT IN THE WEST, INCLUDING 41 SLAIN WHEN FRENCH FORCES SURROUNDED A REBEL BAND ON A MOUNTAIN. THE REPORT SAID 75 REBELS WERE KILLED IN THE CONSTANTINE DEPARTMENT OF EASTERN ALGERIA.

FRENCH POLICE REPORTED 3 CHILDREN KILLED AND 2 WOUNDED SERIOUSLY SATURDAY WHEN REBELS EXPLODED HAND GRENADES NEAR TWO SCHOOLS. TWO ARABS, BOTH CARRYING GRENADES, WERE SHOT DOWN FLEEING FROM THE SCENE.

(AP) (ALGIERS, ALGERIA)--THE FRENCH IN ALGIERS SAY ALGERIAN NATIONALIST REBELS EXPLODED HAND GRENADES NEAR 2 SCHOOLS YESTERDAY IN TLEMEN (TLEM-SEN') IN NORTHWESTERN ALGERIAN, KILLING 3 CHILDREN AND WOUNDING 2 OTHERS SERIOUSLY. FRENCH POLICE SHOT DOWN 2 ARABS, BOTH CARRYING GRENADES, DURING PURSUIT.

THE ATTACK CAME A DAY AFTER THE UNITED NATIONS ASSEMBLY VOTED A RESOLUTION HOPING FOR A "PEACEFUL" SETTLEMENT OF THE ALGERIAN PROBLEM.

IN OTHER PARTS OF THE REBELLION-TORN TERRITORY, TERRORISTS CONTINUED ATTACKS AND FRENCH TROOPS CONTINUED MOP-UP OPERATIONS, CLAIMING A NUMBER OF REBELS SLAIN AND ARMS AND EQUIPMENT CAPTURED.

(CAIRO, EGYPT) (AP) - FEMINIST LEADER DORIA SHAFIK HAS ENDED HER HUNGER STRIKE IN CAIRO AGAINST WHAT SHE TERMS THE "DICTATORIAL REGIME" IN EGYPT. SHE WENT ELEVEN DAYS WITHOUT FOOD AND HER WEIGHT FELL TO 115 POUNDS, A LOSS OF 17.

SHE HAD ANNOUNCED FEBRUARY 6TH WHEN SHE LAUNCHED HER FAST AGAINST THE REGIME OF PRESIDENT NASSER (NAH'-SAIR) THAT IT WOULD BE ZTO THE DEAT

THE REGIME OF PRESIDENT NASSER (NAH'-SAIR) THAT IT WOULD BE "TO THE DEATH." TODAY SHE EXPLAINED TO REPORTERS THAT SHE ENDED THE FAST BECAUSE " I BELIEVE MY COUNTRY NEEDS ME." HER FIRST FOOD WAS A BOWL OF SOUP AND A CUP OF COFFEE.

SHE IS MARRIED AND HAS 2 DAUGHTERS.

WITH DULLES-ISRAEL (AP)

(WASHINGTON)...SECRETARY OF STATE DULLES AND ISRAELI AMBASSADOR ABBA EBAN (AH'-BAH EE'-BAN) ARE REPORTED HOLDING TO THESE BASIC POSITIONS AS THEY GO INTO MORE TALKS ON THE U-S ATTEMPT TO GET ISRAELI TROOPS TO WITHDRAW FROM OCCUPIED TERRITORY:

DULLES IS UNDERSTOOD TO FEEL THAT ISRAEL IS ILLEGALLY HOLDING THE GAZA (GAH'-ZAH) STRIP AND GULF OF AQABA (AH'-KAH-BAH) COASTLINE, AND MUST GIVE THEM UP UNCONDITIONALLY. BUT, THE UNITED STATES ALSO WILL SUPPORT ISRAEL'S RIGHT TO FREE ACCESS TO THE GULF AND WILL BACK U-N

ACTION TO PREVENT EGYPTIAN BORDER RAIDS FROM GAZA.

EBAN IS PICTURED AS HOLDING THE POSITION THAT ISRAEL IS PREPARED TO WITHDRAW FROM OCCUPIED TERRITORY, BUT HAS NO FAITH IN THE PRACTICAL EFFECT OF THE AMERICAN PROMISE OF BACKING. ISRAEL WANTS TO MAINTAIN ITS CIVIL ADMINISTRATION IN THE GAZA STRIP, AND WANTS A U-N FORCE STATIONED IN THE GULF OF AQABA AREA--AND ALSO SPECIFIC AMERICAN GUARANTEES OF FREE GULF PASSAGE.

IN THE BACKGROUND OF THE EFFORTS IN WASHINGTON IS THE MIDDLE EAST SITUATION AS IT'S DEVELOPING AT THE UNITED NATIONS. THE ASIAN-AFRICAN BLOC IN THE U-N HAS AGITATED FOR ECONOMIC STEPS AGAINST ISRAEL IF IT DOES NOT WITHDRAW ITS FORCES. DULLES HAS BEEN TRYING TO AVOID A SHOWDOWN ON THE SANCTIONS ISSUE.

(MALIK) (AP)

THE FOREIGN MINISTER OF LEBANON--CHARLES MALIK (MAH'-LIK)--SPENT AN HOUR AT THE STATE DEPARTMENT IN WASHINGTON YESTERDAY. LATER, HE TOLD NEWSMEN: "IN THE OPINION OF THE WHOLE ARAB WORLD, AND INDEED OF THE WHOLE WORLD, ISRAEL MUST WITHDRAW UNCONDITIONALLY." MALIK ALSO EXPRESSED THE VIEW THAT THE UNITED STATES MUST PUSH FOR SUCH ACTION OR RISK LOSING THE FAVORABLE IMPRESSION IT GAINED AMONG ARABS BY OPPOSING THE BRITISH-FRENCH-ISRAELI INVASION OF EGYPT.

(GENERAL LEAD MIDDLE EAST)

BY WALTER LOGAN

UNITED PRESS STAFF CORRESPONDENT

UNITED NATIONS SECRETARY GENERAL DAG HAMMARSKJOLD ARRIVED TODAY IN JERUSALEM FOR SECRET TALKS WITH PREMIER DAVID BEN-GURION IN HOPE

OF PREVENTING ANOTHER ISRAELI-EGYPTIAN WAR.

ISRAELI MILITARY SOURCES SAID EGYPT ALREADY WAS PREPARING "FRESH ADVENTURES" AGAINST ISRAEL AND WAS TRYING TO PERSUADE SAUDI ARABIA TO ACT AGAINST ISRAELI SHIPPING IN THE GULF OF AQABA.

SECURITY PRECAUTIONS FOR HAMMARSKJOLD WERE UNPRECEDENTED WHEN HE ARRIVED AT LYDDA AIRPORT. THE FIELD HAD BEEN BLOCKED OFF FOR HOURS BY POLICE AND ONLY GOVERNMENT LEADERS WERE ALLOWED TO GET NEAR HIM.

HAMMARSKJOLD'S ARRIVAL COINCIDED WITH PLANS IN JERUSALEM FOR THE UNITED STATES AND ISRAEL TO ISSUE A JOINT COMMUNIQUE EXPRESSING ISRAEL'S SUPPORT OF THE EISENHOWER DOCTRINE AND ENDING ITS ATTEMPTS AT NEUTRALITY IN THE COLD WAR.

JAMES P. RICHARDS, THE U.S. SPECIAL ENVOY WHO EXPLAINED THE EISENHOWER DOCTRINE TO A SERIES OF MIDDLE EAST NATIONS REPORTED TO PRESIDENT EISENHOWER AND SECRETARY OF STATE JOHN FOSTER DULLES IN WASHINGTON TODAY ON HIS EFFORTS TO "SELL" THE DOCTRINE.

U.S. NAVY HEADQUARTERS IN LONDON REPORTED THAT SHIPS OF THE U.S. 6TH FLEET ARE HEADED BACK TO PRE-CRISIS ANCHORAGES IN THE CENTRAL MEDITERRANEAN NOW THAT JORDAN IS QUIET.

BUT EGYPT CONTINUED ITS PROPAGANDA BARRAGE AGAINST JORDAN AND LEBANON, AND A CAIRO DISPATCH SAID THE MOVE WAS INCREASING THE RISK THAT BOTH COUNTRIES WOULD ABANDON THE CAIRO CAMP ALTOGETHER. OBSERVERS IN CAIRO SAID EGYPT APPARENTLY HOPED THE NATIONALISTS IN THE TWO COUNTRIES WOULD FORCE THE GOVERNMENTS BACK INTO THE PRO-EGYPTIAN CAMP.

THE CAIRO RADIO AND PRESS HAS KEPT UP A NON-STOP BARRAGE OF PROPAGANDA AGAINST BOTH THE LEBANON AND JORDAN FOR THEIR MOVES AWAY FROM THE EGYPTIAN-SYRIAN PRO-LEFTIST "POSITIVE NEUTRALITY."

INFORMED SOURCES IN JERUSALEM SAID ISRAEL WOULD PRESS HAMOARSKJOLD TO ASK EGYPTIAN PRESIDENT GAMAL ABDEL NASSER TO END THE DECLARED STATE OF BELLIGERENCY WITH ISRAEL AND PERMIT ISRAELI SHIPPING TO USE THE SUEZ CANAL. HAMMARSKJOLD GOES TO CAIRO THIS WEEKEND.

(AP) ARAB DELEGATES ARE INCREASING THEIR DEMANDS AT THE U-N FOR SANCTIONS AGAINST ISRAEL. A LEADING ARAB SPOKESMAN--FAHDEL JAMALI (FAH'-DEEL JAH-MAN'-LEE) OF IRAQ--SOUNDED A STRONG CALL FOR SANCTIONS IN A SPEECH TODAY TO THE AASSEMBLY'S SPECIAL POLITICAL COMMITTEE ON THE PROBLEM OF ARAB REFUGEES FROM PALESTINE.

(ISRAEL) (AP)

ISRAEL'S CABINET WILL MEET TOMORROW TO HEAR A REPORT FROM AMBASSADOR ABBA EBAN ON HIS LATEST TALKS WITH SECRETARY DULLES. EBAN IS FLYING TO ISRAEL FOR THE MEETING. HE REFUSED TO SPECULATE BEFORE TAKING OFF FROM NEW YORK ON WHETHER THE MEETING WILL RESULT IN A BREAK OF THE DEADLOCK EXISTING OVER ISRAEL'S DEMANDS FOR FIRM GUARANTEES AGAINST AGGRESSION FROM EGYPT. ISRAEL DEMANDS THE GUARANTEES BEFORE EVACUATING THE GAZA STRIP AND AQABA AREA. A HIGH ISRAELI OFFICIAL, MEANWHILE, HAS CHARGED THAT EGYPT IS RE-ORGANIZING SEVERAL HUNDRED FEDAYEEN COMMANDOS IN A CAMP ON THE SINAI PENINSULA. ISRAELI AUTHORITIES ARE REPORTED TO HAVE TOLD THE UNITED NATIONS EMERGENCY POLICE FORCE THAT THE COMMANDOS ALREADY HAVE STARTED OPERATING. THEY CITED AN INCIDENT FEBRUARY 12TH WHEN 5 ISRAELI SOLDIERS, 2 OF THEM WOMEN, WERE WOUNDED IN A MINE EXPLOSION IN THE RAFAH AREA. A LAND MINE EXPLOSION TODAY UNDER AN ISRAELI FREIGHT TRAIN IN THE GAZA STRIP ALSO WAS ATTRIBUTED TO FEDAYEEN OPERATIONS.

(AP) V.K.KRISHNA MENON (KRISH'-NAH MEN'-UN) OF INDIA HAS DENIED THAT HIS COUNTRY IS MASSING TROOPS IN KASHMIR, AS CHARGED BY PAKISTAN. THE INDIAN DIPLOMAT SAID: "ON THE DAY WE WERE SUPPOSED TO BE MASSING OUR TROOPS, MOST OF OUR GENERALS WERE PLAYING POLO IN CALCUTTA." HE SAID INDIA WILL NOT USE FORCE IN THE KASHMIR SITUATION EXCEPT TO REPEL INVADERS.

(AP) A SIDELIGHT TO THE TROUBLE IN THE MIDDLE EAST--

AN EGYPTIAN SPOKESMAN IN CAIRO DENIES THAT THE NASSER (NAH'-SAIR) GOVERNMENT PLANS TO SELL THE FAMOUS TREASURES OF TUT-ANKH-AMEN (TOO-TANK-AH'-MEN), WHO WAS PHAROAH OF EGYPT IN ANCIENT TIMES. THE REPORT THAT THE TREASURES WERE TO BE SOLD CAME FROM EX-KING FAROUK, WHO CALLED IT A "CRIME AGAINST THE EGYPTIAN PEOPLE."

(NIXON) (AP)

A NATION WITH LITTLE CHANCE OF RECEIVING LARGE-SCALE FOREIGN AID FROM THE UNITED STATES...TUNISIA...HAS GIVEN VICE PRESIDENT NIXON THE MOST ROUSING RECEPTION OF HIS AFRICAN TOUR. NIXON FLEW INTO TUNIS TODAY AND, AFTER BEING GREETED BY PRIME MINISTER HABIB BOURGUIBA, WAS ENTHUSIASTICALLY CHEERED BY AN ESTIMATED 250,000 TUNISIANS ALONG A 2-HOUR PARADE ROUTE. BOURGUIBA FREQUENTLY JOINED NIXON ON SIDEWALK HAND-SHAKING SORTIES AND AT ONE POINT ASTONISHED A TUNISIAN WOMAN BY KISSING HER ON THE CHEEK. NIXON IS REPORTED READY TO TELL BOURGUIBA THAT THE U-S GOVERNMENT HAS NO DESIRE TO SUPPLANT FRANCE AS A SOURCE OF ECONOMIC AID, BUT A MODEST 5 (M) MILLION DOLLAR PROGRAM FOR TECHNICAL AID PROBABLY WILL BE DISCUSSED. NIXON DESCRIBED THE TUNISIAN PRIME MINISTER AS A MAJOR ARAB LEADER AND SAID HE HAS A BROAD ATTITUDE TOWARD THE ISRAELI PROBLEM.

MIDEAST-CONGRESS (NEW TOP) (AP)

(WASHINGTON)--THE STATE DEPARTMENT AGREED TODAY TO GIVE A SENATE SUBCOMMITTEE DOCUMENTS DEALING WITH WITHDRAWAL OF THE U-S OFFER TO HELP EGYPT BUILD THE PROPOSED ASWAN (AHS-WAHN') DAM.

CHAIRMAN WILLIAM FULBRIGHT ANNOUNCED THE AGREEMENT AFTER A MEETING WITH DEPUTY UNDERSECRETARY OF STATE ROBERT MURPHY, ASSISTANT SECRETARY WILLIAM ROUNTREE AND OTHER OFFICIALS.

EARLIER, THE SUBCOMMITTEE HEARD PRESIDENT EISENHOWER'S FORMER SPECIAL ASSISTANT, C. D. JACKSON DENY THAT HE EVER SAID THAT THE U-S DELIBERATELY PRECIPITATED THE MIDDLE EAST CRISIS AS A MOVE TO COUNTER RUSSIA'S ECONOMIC OFFENSIVE IN THE REGION.

(BALLET) (AP)

(SAN FRANCISCO)--THE STATE DEPARTMENT HAS APPROVED SPENDING ADDITIONAL MONEY TO ENABLE THE SAN FRANCISCO BALLET TO CONTINUE ITS WORLD TOUR. BOOKINGS RESTORED TO THE SCHEDULE INCLUDE APPEARANCES IN BOMBAY, IN KARACHI, PAKISTAN, AND IN ABADAN AND TEHERAN IN IRAN. HOWEVER, 6 PREVIOUSLY SCHEDULED STOPS WERE ELIMINATED...INCLUDING LAHORE AND SOME OTHER INDIAN CITIES. A GOVERNMENT SPOKESMAN IN WASHINGTON SAID: "LOCAL SUPPORT FOR THESE CULTURAL PRESENTATIONS SHOULD BE FORTHCOMING AS WELL." CALIFORNIA CONGRESSMAN JOHN F. SHELLEY SAYS IT IS HOPED THAT THE CITIZENS OF SAN FRANCISCO WILL CONTRIBUTE AT LEAST \$10,000 TO THE PROGRAM. THE CHIEF OF THE STATE DEPARTMENT'S SPECIAL PROJECTS DIVISION--DONALD B. COOK--MADE IT PLAIN THAT THE INDECISION OF THE PAST FEW DAYS REGARDING THE COMPLETION OF THE TOUR WAS IN NO WAY A REFLECTION ON THE BALLET. SAID COOK: "IT IS A SIMPLE MATTER OF DOLLARS AND CENTS. THE SAN FRANCISCO DANCERS HAVE BEEN VERY EFFECTIVE CULTURAL AMBASSADORS."

IN THE BACKGROUND

DR. HUSSEIN KHALIDI--HOO-SAYN ' KAH-LEE '-DEE)

(ASSOCIATED PRESS)

THE NEW PREMIER OF JORDAN, DR. HUSSEIN KHALIDI, IS A PHYSICIAN WHO LONG AGO GAVE UP HIS MEDICAL CAREER TO TRY TO BUILD AN INDEPENDENT ARAB STATE IN HIS NATIVE PALESTINE. HE WAS EDUCATED AT THE AMERICAN UNIVERSITY IN BEIRUT (BAY-ROOT'), LEBANON, AND THE MEDICAL SCHOOL OF THE UNIVERSITY OF ISTANBUL--AT THE TIME CONSTANTINOPLE. HE SERVED IN WORLD WAR ONE IN THE TURKISH ARMY, BUT LATER JOINED ARAB REVOLUTIONARY FORCES AGAINST THE TURKS.

NOW, BOTH AS A PHYSICIAN AND A POLITICIAN, HIS SERVICES ARE NEEDED IN AILING JORDAN. DR. KHALIDI, DURING THE TIME OF THE BRITISH MANDATE IN PALESTINE AND DURING THE ARAB WAR AGAINST THE NEW ISRAEL, WAS SPOKESMAN IN JERUSALEM FOR THE MILITANT NATIONALIST ARAB HIGHER COMMITTEE. HE FINALLY FLED TO JORDAN BY AUTOMOBILE, THE ONLY ASSET HE HAD LEFT OF HIS FAMILY'S ONCE VAST HOLDINGS. DURING THE YEARS HIS BITTERNESS TOWARD ZIONISM AND ISRAEL HAVE BRIMMED OVER WITH EXTREME STATEMENTS. FOR EXAMPLE, IN 1945, HE VOWED THE ARABS WOULD FIGHT TO PREVENT A JEWISH STATE EVEN TO THE POINT OF THEIR OWN EXTERMINATION.

IN 1946 HE DECLARED ANY MAN WHO WOULD SELL LAND TO JEWS WAS A TRAITOR. AND HE CONSTANTLY REBUFFED UNITED STATES PROPOSALS FOR REGIONAL DEVELOPMENT OF JORDAN RIVER RESOURCES BY BOTH ISRAEL AND JORDAN.

BUT DESPITE THE VIOLENCE OF HIS NATIONALISM, DR. KHALIDI IS A MILD-MANNERED MAN, WITH PATIENCE HIS CHIEF CHARACTERISTIC. RECENTLY HE WROTE A FRIEND IN NEW YORK THAT HE WAS LIVING QUIETLY, TENDING TO HIS FLOWER GARDENS IN JERICHO, WITH SEEDS AND BULBS OBTAINED FROM THE

UNITED STATES, HE SAID THEN HE WAS GARDENING WITH ALL THE PATIENCE AND INTEREST WITH WHICH HE WATCHED DEVELOPMENTS IN JORDAN.

DR. KHALIDI ALSO IS FOND OF MURDER AND MYSTERY STORIES WHICH HE READS IN ENGLISH. AND PATIENCE HAS BECOME SUCH A CHARACTERISTIC THAT HIS ASSOCIATES SOMETIMES GROW EXASPERATED WITH HIS DELIBERATION AND CAUTION.

BUT IT WAS NOT ALWAYS SO WITH THIS MILD-MANNERED MAN WHO HAS RETURNED TO POWER AT THE AGE OF 61. HE SERVED AS JORDAN'S FOREIGN MINISTER IN 1953 AND 1954, BUT RESIGNED. THE REASON? CHRONIC ULCERS.

DR. KHALIDI IS MARRIED AND HAS 2 SONS. ONE OF THEM, HATEM, IS AN OIL GEOLOGIST WORKING IN THE UNITED STATES. HATEM HAS BECOME AN AMERICAN CITIZEN AND IS MARRIED TO AN AMERICAN GIRL OF LEBANESE DESCENT.

5. Associated Press Fifteen-Minute News Summary

HERE IS THE LATEST NEWS FROM THE ASSOCIATED PRESS:

(INTRO)

THE FEDERAL GOVERNMENT HAS REFUSED TO APPROVE TEAMSTERS UNION PRESIDENT DAVE BECK AS A U-S DELEGATE TO AN INTERNATIONAL LABOR CONFERENCE IN GERMANY...

THE ARMY HAS ORDERED A COURT MARTIAL TRIAL OF A COLONEL ACCUSED OF FAILING TO CARRY OUT ORDERS REGARDING SAFEGUARDING OF MILITARY INFORMATION...

ANTI-GOVERNMENT DEMONSTRATIONS BROKE OUT IN ISRAEL FOLLOWING ANNOUNCEMENT ISRAELI FORCES WOULD BE WITHDRAWN FROM DISPUTED MIDDLE EAST AREAS...

THE CHAIRMAN OF ISRAEL'S FREEDOM PARTY SAYS THE ISRAELI WITHDRAWAL MEANS THE FALL OF THE GOVERNMENT OF ISRAELI PRIME MINISTER BEN-GURION (BEN-GOO'-REE-UN)...

THOSE ARE SOME OF THE NEWS HIGHLIGHTS. NOW FOR DETAILS.

(BECK)

THE FEDERAL GOVERNMENT HAS REFUSED TO APPROVE TEAMSTERS UNION PRESIDENT DAVE BECK AS AN AMERICAN DELEGATE TO AN INTERNATIONAL LABOR ORGANIZATION CONFERENCE OPENING NEXT WEEK IN HAMBURG, GERMANY.

THE DECISION WAS MADE BY LABOR SECRETARY MITCHELL, WHO SAYS HE IS WITHDRAWING BECK'S NAME FROM CONSIDERATION. MITCHELL SAYS HE IS REQUESTING GEORGE MEANY--THE PRESIDENT OF THE AFL-CIO--TO DESIGNATE SOMEONE ELSE TO FILL THE ASSIGNMENT.

MEANY HAD NAMED BECK TO GO TO THE INTERNATIONAL CONFERENCE IN EARLY JANUARY. SINCE THEN THE U-S SENATE OPENED INVESTIGATIONS INTO ALLEGED RACKETEERING IN UNIONS AND THE UNION THAT BECK HEADS HAS BEEN A PRIME TARGET.

SECRETARY MITCHELL SAYS BECK WAS INVITED TO TESTIFY BEFORE A SPECIAL SENATE COMMITTEE AND HAS FAILED TO SHOW UP AND HAS FAILED TO RETURN TO THE U-S FROM AN EXTENDED EUROPEAN STAY. MITCHELL SAYS BECK GAVE AS ONE REASON THAT HE HAS TO ATTEND THE HAMBURG, GERMANY MEETING OF THE I-L-O INLAND TRANSPORTATION COMMITTEE. MITCHELL ADDS:

"THEREFORE I HAVE DECIDED NOT TO NOMINATE MR. BECK AS A MEMBER OF THE U-S DELEGATION TO THE HAMBURG CONFERENCE."

BECK IS IN EUROPE ON HIS 3RD TRIP THERE IN 3 MONTHS. HE REPORTEDLY HAD PROMISED TO RETURN TO THE U-S AND BE AVAILABLE FOR TESTIMONY AFTER MARCH 26TH.

(BRIDGES)

YET ANOTHER DEVELOPMENT IN LABOR NEWS TODAY WAS A WARNING BY EAST COAST LONGSHOREMEN'S OFFICIAL AUGUST IDZIK THAT HARRY BRIDGES WILL RUN INTO TROUBLE IF HE TRIES TO TAKE OVER EAST COAST MARITIME UNIONS. IDZIK, WHO HEADS THE BALTIMORE LOCAL OF THE INTERNATIONAL LONGSHOREMEN'S ASSOCIATION, SAID THE I-L-A WILL FIGHT THE WEST COAST LONGSHORE BOSS WITH EVERYTHING AT ITS COMMAND, INCLUDING THE LIVES OF ITS MEMBERS. IDZIK WAS ANSWERING A WEEKEND STATEMENT BY SENATOR JOHN M. BUTLER, A MARYLAND REPUBLICAN, SAYING BRIDGES WAS TRYING TO MUSCLE IN ON THE EAST COAST. THE SENATOR, WHO IS A MEMBER OF THE SENATE INTERNAL SECURITY SUBCOMMITTEE, SAID IF BRIDGES SUCCEEDS, EAST COAST PORTS WILL BE SUBJECT TO WHAT HE CALLED THE "SAME ONE-MAN ECONOMIC STRANGULATION WHICH FACES THE WEST COAST AND TERRITORY OF HAWAII." BRIDGES HEADS THE INTERNATIONAL LONGSHOREMEN'S AND WAREHOUSEMEN'S UNION, WHICH SO FAR HAS CONFINED ITS ACTIVITIES TO THE WEST.

(LUCY)

THE NEGRO WOMAN STUDENT WHO WAS FORCED OUT OF THE UNIVERSITY OF ALABAMA WHEN SHE ACCUSED UNIVERSITY OFFICIALS OF CONSPIRING IN CAMPUS RIOTS SAYS SHE NOW PLANS TO ENROLL AT THE UNIVERSITY OF TEXAS. MRS. AUTHERINE LUCY FOSTER SAID IN TYLER, TEXAS TODAY THAT SHE WILL STUDY

LIBRARY SCIENCE. HER HUSBAND..THE REVEREND H.L.FOSTER..WILL BECOME PASTOR OF THE LIBERTY BAPTIST CHURCH OF TYLER NEXT SUNDAY. AT THE UNIVERSITY OF TEXAS IN AUSTIN, A SPOKESMAN SAID HE KNOWS OF NO LEGAL REQUIREMENTS WHICH WOULD KEEP MRS. FOSTER FROM REGISTERING.

(NICKERSON)

THE ARMY HAS ORDERED A COURT MARTIAL TRIAL OF A COLONEL IN A CASE THAT MAY INVOLVE GOVERNMENT POLICY ON MISSILE DEVELOPMENT.

A MISSILES EXPERT, COLONEL JOHN NICKERSON JUNIOR, WILL GO TO TRIAL. THE ARMY'S OFFICIAL DESCRIPTION OF THE CHARGES IS THAT NICKERSON FAILED TO CARRY OUT DIRECTIVES AND ORDERS OF HIS SUPERIOR OFFICERS ON MATTERS CONCERNING SECURITY AND THE SAFEGUARDING OF MILITARY INFORMATION.

AMONG OTHER THINGS, NICKERSON IS ACCUSED OF UNLAWFUL DISTRIBUTION OF SECRET DOCUMENTS TO UNAUTHORIZED PERSONS NOT IN THE MILITARY SERVICES. HE ALSO IS ACCUSED OF UNLAWFULLY CAUSING THE REPRODUCTION OF A DOCUMENT CONTAINING CLASSIFIED DEFENSE INFORMATION.

IT IS KNOWN THAT NICKERSON FAVORS ARMY DEVELOPMENT OF ITS OWN BALLISTIC MISSILES. AND HE REPORTEDLY SENT SOME MEMBERS OF CONGRESS A S TATEMENT OR DOCUMENT CRITICAL OF AN ORDER BY DEFENSE SECRETARY WILSON. IT WAS SAID THE DOCUMENT CONTAINED INFORMATION THE ARMY CONSIDERS SECRET.

(ISRAEL)

ARRANGEMENTS HAVE BEEN MADE FOR THE WITHDRAWAL OF ISRAELI FORCES FROM DISPUTED MIDDLE EAST AREAS AND FOR THEIR REPLACEMENT BY U-N EMERGENCY FORCES.

ANNOUNCEMENT OF THE DECISION TO WITHDRAW WAS MADE BY ISRAELI PRIME MINISTER DAVID BEN-GURION (BEN-GOO'-REE-UN) AND REPEATED BY ISRAEL'S FOREIGN MINISTER--MRS. GOLDA MEIR (MY'-ER)--IN THE U-N GENERAL ASSEMBLY.

SEVERAL COUNTRIES EXPRESSED SATISFACTION WITH THE MOVE. BIRTAIN'S DELEGATE PRAISED THE U-S FOR ITS PART IN PRIVATE NEGOTIATIONS THAT ENDED IN ISRAEL'S WITHDRAWAL DECISION. BUT THE SOVIET GOVERNMENT WAS ANGRY. THE SOVIET DELEGATE CHARGED THE U-S IS TRYING TO CONSOLIDATE ITS POSITION IN THE MIDEAST AND USE THE U-N FORCE FOR THAT PURPOSE.

(BEN-GURION)

ISRAELI PRIME MINISTER BEN-GURION'S WITHDRAWAL ANNOUNCEMENT CAME IN HIS INSTRUCTIONS TO ISRAEL'S ARMY CHIEF OF STAFF, BUT HE WITHHELD HIS ANNOUNCEMENT TO PARLIAMENT UNTIL TOMORROW. HIS WORDS, HOWEVER, SET OFF ANGRY DEMONSTRATIONS IN JERUSALEM, WITH DEMANDS FOR HIS GOVERNMENT TO RESIGN. A MOB OF DEMONSTRATORS--MOSTLY STUDENTS--SHOUTED: "STOP THE WITHDRAWAL." THEIR MARCH ON PARLIAMENT WAS STOPPED BY POLICE WHO ARRESTED ABOUT TEN PERSONS.

(BEGIN)

THE CHAIRMAN OF ISRAEL'S FREEDOM PARTY--MENACHEM BEGIN (MAY-NAH'-KEM BEG'-IN)--SAYS WITHDRAWAL OF ISRAELI TROOPS AS ORDERED WILL MEAN THE FALL OF THE BEN-GURION GOVERNMENT. BEGIN SAYS THE GOVERNMENT IS ACTING AGAINST THE WILL OF THE MAJORITY OF THE ISRAELI PEOPLE. HIS COMMENT CAME AS HE CUT SHORT A SPEAKING TOUR IN THE U-S AND LEFT BY PLANE FOR ISRAEL.

(KEFAUVER)

SENATOR ESTES KEFAUVER CHARGES THAT 20 MAJOR OIL COMPANIES HAVE LAUNCHED WHAT HE CALLS A MASSIVE PROPAGANDA CAMPAIGN AIMED AT BLOCKING PASSAGE OF BILLS HELPING OUT THE LITTLE BUSINESSMAN. HE SAID IN WASHINGTON D-C TODAY THAT THE PROPAGANDA DRIVE INCLUDES PRESSURING THEIR SMALL JOBBERS AND RETAILERS INTO SENDING TELEGRAMS TO THEIR SENATORS OPPOSING THE BILLS. WHICH ARE AMENDMENTS TO THE ANTI-PRICE DISCRIMINATING ROBINSON-PATMAN ACT. AND, THE TENNESSEE DEMOCRAT ADDED, THE OIL COMPANIES JOBBERS AND RETAILERS ARE JUST THE PEOPLE THE BILLS WOULD. KEFAUVER SAID HE HAS SUBPOENAED RECORDS FROM THE COMPANIES RELATING TO THE PROPAGANDA CAMPAIGN. AMONG THOSE HE LISTED ARE STANDARD OF CALIFORNIA, SHELL, SINCLAIR, TEXAS, UNION AND RICHFIELD.

(NOWLAND)

SENATE REPUBLICAN LEADER WILLIAM KNOWLAND OF CALIFORNIA IS LEAVING OPEN HIS POLITICAL PLANS AFTER HE RETIRES FROM THE SENATE NEXT YEAR-- SOMETHING HE ALREADY HAS ANNOUNCED. ASKED WHETHER HIS RETIREMENT PLAN MEANS HE'LL SEEK ELECTION AS CALIFORNIA'S GOVERNOR, AND THEN TRY FOR THE PRESIDENCY, KNOWLAND REPLIED:

"I HAVE NEITHER OPENED NOR CLOSED ANY DOORS."

IN A RADIO INTERVIEW (OVER MBS), KNOWLAND WAS ASKED WHETHER HE CAN SAY HE IS, OR IS NOT, GOING TO SEEK THE PRESIDENTIAL NOMINATION. HE REPLIED:

"I DO NOT THINK ANY PERSON CAN SAY IN 1957 WHAT THE CONDITIONS MAY BE IN 1960. I NEITHER RULED IT IN NOR RULED IT OUT."

(CAMDEN)

POLICE IN CAMDEN, ARKANSAS, REPORT THEY'RE UP AGAINST A STONE WALL IN THEIR SEARCH FOR ONE OF THE TOWN'S PROMINENT CITIZENS--MRS. MAUDE CRAWFORD, A 58-YEAR-OLD LAWYER. AND THE FBI HAS BEEN CALLED INTO THE CASE.

THE WOMAN DISAPPEARED FROM HER HOME SATURDAY NIGHT. HUNDREDS OF CITIZENS HAVE JOINED IN THE SEARCH BUT NO ONE EVEN KNOWS ANYTHING ABOUT MRS. CRAWFORD LEAVING HER HOME. AS DEPUTY SHERIFF CHARLES GILLESPIE PUTS IT:

"WE HAVE NOT FOUND ANYONE WHO SAW HER LEAVE."

THE WOMAN LAWYER WAS REPORTED MISSING BY HER HUSBAND AFTER HE RETURNED FROM A MOVIE.

DUQUESNE 68 TEMPLE 54

(PLANE)

TWELVE MEN PARACHUTED SAFELY FROM A C-119 FLYING BOXCAR TONIGHT, SHORTLY BEFORE THE PLANE CRASHED NEAR COLUMBIA, SOUTH CAROLINA. THE AIRMEN WERE BELIEVED TO BE ALL THE PERSONS ABOARD THE PLANE. THEY WERE PICKED UP BY THE STATE HIGHWAY PATROL AND TAKEN TO FORT JACKSON FOR PHYSICAL EXAMINATION.

DONALDSON AIR FORCE BASE AT GREENVILLE, SOUTH CAROLINA, SAID THE PLANE WAS FROM CHANUTE AIR FORCE BASE IN ILLINOIS AND WAS HEADED FOR SHAW AIR FORCE BASE AT SUMTER, SOUTH CAROLINA.

THE PLANE CRASHED IN A DRIVING RAIN.

(FEES)

LEGAL FEES TOTALING NEARLY 2 (M) MILLION DOLLARS HAVE BEEN APPROVED IN A CHICAGO COURT FIGHT OVER A 10 (M) MILLION DOLLAR ESTATE. SUPERIOR JUDGE GEORGE FISHER GRANTED ONE (M) MILLION 902-THOUSAND DOLLARS TO 6 ATTORNEYS AND A TRUST FIRM ENGAGED IN A 10-YEAR CONTEST OVER THE ESTATE OF MOLLIE NETCHER NEWBURY. THE LARGEST FEE GOES TO ATTORNEY VERNON LOUCKS, WHO ALSO RECEIVES \$61,000 REIMBURSEMENT FOR EXPENSES.

THE ESTATE BATTLE ENDED LAST YEAR WHEN THE JUDGE ORDERED MRS. MOLLIE NETCHER BRAGNO TO RETURN MORE THAN 16 (M) MILLION DOLLARS INHERITED FROM HER GRANDMOTHER. THE ESTATE EVENTUALLY WILL BE SHARED BY MRS. BRAGNO AND ANOTHER GRANDDAUGHTER, MRS. FRANCICE NETCHER BUSHKIN.

N-C-A-A SMALL COLLEGE TOURNAMENT

(FIRST ROUND)

MOUNT ST.MARY'S 93 C-C-NY 84

(SAM)

IN OKLAHOMA CITY, SAM HAWKINS SAYS HE DECIDED ON THE SPUR OF THE MOMENT .. AND WITHOUT MUCH THINKING..TO STAY WITH THE CHINESE REDS AFTER THE KOREAN TRUCE. THE EX-SOLDIER RETURNED TO HIS HOME CITY YESTERDAY BY PLANE AFTER YEARS IN CHINA WHERE, HE SAYS, HE WAS DISILLUSIONED QUICKLY. HE SAYS REGIMENTATION WAS TOO GREAT.

(LOESSER)

IN SANTA MONICA, CALIFORNIA, SONGWRITER FRANK LOESSER WAS DIVORCED BY HIS WIFE, MARY, WHO TESTIFIED HE WANTED TO BE FREE IN ORDER TO FIND HIMSELF. THEY HAD BEEN MARRIED 20 YEARS AGO. UNDER THE PROPERTY AGREEMENT, THE WIFE GETS TITLE TO THEIR BEVERLY HILLS HOME, \$60,000 A YEAR ALIMONY, \$450,000 INSURANCE ON LOESSER'S LIFE AND \$600 A MONTH AS SUPPORT FOR THEIR 2 CHILDREN. LOESSER DID NOT CONTEST THE DIVORCE.

INDIANA 84, ILLINOIS 76

(ALABAMA)

IN BIRMINGHAM, ALABAMA, FEDERAL DISTRICT JUDGE SEYMOUR LYNNE THREW OUT A NEGRO LEGAL ATTACK ON THE STATE'S RAILROAD WAITING ROOM SEGREGATION LAW. THE JUDGE RULED IT AN ATTEMPT TO USE FEDERAL COURTS FOR PROPAGANDA PURPOSES.

(MISSISSIPPI)

THE 1951 SCANDALS OVER SALES OF FEDERAL JOBS ENDED IN BILOXI WITH \$250 FINES AGAINST 4 MEN. CHARGES AGAINST A 5TH WERE DROPPED.

(MOLLET)

FRENCH PREMIER GUY MOLLET (GHEE MOH-LAY') IS EN ROUTE BACK TO FRANCE BY PLANE. MOLLET LEFT MONTREAL TONIGHT AFTER A 3-DAY CANADIAN VISIT.

(FEATURE)

YUGOSLAV NEWSPAPERS REPORT TRIPLETS WERE BORN TO A FAMILY IN EGYPT AND ONE OF THE CHILDREN WAS NAMED FOR YUGOSLAV PRESIDENT TITO. THE OTHER 2 CHILDREN WERE NAMED NASSER (NAH'-SAIR), FOR THE HEAD OF EGYPT, AND NEHRU (NAY'-ROO), AFTER THE PRIME MINISTER OF INDIA. PRESIDENT TITO WAS REPORTED SO PLEASED HE SENT THE BABY NAMED FOR HIM A GOLD WATCH.

AP204

(DETROIT)--THE DETROIT WEATHER BUREAU PREDICTS THAT NAVIGATION WILL BE POSSIBLE ON THE GREAT LAKES BETWEEN DETROIT AND CLEVELAND BY MARCH 15TH. THE BUREAU ALSO SAYS LAKE BOATS PROBABLY WILL BE ABLE TO GET INTO BUFFALO HARBOR BY APRIL FIRST, INTO SAULT SAINTE MARIE BY APRIL 3RD, INTO DULUTH-SUPERIOR HARBOR AND GREEN BAY BY APRIL 10TH, AND INTO MARQUETTE HARBOR BY APRIL 15TH.

RQ1049PES 4

AP205

(MANSFIELD, OHIO)--OFFICIALS AT THE WESTINGHOUSE ELECTRIC CORPORATION PLANT IN MANSFIELD, OHIO, ANNOUNCE THEY'LL LAY OFF SOME 4,000 WORKERS FOR ONE WEEK, UNLESS BUSINESS PICKS UP. THE ANNOUNCEMENT CAME AFTER MEMBERS OF THE ELECTRICAL WORKERS UNION BUST

AP205

(MANSFIELD, OHIO)--OFFICIALS AT THE WESTINGHOUSE ELECTRIC CORPORATION PLANT IN MANSFIELD, OHIO, ANNOUNCE THEY'LL LAY OFF SOME

4,000 WORKERS FOR ONE WEEK, UNLESS BUSINESS PICKS UP. THE ANNOUNCEMENT CAME AFTER MEMBERS OF THE ELECTRICAL WORKERS UNION VOTED ON WHETHER TO TAKE THE ONE-WEEK LAYOFF OR TO TAKE EVERY OTHER FRIDAY OFF FOR 8 WEEKS.

THE COMPANY ALSO SAID IT IS LAYING OFF 655 EMPLOYEES THIS WEEK, BUT EXPECTS TO CALL THEM BACK BY JUNE.

THE PLANT MAKES HEAVY HOME APPLIANCES.

RQ1050PES 4

AP206

(PHILADELPHIA)--TWO CIVILIAN WORKERS HAVE BEEN KILLED IN AN EXPLOSION ABOARD A SEAPLANE TENDER BERTHED AT THE PHILADELPHIA NAVAL BASE. THE CAUSE OF THE BLAST IS NOT KNOWN. THE SHIP IS THE U-S-S ALBEMARLE. IT'S AT THE BASE FOR ALTERATIONS.

RQ1053PES 4

AP207

(JACKSON, MISSISSIPPI)--A MISSISSIPPI CIRCUIT JUDGE HAS ASKED A GRAND JURY TO CALL IN 2 F-B-I AGENTS WHO ARE SAID TO HAVE INVESTIGATED THE COMPLAINT OF A NEGRO WOMAN THAT SHE WAS BEATEN IN THE COUNTY JAIL AT JACKSON, MISSISSIPPI. THE WOMAN, MRS. BEATRICE YOUNG OF JACKSON, TESTIFIED BEFORE A SENATE SUBCOMMITTEE STUDYING CIVIL RIGHTS LEGISLATION IN WASHINGTON LAST WEEK. CIRCUIT JUDGE LEON HENDRICK TOLD THE JURY HE DOESN'T KNOW ON WHOSE AUTHORITY OR COMPLAINT F-B-I AGENTS FROM NEW ORLEANS ENTERED THE JAIL AND QUESTIONED PRISONERS. THE F-B-I HAS DECLINED TO COMMENT.

RQ1054PES 4

AP208

(NEW YORK)--THE U-S DELEGATE TO THE UNITED NATIONS, HENRY CABOT LODGE, SAID TONIGHT THE U-S AND BRITAIN MUST INTENSIFY CONSULTATIONS TO ACHIEVE CONSTRUCTIVE FRANKNESS BETWEEN THE 2 NATIONS AND THE SAME KIND OF CLOSE RELATIONSHIP THAT EXISTED DURING WORLD WAR 2.

IN A SPEECH PREPARED FOR DELIVERY AT A DINNER OF THE PILGRIMS OF THE U-S-A AT NEW YORK, AMBASSADOR LODGE SAID BOTH NATIONS MUST FRANKLY FACE DIFFERENCES OF OPINION THAT NOW EXIST AND NOT TRY TO SWEEP THEM UNDER THE RUG. LODGE SAID THE SPLIT CAUSED BY BRITAIN'S INVASION OF EGYPT MADE IT CLEAR THE U-S--BRITISH ALLIANCE WAS VERY DEEP-SEATED AND MUST TRANSCEND TEMPORARY EXPEDIENCY.

LODGE SPOKE AT A DINNER GIVEN IN HONOR OF SIR PIERSON DIXON, THE BRITISH AMBASSADOR TO THE UNITED NATIONS.

RQ1056PES 4

6. Farm News

FARM FAIR

NATIONAL

(DROUGHT)

THE ASSOCIATED PRESS HAS MADE A STUDY OF DROUGHT CONDITIONS IN THE GREAT PLAINS STATES AND THE SOUTHWEST AND FINDS THAT FARMERS ARE BANKING ON SPRING RAINS TO RESTORE PARCHED LANDS TO SOME DEGREE.

REPORTS GATHERED FROM THE CANADIAN BORDER SOUTH TO TEXAS AND WEST TO ARIZONA SHOW THAT THE DROUGHT STILL PERSISTS--ALTHOUGH THERE HAVE BEEN SIZABLE RAINS IN LIMITED SECTIONS AND VERY LIGHT RAINS NEARLY EVERYWHERE.

FARM OFFICIALS SAY IT WILL TAKE SUBSTANTIAL RAINS OVER AN EXTENDED PERIOD TO RESTORE SUBSOIL MOISTURE.

THE FEDERAL GOVERNMENT AND THE RAILROADS HAVE BEEN PROVIDING SOME AID THROUGH LOANS, FEED SUBSIDIES AND LOWER FREIGHT RATES.

THE ASSOCIATED PRESS STUDY SHOWS SOME SECTIONS ARE A GOOD DEAL BETTER OFF THAN OTHERS. THE MOUNTAINOUS COUNTRY OF COLORADO, NEW MEXICO AND UTAH, FOR EXAMPLE, HAS HAD HEAVY SNOWS. THIS MEANS A FAIRLY GOOD RUNOFF IN ALL LIKELIHOOD, IN FEEDER STREAMS FROM THE MOUNTAINS WHEN THE SPRING THAWS SET IN.

BUT DUST STORMS AND SOIL EROSION ARE PLAGUING OTHER REGIONS, INCLUDING SECTIONS OF TEXAS, NEBRASKA, KANSAS, SOUTH DAKOTA AND OKLAHOMA. WINTER WHEAT CROPS HAVE BEEN HEAVILY HIT.

SUMMING UP, THE A-P STUDY SHOWS THAT THE COLD MONTHS OF THE YEAR HAVE BROUGHT PRECIPITATION TO SOME DROUGHT-AFFECTED LANDS BUT THERE HAS BEEN NO OVERALL BREAK IN DRY SOIL CONDITIONS.

BUT FARMERS ARE STILL LOOKING UP AT THE SKIES EACH DAY AND HOPING THE SPRING OF 1957 WILL BRING THE RAIN CLOUDS WHICH THEIR LANDS NEED.

(CONTEST) (AP)

PRIZE CONTESTS NOW ARE INVADING AGRICULTURE.

A FEED CONCERN--CARGILL, INCORPORATED--IS OFFERING \$10,000 IN PRIZES THROUGH ITS HYBRID CORN DEPARTMENT.

IT IS ASKING CONTESTANTS TO NAME A DUROC BOAR TYPICAL OF THOSE USED IN FEEDING AND OTHER RESEARCH.

TWO LUCKY FARMERS AND THEIR WIVES WILL TOUR EUROPE AT THE EXPENSE OF CARGILL AS TOP PRIZE WINNERS.

OTHER AWARDS WILL INCLUDE FARM MACHINERY, CORN CRIBS AND STEAK KNIFE SETS.

MARKET SUMMARY

THE ASSOCIATED PRESS INDEX OF COMMODITY PRICES DECLINED LAST WEEK FOR THE 5TH WEEK IN A ROW.

THE INDEX STOOD AT 178 POINT 52, COMPARED WITH 180 POINT 09 THE PREVIOUS WEEK AND 175 POINT 28 A YEAR AGO.

ALL COMPONENTS OF THE INDEX SHOWED LOSSES FROM THE PREVIOUS WEEK.

THE STOCK MARKET RALLIED AT NEW YORK TO SOME EXTENT LAST WEEK AND WOUND UP A BIT AHEAD ON AVERAGE FROM WHERE IT WAS AT THE CLOSE OF THE PREVIOUS WEEK.

A CONFIDENT TONE PERVADED THE MARKET FRIDAY AND AT THE WINDUP OF THE WEEK'S TRADING THERE WERE PLENTY OF BUYERS AND PRICES WERE REBOUNDED.

(INSTITUTE) (AP)

THE PRESIDENT OF THE NATIONAL ASSOCIATION OF MANUFACTURERS SAYS THAT AGRICULTURE AND BUSINESS HAVE PARALLEL PROBLEMS--AND THAT MOST OF THEM ARE POLITICAL. THE N-A-M CHIEF, ERNEST G. SWIGERT OF PORTLAND, OREGON, TOLD THE NATIONAL FARM INSTITUTE CONVENTION IN DES MOINES OVER THE WEEKEND THAT INFLATION, UNWISE TAXATION AND BIG GOVERNMENT ARE THE MAIN THREATS TO BOTH AGRICULTURE AND INDUSTRY. SWIGERT SAID INFLATION IS RESULTING FOR THE MOST PART BECAUSE OF WHAT HE CALLED EXCESSIVE WAGE DEMANDS BY UNIONS AND POLITICAL TIMIDITY IN DEALING WITH SO-CALLED UNION MONOPOLIES. HE CHARGED THAT LABOR UNIONS AND--QUOTE--DOUBLE TALKING LIBERALS--UNQUOTE--ARE LEADING THE COUNTRY TOWARD A CONTROLLED ECONOMY AND A REGIMENTED PEOPLE. THE OTHER 2 MAJOR THREATS TO FARMERS AND BUSINESS, SWIGERT SAID, ARE-- IN HIS WORDS--"THE USE OF TAXATION FOR POLITICAL OR SOCIAL PURPOSES RATHER THAN RAISING REVENUE AND BIG GOVERNMENT WHICH EATS OUR

SUBSTANCE AND DOGS OUR FOOTSTEPS." THE MANUFACTURER ADDED THAT BUSINESSMEN AND FARMERS MUST BEGIN TO SOLVE THEIR OWN PROBLEMS. IN RECENT TIMES, SWIGERT CHARGED, BOTH GROUPS HAVE SOUGHT THE EASY WAY OUT OF DIFFICULTIES THROUGH POLITICAL TAMPERING AND THE SEEKING OF SUBSIDIES.

(POTATOES) (AP)

THE PRODUCTION OF WINTER POTATOES IN THE UNITED STATES IS ESTIMATED AT 7 (M) MILLION 445,000 HUNDREDWEIGHT. THU IS A GAIN OF 42 PER CENT OVER A YEAR AGO AND IT IS MORE THAN DOUBLE THE AVERAGE PRODUCTION FOR THE YEARS 1949-1955. OVERALL PROSPECTS FOR WINTER POTATOES CONTINUE TO BE GOOD IN FLORIDA. IN CALIFORNIA ABOUT TWO-FIFTHS THE CROP HAS BEEN HARVESTED.

ON FEBRUARY FIRST GROWERS OF EARLY SUMMER POTATOES REPORTED INTENTIONS TO PLANT 105,400 ACRES THIS YEAR. THAT WOULD BE 5 PER CENT MORE THAN THE ACREAGE A YEAR AGO BUT 5 PER CENT LESS THAN 1955. GROWERS OF EARLY SPRING, LATE SPRING AND EARLY SUMMER ACREAGE HAVE REPORTED INTENTIONS TO PLANT 304,500 ACRES THIS YEAR, OR 4 PER CENT MORE THAN A YEAR AGO.

(CHEESE) (AP)

A CHEESE CONTEST WAS HELD YESTERDAY AT THE ANNUAL DAIRY INDUSTRIES CONFERENCE AT OREGON STATE COLLEGE. THE WINNERS ARE DONLEY LOMMEN OF ALDER VALE, WHO TOOK THE TROPHY IN AGED CHEDDAR CHEESE, AND R. B. PRICE IN MEDIUM-CURED CHEDDAR CHEESE. BOTH MEN ARE FROM TILLAMOOK COUNTY. OTHER TROPHY WINNERS ARE LEONARD TAYLOR OF PORTLAND, WHO WON THE COTTAGE CHEESE TROPHY. THE WINNERS OF OTHER DAIRY PRODUCTS CONTESTS WILL BE NAMED TOMORROW NIGHT.

(AP) AN OFFICIAL OF THE AGRICULTURE DEPARTMENT CLAIMS IT WAS BETTER FOR THE GOVERNMENT TO GET RID OF 20 (M) MILLION BUSHEL OF SPOILED WHEAT THAN TO FORCE A PRIVATE STORAGE FIRM TO DO IT. THE COMPANY REFERRED TO BY WALTER BERGER, HEAD OF THE COMMODITY STABILIZATION SERVICE, IS BURRUS MILLS WHICH STORED THE WHEAT IN HUGE PLASTIC TENTS. ABOUT 20 (M) MILLION OUT OF THE 37 (M) MILLION BUSHEL OF SURPLUS WHEAT SPOILED. BERGER TOLD THE HOUSE GOVERNMENT OPERATIONS SUBCOMMITTEE YESTERDAY THAT HE USED HIS BEST JUDGMENT WHEN HE APPROVED SALE OF THE WHEAT IN FOREIGN MARKETS. HE MADE THE COMMENT IN ANSWER TO QUESTIONS BY COMMITTEEMEN WHO WANTED TO KNOW WHY THE GOVERNMENT DID NOT REQUIRE BURRUS MILLS TO PAY THE C-S-S \$2.25 PER BUSHEL FOR ALL DAMAGED WHEAT AND THEN LET THE COMPANY SELL THE GRAIN FOR WHATEVER IT COULD GET. BERGER ANSWERED THAT SUCH A COURSE PROBABLY WOULD HAVE COST THE GOVERNMENT MORE IN THE LONG RUN BECAUSE OF THE DISRUPTIVE EFFECT ON THE DOMESTIC MARKET AND ON THE PRICE SUPPORT WHICH HE SAID WOULD HAVE RESULTED. HE ALSO POINTED OUT THAT IF BURRUS HAD OFFERED THE WHEAT FOR SALE ABROAD ITSELF, THE GOVERNMENT WOULD HAVE HAD TO PAY IT A SUBSIDY OF 80 CENTS A BUSHEL. HE REPEATED EARLIER ASSURANCES THAT THE GOVERNMENT EXPECTS TO COLLECT ABOUT 13 (M) MILLION DOLLARS IN ALL FROM BURRUS FOR DAMAGE TO WHEAT AND THAT THE TAXPAYERS WILL NOT BE OUT ANY MONEY.

THE MID-DAY MARKET SUMMARY (AP)

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CHICAGO---HOGS ARE SELLING UP TO THE HIGHEST LEVELS IN MORE THAN TWO YEARS, BUT GRAIN FED CATTLE AND SLAUGHTER LAMBS SHOW LITTLE CHANGE IN THE WEEK'S CLOSING TRADE AT MIDWEST TERMINALS.

PRICES OF HOGS ARE STEADY TO MOSTLY 25 CENTS OR MORE HIGHER

ON SMALLER RECEIPTS AT CORNBELT MARKETS.

MIXED U-S NO. 1 TO 3 GRADE HOGS SCALING 180 TO 250 POUNDS SOLD AT MAINLY 21.00 TO 21.50 AT LARGER MARKETS. MOSTLY NO. 1 AND 2 GRADE HOGS AVERAGING UNDER 230 POUNDS BROUGHT 21.50 TO 22.00 AND SOME REACHED 22.50 AT OMAHA.

GRAIN FED STEER AND HEIFER PRICES ARE NOMINALLY UNCHANGED AT SEVERAL MARKETS DUE TO MEAGER RECEIPTS. COWS MAKE UP THE BULK OF THE RECEIPTS AT ST. PAUL, WHERE NEARLY 25 PER CENT OF THE 12-MARKET CATTLE SUPPLY IS OFFERED FOR SALE.

LOW CHOICE GRADE STEERS BROUGHT 24.50 AT CHICAGO AND SALES OF GOOD AND CHOICE HAVE BEEN LARGELY AT 21.50 TO 24.00 AT ST. PAUL. GOOD AND CHOICE HEIFERS SOLD AT 21.00 TO 24.00.

SLAUGHTER LAMB PRICES ALSO ARE ON A NOMINAL BASIS AT MOST MARKETS. HOWEVER, PRICES ARE FULLY STEADY ON SPRING LAMBS AT ST. PAUL WHERE GOOD AND CHOICE GRADES SOLD AT 21.50 TO 23.00.

OMAHA

HOG RECEIPTS 2,000. HOGS STRONG TO 25 CENTS HIGHER. U-S NO. 1 GRADE 195 TO 230 POUND HOGS TOPPED AT 22.50 NO. 1 AND 2 GRADES WEIGHING 190 TO 240 POUNDS 22.00 TO 22.25 AND MIXED GRADES, MOSTLY NO. 2 AND 3'S, WEIGHING 180 TO 290-POUNDS, 21.25 TO 21.75.

CATTLE RECEIPTS 800. CALVES 25. CATTLE RECEIPTS MOSTLY COWS, GENERALLY STEADY TO WEAK. UTILITY AND COMMERCIAL COWS 13.75 TO 16.50. CANNERS AND CUTTERS 11.75 TO 13.50.

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(KANSAS CITY)

HOG RECEIPTS 2,000. HOGS STEADY TO 25 CENTS HIGHER. MOST

U-S NO. 1 TO 3 GRADES WEIGHING 190 TO 250 POUNDS 21.25 TO 21.75.

NO. 1 AND 2 GRADES WEIGHING 199 TO 211 POUNDS TOPPED AT 22.00.

(GRAIN MARKET) (AP)

CHICAGO---GRAIN FUTURES WERE MOSTLY HIGHER AT THE OPENING ON THE CHICAGO BOARD OF TRADE.

THE PRICES:

WHEAT: NEW: JULY 215 5/8, UNCHANGED; SEPTEMBER 216 5/8, UNCHANGED; DECEMBER 220 1/4 TO 1/2, OFF 1/8 TO UP 1/8; MARCH 222 1/4 TO 1/2, UP 1/2 TO 3/4; MAY 217; UP 1/4.

CORN: SEPTEMBER 134, UNCHANGED; DECEMBER 130 1/2, UP 1/2; MARCH 134 5/8, UP 3/8; MAY 136 5/8, UP 1/8.

OATS: JULY 68 TO 68 1/8, UNCHANGED TO UP 1/8; SEPTEMBER 66 5/8, UP 1/4; DECEMBER 69 5/8 TO 3/

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, UP 1/8 TO 1/4; MARCH 71 3/4, UP 1/8.

RYE: JULY 132 1/4, UNCHANGED; SEPTEMBER 133 1/4, OFF 1/8; DECEMBER 136 3/4 TO 136 7/8, OFF 3/8 TO 1/4; MARCH 139 1/2, UP 1/4; MAY 139 1/2, UP 3/8.

SOYBEANS: JULY 252 TO 252 1/4, UP 1 1/4 TO 1 1/2; SEPTEMBER 249 TO 251, UP 1/2 TO 2 1/2; NOVEMBER 246 1/2 TO 248 1/2, UP 1 7/8 TO 3 7/8; JANUARY 250 1/2, UP 2 3/8; MARCH 252 1/2 TO 254, UP 1 3/8 TO 2 7/8.

7. Weather News

UNDATED WEATHER (AP)

COOL AIR BLANKETED THE GREAT LAKES AND NORTH ATLANTIC STATES AND MOVED SOUTHWARD TODAY, ENDING THE LONGEST HOT SPELL OF THE SUMMER.

THUNDERSTORMS ERUPTED ALONG THE LEADING EDGE OF COOL AIR IN CENTRAL VIRGINIA, WEST VIRGINIA, KENTUCKY AND SOUTHEASTERN MISSOURI.

THE COOLER AIR ALSO BROUGHT RAINS TO SECTIONS OF CENTRAL ATLANTIC STATES AFTER AN EXTENDED PERIOD OF GENERALLY DRY WEATHER.

THE SOUTHEAST WAS WARMER, WITH AFTERNOON READINGS OF NEAR 100 IN PARTS OF GEORGIA, THE CAROLINAS AND SOUTHERN VIRGINIA.

BUT READINGS IN THE COOL 70

BUT READINGS IN THE COOL 70'S PREVAILED FROM NORTHERN VIRGINIA TO SOUTHERN NEW ENGLAND WHERE THE MERCURY HAD HOVERED AROUND THE 100-DEGREE MARK 24 HOURS EARLIER.

RAIN TAPERED OFF IN FLORIDA AFTER A WET WEEKEND.

THUNDERSTORMS CONTINUED ACROSS THE LOWER MISSISSIPPI VALLEY TO THE SOUTHERN PLAINS.

LOCALLY HEAVY RAINFALL DURING THE PAST 24 HOURS EXTENDED FROM THE MID-MISSISSIPPI VALLEY EASTWARD THROUGH THE OHIO VALLEY AND INTO THE LOWER GREAT LAKES.

SMALL TRIBUTARY STREAMS HAD LOCALLY SHARP RISES IN ILLINOIS AND INDIANA BUT NO FLOODING WAS REPORTED.

FAIR WEATHER PREVAILED FROM KANSAS NORTHWARD TO THE CANADIAN BORDER.

IT WAS CLEAR IN CALIFORNIA AND MOST OF THE SOUTHWEST

WITH ONLY ARIZONA REPORTING SCATTERED THUNDERSTORMS.

REPORTS OF DROUGHT-DAMAGED CROPS WERE WIDESPREAD ALONG THE EASTERN SEABOARD.

LET'S LOOK AT THE WEATHER (AP)

FIRST, THE WEATHER AS REPORTED ACROSS THE NATION:

IT WAS RAINING TODAY IN THE LOWER MISSISSIPPI VALLEY AND WESTERN GULF COAST AREA, AND OVER THE SOUTHWEST DESERT AREA AND PARTS OF SOUTHERN CALIFORNIA. SNOW FLURRIES WERE SCATTERED OVER THE NORTHERN AND EASTERN GREAT LAKES, WITH RAIN SCATTERED SOUTHWESTWARD TO THE CENTRAL MISSISSIPPI VALLEY.

TEMPERATURES WERE RATHER COLD IN THE NORTH-CENTRAL PART OF THE NATION, WITH READINGS AROUND THE 10 DEGREE MARK, WHILE IT CONTINUED WARM IN SOUTHERN FLORIDA, WHERE READINGS WERE CLOSE TO 80.

TOMORROW...

RAIN IS FORECAST FROM THE CENTRAL GULF COAST AREA NORTHWARD TO THE OHIO RIVER VALLEY, WITH SNOW FLURRIES EXPECTED FURTHER NORTHWARD THROUGH THE GREAT LAKES AND NORTHERN APPALACHIANS. SNOW IS ALSO FORECAST FOR THE NORTHWEST MOUNTAIN AREA, THE NORTHERN AND CENTRAL ROCKIES, CENTRAL PLATEAU AND PARTS OF THE CENTRAL PLAINS. SHOWERS MAY BE SCATTERED THROUGH THE SOUTHWEST DESERT AREA AND SOUTHERN ROCKIES, WITH RAIN FORECAST FOR WESTERN TEXAS.

TEMPERATURES ARE EXPECTED TO CONTINUE COLD OVER THE NORTHERN BORDER STATES AND BECOME COLDER OVER MOST OF THE EAST COAST, AS

FAR SOUTH AS GEORGIA.

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AND, AT LONGER RANGE, WHAT IS THE OUTLOOK?

WELL, IT IS FOR A RETURN OF WINTER TO MOST OF THE NATION.

UNSEASONABLY LOW TEMPERATURES ARE FORECAST FROM THE GREAT PLAINS EASTWARD TO THE ATLANTIC, EXCEPT FOR THE FLORIDA PENINSULA.

THE COLDEST SPOT WILL BE IN THE MID-MISSISSIPPI VALLEY.

THE WEST, ON THE OTHER HAND, WILL BE ABOUT NORMAL, WITH THE SOUTHWEST ON THE WARM SIDE.

THE ATLANTIC COAST IS IN FOR HEAVY RAIN--MAYBE, SOME SNOW-- ALL THE WAY FROM MAINE TO FLORIDA, AND WESTWARD ALONG THE GULF COAST. IN GENERAL, THE REST OF THE NATION WILL GET MODERATE TO LIGHT RAINFALL, WITH A BIG DRY AREA IN THE MIDDLE PLAINS.

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HERE IS THE WEATHER IN KEY CITIES ACROSS THE NATION:

ATLANTA	52	CLOUDY
BISMARCK	12	PARTLY CLOUDY
BOSTON	42	CLEAR
BUFFALO	34	CLEAR
CARIBOU	26	PARTLY CLOUDY
CHARLESTON	60	PARTLY CLOUDY
CHICAGO	40	CLEAR
CINCINNATI	49	CLOUDY
DES MOINES	32	CLEAR
DETROIT	37	PARTLY CLOUDY
FORT WORTH	47	RAIN
INDIANAPOLIS	45	RAIN

KANSAS CITY	46	CLOUDY
LOS ANGELES	59	CLOUDY
LOUISVILLE	53	CLOUDY
MIAMI	78	PARTLY CLOUDY
NEW ORLEANS	65	RAIN
NEW YORK	38	CLEAR
PHOENIX	67	CLEAR
PITTSBURGH	44	CLOUDY
RICHMOND	54	CLEAR
ST. PAUL	11	CLEAR
SALT LAKE CITY	43	CLEAR
SAN FRANCISCO	51	CLOUDY
SEATTLE	37	CLEAR
WASHINGTON	50	CLEAR

THE WEATHER AROUND THE WORLD...

ABERDEEN	37	CLEAR
PARIS	45	PARTLY CLOUDY
TOKYO	39	CLEAR
MEXICO CITY	44	PARTLY CLOUDY

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ONE YEAR AGO TODAY....

HEAVY RAINS AND RISING TEMPERATURES PRODUCED FLOODS IN PARTS OF THE PACIFIC STATES, FROM NORTHERN CALIFORNIA NORTHWARD TO WASHINGTON.

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(PICK UP LOCAL FORECASTS)

8. Women's Features

WOMEN TODAY (AP)

TODAY--FEBRUARY 18TH--IS THE BIRTHDAY OF A BRITISH ACTRESS WHO IS INTERNATIONALLY KNOWN FOR HER WORK ON STAGE AND SCREEN. SHE IS PHYLLIS CALVERT, AN AUBURN-HAIRED BEAUTY, WHO HAD TO STRUGGLE FOR YEARS BEFORE SHE REACHED STARDOM. BUT SHE REFUSED TO GIVE UP, AND FINALLY SOME GOOD STAGE ROLES CAME HER WAY. THEN SHE CO-STARRED IN BRITISH FILMS WITH SUCH TOP PERFORMERS AS MICHAEL REDGRAVE, DIANNA WYNWARD, ALASTAIR SIM, AND ROBERT DONAT.

PHYLLIS CALVERT MADE HER HOLLYWOOD DEBUT IN 1946 IN THE SCREEN-ADAPTATION OF RACHEL FIELD'S NOVEL, "TIME OUT OF MIND." LATER SHE CO-STARRED WITH ALAN LADD IN "UNITED STATES MAIL" AND SHE APPEARED OPPOSITE SEVERAL OTHER WELL-KNOWN AMERICAN STARS.

THE YOUNGEST OF 5 CHILDREN, PHYLLIS CALBERT WAS BORN IN CHELSEA, A SUBURB OF LONDON, 40 YEARS AGO TODAY. HER REAL NAME IS BICKLE-- THE SAME AS FREDRIC MARCH'S--BUT THEY ARE NO RELATION.

WHAT FORMAL EDUCATION PHYLLIS RECEIVED WAS ACQUIRED BETWEEN THE AGES OF 6 AND 14. SHE ADMITS THAT SHE HAS A POOR SCHOLAR--MAINLY BECAUSE SHE AVOIDED DOING ANY HOME WORK. BUT SHE LOVED PAINTING, DANCING, AND ACTING. SO HER MOTHER SENT HER TO A SPECIAL SCHOOL WHERE SHE STUDIED THESE THINGS, AND BECAME ONE OF THE OUTSTANDING STUDENTS IN HER CLASS. HER MOTHER ENCOURAGED PHYLLIS IN HER AMBITION TO BECOME A DANCING TEACHER.

WHEN THE SLIM, BROWN-EYED GIRL WAS 16, SHE WAS OFFERED A SMALL PART IN A MUSICAL COMEDY CALLED "SHE SHALL HAVE MUSIC." IN ADDITION TO

DANCING ROUTINES, THE PART CALLED FOR THE DELIVERY OF A FEW LINES. THAT BRIEF EXPERIENCE IN ACTING CONVINCED PHYLLIS THAT SHE HAD TO BECOME AN ACTRESS. SO, AFTER TOURING THE PROVINCES FOR 2 YEARS WITH THE MUSICAL COMEDY, PHYLLIS JOINED THE MALVERN REPERTORY COMPANY TO GAIN ACTING EXPERIENCE. FOR THE FIRST 6 MONTHS TRIAL PERIOD, SHE WAS PAID ABOUT 60 CENTS A WEEK AND LIVED ON BORROWED MONEY. SHE WAS TAKEN ON AS A REGULAR MEMBER AND HER SALARY JUMPED TO 2 POUNDS--\$8 A WEEK THEN. GRADUALLY--BY THE TIME SHE WAS 21--PHYLLIS WAS OUT OF DEBT AND EARNING 4 POUNDS 10--\$18 A WEEK IN THOSE DAYS.

IN 1937, SHE MANAGED TO GET A JOB WITH THE COVENTRY REPERTORY COMPANY, KNOWN IN ENGLAND AS THE "SCHOOL FOR STARS" BUT AFTER 6 MONTHS OF PLAYING TWICE NIGHTLY, PHYLLIS HAD A NERVOUS COLLAPSE AND WAS FORCED TO TAKE A REST.

EARLY IN 1939 THE AMBITIOUS YOUNG ACTRESS DECIDED THE TIME HAD COME TO TRY THE LONDON STAGE. FOR THE FIRST MONTH OR 2 SHE MADE THE ROUNDS BUT WASN'T ABLE TO GET A JOB. FINALLY, IN DESPERATION, SHE TOOK A JOB AS AN UNDERSTUDY IN A PLAY WHICH LASTED ONLY 10 DAYS.

AT LIBERTY AGAIN, PHYLLIS CALVERT ONCE MORE SPENT MOST OF HER TIME WALKING FROM ONE THEATRICAL AGENCY TO ANOTHER. SHE WAS GETTING PRETTY DISCOURAGED BY THE TIME SHE GOT A BREAK--THE ROLE OF A GOLD DIGGER IN A LONDON PLAY. THIS BROUGHT HER TO THE ATTENTION OF THE FILM INDUSTRY AND TESTS WERE MADE OF HER--BUT NONE LED TO A PART.

SHE WAS OFFERED A STRAIGHT ROLE--WHICH SHE ACCEPTED--IN A PLAY CALLED "PUNCH WITHOUT JUDY." TELLING ABOUT IT NOW, PHYLLIS SAYS, "IT OPENED TO APPALLING CRITICISMS, AND CLOSED ALMOST IMMEDIATELY." HOWEVER, PHYLLIS MEANWHILE HAD MADE MEMORABLE IMPRESSIONS UPON 2 PEOPLE--A FELLOW ACTOR NAMED PETER MURRAY HILL, AND THE PLAYWRIGHT,

NOEL COWARD. HILL LATER MARRIED HER WHILE COWARD OFFERED HER PARTS IN 2 PLAYS.

THE ACTRESS HAPPILY WENT INTO REHEARSAL WITH "THIS HAPPY BREED," A NOEL COWARD PLAY, WHICH WAS SCHEDULED TO OPEN ON SEPTEMBER 4, 1939. JUST 3 DAYS BEFORE THE OPENING, HITLER INVADED POLAND, ENGLAND DECLARED WAR ON GERMANY, AND THE PLAY WAS CALLED OFF.

PHYLLIS SIGNED UP AS AN AIR-RAID WARDEN AND VOLUNTEER FIRST AID WORKER IN CHELSEA.

IN 1942, PHYLLIS CALVERT'S LUCK, CAREERWISE, TOOK A CHANGE FOR THE BETTER. SHE STARRED OPPOSITE ERIC PORTMAND IN "UNCENSORED," AND WITH JAMES MASON IN "THE MAN IN GREY." AND FOLLOWED THIS WITH A TOP ROLE IN "FANNY BY GASLIGHT." AND AFTER GETTING OFF TO A SLOW START, PHYLLIS CALVERT'S CAREER REACCHED IMPORTANT HEIGHTS IN BRITAIN, THE UNITED STATES, FRANCE AND ITALY.

WOMEN TODAY (AP)

IT IS A WOMAN--IN FACT, THE ONLY WOMAN IN THE UNITED STATES SENATE --WHO IS URGING CONGRESS TO MAKE FATHER'S DAY OFFICIAL. POINTING OUT THAT MOTHER'S DAY DATES WAY BACK TO 1917, SENATOR MARGARET CHASE SMITH FEELS THAT LEAVING OUT FATHERS IS A "MOST GRIEVOUS INSULT." AND SHE ADDS, "EITHER WE HONOR BOTH PARENTS-- OR LET US DESIST FROM HONORING EITHER ONE."

HER ATTITUDE IN REGARD TO THIS IS TYPICAL OF MRS. SMITH, WHO HAS LONG BEEN NOTED FOR HER SENSE OF JUSTICE AND FAIR PLAY.

MRS. SMITH GOT INTO POLITICS THROUGH MARRIAGE. HER HUSBAND WAS A WELL-TO-DO POLITICAL LEADER IN MAINE WHO SERVED IN BOTH HOUSES OF THE LEGISLATURE AND THEN IN CONGRESS. AFTER HIS DEATH, SHE CARVED OUT A

POLITICAL CAREER IN HER OWN RIGHT.

AFTER 5 CONSECUTIVE TERMS IN THE HOUSE, MRS. SMITH BECAME THE ONLY WOMAN AMONG THE 96 SENATORS. IN HER FIRST SENATORIAL PRIMARY CAMPAIGN, MRS. SMITH DID NOT ENGAGE IN PERSONALITIES. RATHER, SHE BASED HER BIDS FOR CONTINUED PUBLIC SERVICE ON HER RECORD. SHE DEFEATED 3 MALE OPPONENTS TO WIN THE REPUBLICAN NOMINATION FOR HER FIRST TERM IN THE SENATE, AND WON A LANDSLIDE VICTORY OVER A MAN TO GET THE NOMINATION FOR A SECOND TIME.

THERE HAVE BEEN SEVERAL "FIRSTS" IN THIS 59-YEAR-OLD LADY SENATOR'S DISTINGUISHED CAREER. SHE WAS THE FIRST WOMAN ELECTED TO THE SENATE WITHOUT A PRIOR APPOINTMENT TO FILL A VACANCY; THE FIRST REPUBLICAN WOMAN SENATOR; THE FIRST WOMAN TO SERVE IN BOTH HOUSES OF CONGRESS, AND THE FIRST WOMAN TO DIRECT A MAJOR INVESTIGATION THERE.

WHILE SERVING IN THE HOUSE DURING WORLD WAR 2, MRS. SMITH WENT WITH A GROUP OF CONGRESSMEN ON A 25,000-MILE AIR TOUR OF AMERICAN BASES IN THE SOUTH PACIFIC. AS A MEMBER OF THE HOUSE NAVAL AFFAIRS COMMITTEE, SHE WAS THE FIRST CIVILIAN WOMAN TO SAIL ON A U-S DESTROYER IN WARTIME.

NEAR THE CLOSE OF THE KOREAN WAR, SENATOR SMITH WAS CHAIRMAN OF A SENATE ARMED SERVICES SUBCOMMITTEE THAT INVESTIGATED REPORTS OF AMMUNITION SHORTAGES IN THE WAR ZONES. THERE WERE 4 OTHER MEMBERS OF THE SUBCOMMITTEE, ALL MEN.

SENATOR MARGARET CHASE SMITH TRAVELED A LONG WAY FROM HUMBLE BEGINNINGS. THE ELDEST OF 6 CHILDREN OF A BARBER SHE WAS BORN AT SKOWHEGAN, MAINE. WHILE A FRESHMAN IN HIGH SCHOOL, SHE WORKED ON SATURDAYS IN A 5-AND-10-CENT STORE. IN THE EVENINGS SHE EARNED 10 CENTS AN HOUR AS A TELEPHONE OPERATOR.

UPON FINISHING HIGH SCHOOL, SHE GOT A JOB AS TEACHER IN A COUNTRY

SCHOOL. THE SALARY WAS \$8.50 A WEEK, OF WHICH \$5 WENT FOR HER BOARD. THE TELEPHONE COMPANY LURED HER AWAY FROM TEACHING WITH AN OFFER OF \$12 A WEEK AS ASSISTANT TO THE MANAGER.

AFTER 2 YEARS WITH THAT COMPANY, SHE WENT TO THE CIRCULATION DEPARTMENT OF THE INDEPENDENT REPORTER, A WEEKLY NEWSPAPER IN SKOWHEGAN, AND 8 YEARS LATER MOVED TO A \$50-A-WEEK POSITION WITH A WOOLEN MILL, WHERE SHE ADVANCED TO HEAD OF THE BUSINESS OFFICE.

SHE WAS STILL WITH THE WOOLEN MILL IN 1930 WHEN SHE MARRIED CLYDE SMITH, 23 YEARS HER SENIOR. WHEN HE DECIDED TO RUN FOR CONGRESS, SHE CAMPAIGNED VIGOROUSLY FOR HIM AND BECAME HIS EXECUTIVE SECRETARY AFTER HIS ELECTION.

SMITH HAD BEEN IN CONGRESS FOR ONLY A LITTLE MORE THAN 3 YEARS WHEN HE SUFFERED A FATAL HEART ATTACK. THE DAY BEFORE HIS DEATH IN THE SPRING OF 1940 HE APPEALED TO HIS CONSTITUENTS TO ELECT HIS WIFE TO SUCCEED HIM. THEY CHOSE HER AND MRS. SMITH CONTINUED IN THE HOUSE FOR 10 YEARS UNTIL TAKING HER SEAT IN THE SENATE AT THE BEGINNING OF 1949.

LISTEN, LADIES

BY KAY LAWRENCE (AP)

THIS IS THE TIME OF YEAR TO MAKE SOME OF THOSE DELICIOUS JAMS, JELLIES, AND PRESERVES--AND THAT PEACH JAM, PLUM JELLY, OR SOME OTHER HOMEMADE SPECIALITY WILL BE A REAL TREAT WHEN SERVED WITH A FAMILY MEAL LATER ON.

GRANDMOTHER WAS FAMOUS FOR HER FRUIT CONSERVES AND PRESERVES. TODAY GRANDDAUGHTER CAN MATCH HER FAME--AND EVEN SURPASS IT--WITH MUCH LESS EFFORT. GRANDMA'S CHOICE OF FRUITS AND JELLIES WAS LIMITED TO FRUITS NATURALLY HIGH IN PECTIN, OR COMBINATIONS OF HIGH-AND-LOW-

PECTIN FRUITS. USUALLY SHE HAD TO USE SOME UNDER-RIPE FRUIT, WHICH CONTAINS MORE PECTIN THAN FULLY RIPE FRUIT.

A U-S DEPARTMENT OF AGRICULTURE BULLETIN--"HOW TO MAKE HOMEMADE JELLIES, JAMS, AND PRESERVES AT HOME"--IS JUST OFF THE PRESS (SINGLE COPIES ARE FREE ON REQUEST FROM THE OFFICE OF INFORMATION, U-S DEPARTMENT OF AGRICULTURE, WASHINGTON 25, D-C). IT OFFERS NEWER TIME-SAVING WAYS OF MAKING JELLIES AND JAMS THAT ALLOW FOR A WIDER CHOICE OF FRUIT, MORE FULLY RIPE FLAVOR, AND MORE VARIETY IN FRUIT SPREADS. HOMEMAKERS NO LONGER NEED TO DEPEND ON PECTIN IN FRUIT--THEY CAN BUY COMMERCIAL PECTINS IN LIQUID OR POWDERED FORM AND USE JUST THE NECESSARY AMOUNT WITH ANY FRUIT TO ASSURE THE RIGHT CONSISTENCY IN THE FINISHED PRODUCT.

THE NEW PUBLICATION INCLUDES A RECIPE FOR THE EASIEST OF FRUIT JAMS, AN UNCOOKED JAM. THIS SIMPLE COMBINATION OF FRUIT, SUGAR, POWDERED PECTIN, AND WATER CAN BE MADE WITH BERRIES OR PEACHES. IT WILL KEEP FOR A FEW MONTHS IN A REFRIGERATOR OR UP TO A YEAR IN A FREEZER. OTHER RECIPES FOR GRAPE JELLY AND ORANGE-GRAPEFRUIT JELLY SAVE TIME AND EFFORT BY USING FROZEN CONCENTRATED JUICE.

YOU DON'T HAVE TO BE AN EXPERT COOK TO MAKE APPETIZING FRUIT TREATS FOR YOUR FAMILY, ESPECIALLY IF YOU HAVE A COPY OF THIS U-S DEPARTMENT OF AGRICULTURE BULLETIN. BESIDES GIVING EASY-TO-FOLLOW DIRECTIONS, IT ALSO CONTAINS OVER 50 RECIPES FOR FRUIT JELLIES, JAMS, MARMALADES, CONSERVES, AND PRESERVES.

BESIDES USING SINGLE FRUITS, YOU CAN GET SOME WONDERFUL RESULTS BY COMBINING VARIOUS FRUITS, OR FRUITS AND BERRIES. FOR INSTANCE, RHUBARB-STRAWBERRY JAM IS GOOD. AND SO IS PEACH-ORANGE MARMALADE, SPICED BLUEBERRY-PEACH JAM, AND APRICOT-ORANGE CONSERVE.

HERE ARE SOME CUES FOR THE COOK:

GLASSES OR CANNING JARS MAY BE USED AS CONTAINERS FOR JELLIED FRUIT PRODUCTS. FOR JELLIES, IT IS GENERALLY PREFERABLE TO USE GLASSES OR OTHER STRAIGHT-SIDED CONTAINERS SO THAT THE JELLY CAN BE TURNED OUT IN MOLDED FORM. GLASSES ARE SUITABLE ALSO FOR ANY OTHER PRODUCT THAT IS FIRM ENOUGH TO BE SEALED WITH PARAFFIN. WITH PRESERVES AND SOFT JAMS, PARAFFIN TENDS TO LOOSEN AND MAKE AN IMPERFECT SEAL. SUCH PRODUCTS SHOULD BE PUT UP IN CANNING JARS WITH LIDS THAT CAN BE TIGHTLY SEALED. GET GLASSES OR JARS READY BEFORE YOU START TO MAKE THE JELLIED PRODUCT. WASH THEM IN WARM, SOAPY WATER, THEN RISE WITH HOT WATER. KEEP THEM HOT, EITHER IN A SLOW OVEN OR IN HOT WATER, UNTIL THEY ARE USED, SO THAT THEY WON'T BREAK WHEN FILLED WITH HOT JELLY OR JAM. AND--A FINAL TIP--PREPARE JAR LIDS FOR USE ACCORDING TO THE MANUFACTURER'S DIRECTIONS IN ORDER TO INSURE A GOOD SEAL.

OCCASIONALLY AS SUMMER PROGRESSES, FRUIT MARKETS DISPLAY TINY, YELLOW TOMATOES OR BABY-SIZE RED TOMATOES. EITHER TYPE CAN BE USED IN PRESERVES WHICH MAKE A TRULY UNUSUAL ACCOMPANIMENT FOR MEAT. YOUR OWN HANDIWORK IN A GLASS JAR MAKES A UNIQUE HOSTESS GIFT, TOO.

WOMEN TODAY (AP)

JUST A FEW DECADES AGO THERE WAS NO RADIO, TELEVISION OR HI-FI PHONOGRAPH. FOR MUSIC IN THEIR HOMES MANY PEOPLE DEPENDED ON EXQUISITELY CARVED SWISS MUSIC BOXES.

TODAY THE MUSIC BOX HAS BECOME A RARE COLLECTOR'S ITEM. AND ONE OF THE WORLD'S TOP EXPERTS ON THE SUBJECT IS MRS. RUTH BORNAND, A GENTLE GRAYING WOMAN WHO LIVES IN PELHAM MANOR, NEW YORK.

MRS. BORNAND HAS OVER 200 MUSIC BOXES FROM ALL OVER THE WORLD. AND SHE REPAIRS OTHERS FOR COLLECTORS FROM CANADA TO MEXICO.

HER HUSBAND, ADRIAN, CAME FROM A SWISS FAMILY WHICH HAD BEEN MAKING THE INSTRUMENTS SINCE 1825. BEFORE HIS DEATH THE BORNANDS TOOK MANY TRIPS FOR THE PURPOSE OF PICKING UP ADDITIONAL ITEMS FOR THEIR COLLECTION. INCLUDED AMONG THEM WAS ONE THEY FOUND ABANDONED IN A COALBIN IN JERSEY CITY. IT HAD 2 FRENCH DANCING DOLLS, ORGAN MUSIC AND A ZITHER ATTACHMENT. THEY FOUND ANOTHER WITH A COIN ATTACHMENT--A FORE-RUNNER OF THE MODERN JUKE BOX--IN A GERMAN RAILWAY STATION.

ADRIAN BORNAND LEARNED THE SECRETS OF THE MUSIC BOX ART FROM HIS FATHER AND MADE A COMFORTABLE LIVING AT IT UNTIL THE ADVENT OF THE PHONOGRAPH WHICH KILLED THE MUSIC BOX BUSINESS. AFTER THAT ADRIAN BECAME A MACHINIST BUT SPENT HIS SPARE TIME WITH THE MUSIC BOXES.

FOLLOWING WORLD WAR 2 INTEREST IN MUSIC BOXES REVIVED AND THE FAMILY WAS SOON BUSY AGAIN, SELLING AND REPAIRING THE DELICATE INSTRUMENTS. THEN ADRIAN DIED IN 1950. FORTUNATELY, MRS. BORNAND HAD ALWAYS WORKED WITH HER HUSBAND AND WAS ABLE TO CONTINUE THE BUSINESS.

AFTER THE WAR RUTH BORNAND DECIDED THAT AN ALBUM OF MUSIC BOX MELODIES MIGHT HAVE A POPULAR APPEAL. SO SHE RECORDED HER FIRST ALBUM AND BEFORE SHE KNEW IT, HAD ORDERS FOR SEVERAL THOUSAND. SHE FOLLOWED THIS WITH ANOTHER ALBUM--A HI-FI MEDLEY OF CHRISTMAS MUSIC. THIS TOO WAS A SELLOUT.

INCLUDED IN THE BORNAND COLLECTION IS A HUGE CABINET WHICH PLAYS 27-INCH DISCS OF OPERA MUSIC, CHANGING THEM AUTOMATICALLY. ANOTHER ONCE BELONGED TO A RUSSIAN CZAR. RECENTLY ON A VISIT TO HER HUSBAND'S RELATIVES IN SWITZERLAND, MRS. BORNAND PICKED UP A SO-CALLED "REVOLVER BOX," ONE OF THE RAREST TREASURES IN THE MUSIC BOX WORLD. IT IS THE

ONLY KNOWN MUSIC BOX WHICH HAS AN ORGAN ATTACHMENT.

MRS. BORNAND IS ABOUT READY TO RECORD A 3RD ALBUM OF MUSIC BOX MELODIES. IT WILL INCLUDE STRAUSS WALTZES, GILBERT AND SULLIVAN MUSIC AND TUNES OF THE GAY 90'S.

THERE'S ONE BLONDE GLAMOR GIRL IN THE UNITED STATES WHO'S AN AVOCATE OF UNIVERSAL MILITARY TRAINING FOR GIRLS. SHE'S ELOISE ENGLISH, WHOSE MALE ACQUAINTANCES DESCRIBE HER AS AN EYE-FULL. HER BUSINESS ASSOCIATES CALL HER A BALL OF FIRE. ELOISE IS VICE PRESIDENT OF AN INTERNATIONAL CORPORATION DEVOTED TO THE IMPROVEMENT OF THE FEMALE FIGURE AND IS RATED AS ONE OF THE MOST HIGHLY PAID WOMEN EXECUTIVES IN THE COUNTRY. SHE TRAVELS MORE THAN 1,000 MILES A YEAR ON BUSINESS AND IS A LIEUTENANT-COMMANDER IN THE U.S. NAVY RESERVE.

SHE SAYS THAT IF GIRLS WERE GIVEN A PERIOD OF MILITARY TRAINING, IT WOULD TEACH THEM THE IMPORTANT LESSONS OF GROOMING, CLEANLINESS AND EXERCISE WHICH, SHE SAYS, EVERY GIRL NEEDS TO LOOK HER BEST. AND SHE SAYS IT WOULD FORCE THEM TO GET THEIR FIGURES INTO SHAPE BECAUSE--IN HER WORDS--"A FAT GIRL JUST NATURALLY DOESN'T LOOK GOOD IN A UNIFORM."

IN HER MANY TRIPS AROUND THE COUNTRY, THE MILITARY-MINDED BLONDE HAS BECOME QUITE AN EXPERT ON THE AVERAGE FIGURE OF THE AVERAGE WOMAN. SHE SAYS THE BEST FIGURES ARE FOUND ON THE EAST AND WEST COASTS. FOR SOME REASON, SHE SAYS, MIDWESTERNERS ARE STOCKIER THAN THEIR SISTERS ON THE SEABOARDS.

STARS ON THE HORIZON (AP)

ACTORS COME AND GO, BUT MANY OF THE SCREEN'S MOST FAMILIAR FACES HAVE BEEN EMOTING EVER SINCE CHILDHOOD--AND SOME HAVE BEEN IN THE SPOTLIGHT SINCE BABYHOOD.

FOR INSTANCE, ONE OF THE SCREEN'S MOST NOTED BEAUTIES, HEDY LAMARR, MADE ONE OF THE EARLIEST DEBUTS. WHEN SHE WAS ONLY 6 WEEKS OLD, BACK IN HER NATIVE VIENNA, HEDY WAS CARRIED BEFORE THE FOOTLIGHTS IN THE ARMS OF A SHOW BUSINESS COUSIN AS PART OF HER ACT.

IN TERMS OF YEARS BEFORE AUDIENCES, HEDY, OF COURSE, IS A MERE INFANT COMPARED TO CHARLES COBURN. THIS 77-YEAR-OLD GEORGIA-BORN ACTOR ENTERED THE THEATRE IN HIS NATIVE SAVANNAH WHEN HE WAS 13, DISTRIBUTING PROGRAMS. A FEW YEARS LATER, COBURN TOOK UP THE ACTING CAREER HE HAS FOLLOWED EVER SINCE.

IT'S HARD TO THINK OF 18-YEAR-OLD NATALIE WOOD AS A VETERAN ACTRESS. BUT THE PERT BRUNETTE STAR HAS BEEN APPEARING BEFORE THE MOVIE CAMERAS SINCE THE AGE OF 6. HER CURRENT MOVIE ROLE IS IN THE WARNER BROTHERS FILM, "BOMBERS B-52."

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ANN BLYTH, TOO, IS A YOUNG SHOW BUSINESS VETERAN STILL ON THE SUNNY SIDE OF 30. ANN FIRST APPEARED ON THE RADIO WHEN SHE WAS 5. SHE ACTED IN RADIO SHOWS FOR YEARS AND APPEARED ON THE STAGE IN NEW YORK BEFORE SHE WENT TO HOLLYWOOD. RIGHT NOW SHE'S BEFORE THE CAMERAS IN "THE HELEN MORGAN STORY." THIS ROLE--PORTRAYING THE GREAT BLUES SINGER--IS ANN'S 41ST PART IN PICTURES.

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ESTABLISHMENT OF A NEW SPIRIT OF ST. LOUIS SKYWAY HAS BEEN ANNOUNCED BY THE CIVIL AERONAUTICS ADMINISTRATION IN CELEBRATION OF THE 50TH ANNIVERSARY YEAR OF THE UNITED STATES AIR FORCE AND HONORING THE 30TH ANNIVERSARY OF CHARLES LINDBERGH'S HISTORIC TRANS-ATLANTIC FLIGHT. THE NEW FLIGHT PATH WILL BE DESIGNATED ON C-A-A SKYWAY MAPS. IN ANNOUNCING THE SPIRIT OF ST. LOUIS SKYWAY, C-A-A SPOKESMAN JAMES PYLE

ALSO COMMENDED WARNER BROTHERS' PICTURES FOR PRESENTING "THE SPIRIT OF ST. LOUIS," WHICH STARS JAMES STEWART IN THE LINDBERGH ROLE. HE POINTED OUT THAT THE PICTURE CHRONICLING LINDBERGH'S FLIGHT TO PARIS "WILL DO MUCH TO REVIVE THE GLAMOR THAT USED TO SURROUND SUCH HEROIC FLYERS."

"THE SPIRIT OF ST. LOUIS" MOVIE IS BASED ON LINDBERGH'S BOOK.

WHILE THE ORIGINAL SPIRIT OF ST. LOUIS IS IN THE SMITHSONIAN INSTITUTION IN WASHINGTON, D-C, 3 REPLICAS OF THE FAMOUS PLANE WERE USED IN THE FILM.

9. Associated Press News Analysis

BETWEEN THE LINES

BY LEO ANAVI

IT IS IN THE NATURE OF THINGS THAT QUESTIONS SHOULD BE ASKED ABOUT THIS OR THAT DEPARTURE IN THE MIDDLE EAST.

IT SHOULD BE KEPT IN MIND THAT THE PATTERN IN THE MIDDLE EAST IS TERRIBLY INTRICATE...TERRIBLY COMPLICATED. THERE IS A LARGER O STRUGGLE AND A MULTITUDE OF MINOR ONES. ALL THE EMOTIONS GENERATED BY ARAB NATIONALISM DO NOT GO IN ONE DIRECTION. THE ARAB STATES ARE VYING WITH ONE ANOTHER ON THE SUBJECT OF NATIONALISM. IT'S A CASE OF WHICH REGIME WILL START THE LARGER FIRE.

RIGHT NOW, EGYPT HAS MANAGED TO CARRY THE BIG TORCH. GOVERNMENTS IN OTHER STATES MUST FOLLOW SUIT. PRESIDENT NASSER HAS INFLAMED ARAB YOUTH. THERE'S TALK OF EMULATING HIM, IF NOT JOINING HIM. SYRIA, JORDAN, LEBANON AND EVEN SAUDI (SOW'-DEE) ARABIA HAVE TO GO THE EGYPTIANS ONE BETTER.

THIS MAY EXPLAIN WHY SYRIA, A CONSERVATIVE NATION WHOSE RULING CLASS IS MADE UP OF MERCHANTS AND LANDOWNERS, IS NOW WINKING IN THE DIRECTION OF MOSCOW. NASSER HAS SET THE FASHION IN THIS RESPECT. HE HAS CALLED THE SOVIET UNION HIS FRIEND. THE DAY NASSER CHANGES HIS MIND ON RUSSIA, OTHER ARAB STATES WILL FOLLOW SUIT. THEY WILL BE MORE ANTI-COMMUNIST VOCALLY THAN EVER BEFORE.

THIS MAY EXPLAIN WHY NASSER HAS NOT BEEN TOO FORTHRIGHT AT TIMES, WHY HE HAS HESITATED AND GONE IN FOR LONG SILENCES. HE HAS A STATUS TO MAINTAIN. HIS FOLLOWERS HAVE BUILT HIM UP AS THE SAVIOR OF THE ARAB HERITAGE. HE CANNOT DISOWN THE TITLE WITHOUT LOSING A GREAT MANY BENEFITS...POLITICAL AND ECONOMIC BENEFITS.

THERE ARE MANY WHO THINK THAT NASSER WOULD RATHER CONCENTRATE ON LIFTING HIS COUNTRY OUT OF ECONOMIC DESPONDENCY. THERE IS SO MUCH TO BE DONE FOR THE LITTLE MAN, AND THE LITTLE MAN IS EVERYWHERE. HIS CONDITION IS ALMOST ABJECT. IT IS MUCH WORSE THAN IN OTHER ARAB STATES. BUT EGYPT HAS GROWN IN IMPORTANCE POLITICALLY SPEAKING IN THE LAST 4 YEARS. THE GOVERNMENT HAS HAD TO SACRIFICE ITS DOMESTIC PROGRAM TO KEEP POLITICAL GAINS ABROAD. THERE HAS BEEN NO WAY OF EQUATING THESE MATTERS.

AS TO THE PALESTINE DISPUTE, IT HAS BEEN A COMPLICATING FACTOR. TO ASK NASSER TO MAKE A CONCILIATORY GESTURE IS TO ASK HIM TO COMMIT POLITICAL SUICIDE. THE SAME APPLIES TO OTHER REGIMES AND STRONG MEN IN THE ARAB STATES.

THE ONLY WAY A SETTLEMENT CAN BE EFFECTED ON THE PALESTINE ISSUE IS FOR THE WEIGHT OF WORLD PUBLIC OPINION TO BE APPLIED. IT MAY BE THE SECRET WISH OF ARAB LEADERS TO HAVE THIS HAPPEN, BUT THE SOVIETS ARE ALWAYS AROUND THE CORNER. ANY REASONABLE SETTLEMENT IN THE MIDDLE

EAST WOULD WORK AGAINST THEM. IT WOULD DEPRIVE THEM OF MUCH OF THEIR NUISANCE VALUE IN THAT TROUBLED AREA.

THESE AND OTHER FACTORS HAVE HAD TO BE ASSAYED IN OUR MIDDLE EAST POLICY.

--DASH--

(EAST-WEST)

THE COLD WAR BETWEEN EAST AND WEST HAS TAKEN ON A STRANGE COMPLEXION. THERE IS A TENDENCY TO IGNORE OBVIOUS MOVES AND GO IN FOR ROUNDABOUT ACTION. AT ONE TIME, WHEN POLAND WAS RESTLESS AND HUNGARY STAGED A REVOLUTION, OBSERVERS BEGAN TO THINK OF MANNA FROM HEAVEN. LATER, WHEN THE UNITED STATES AND THE WEST PLAYED SHY, THERE WAS FEAR THAT WE HAD NEGLECTED GOLDEN OPPORTUNITIES.

SECRETARY OF STATE DULLES HAS GIVEN SEVERAL GUARDED EXPLANATIONS. HE HAS ASSURED THE SOVIET UNION THAT THIS COUNTRY IS NOT INTERESTED IN PROMOTING ANTI-COMMUNIST REGIMES ALONG ITS BORDERS. HE ALSO HAS INTIMATED THAT A FALSE MOVE AT THIS TIME MIGHT CREATE A WAR PSYCHOLOGY IN THE SOVIET UNION.

AT ALL TIMES, THE AIM OF THIS ADMINISTRATION HAS BEEN TO AVOID A SHOWDOWN. WE SHALL FIGHT, OF COURSE, IF THERE IS NO OTHER CHOICE. BUT TO BRING ON A CONFLICT BY SIDING ACTIVELY WITH THE RESTLESS SATELLITES IS ANOTHER STORY. THE RUSSIANS WOULD HAVE NO CHOICE BUT TO CONCLUDE THAT AN ATTACK WAS UNDERWAY.

CHANCELLOR ADENAUER OF WEST GERMANY HAS BEEN QUITE HELPFUL IN EXPLAINING THE WESTERN ATTITUDE. HE BELIEVES THAT THE TROUBLES IN HUNGARY AND POLAND HAVE CREATED A NEW SITUATION IN THE SOVIET DOMAIN. MOSCOW HAS BEEN TRYING TO ADJUST ITSELF TO BRAND NEW FACTORS. IT WOULD LIKE TO MAINTAIN SOME KIND OF CONTROL IN EASTERN EUROPE BUT IT

REALIZES THAT A RETURN TO THE OLD-TYPE DOMINATION IS OUT OF THE QUESTION.

TO PUT IT ANOTHER WAY, THE SOVIET UNION IS HAVING ITS OWN COLONIAL DILEMMA. IT HAS PARTLY YIELDED IN POLAND, BUT IT HAS USED SAVAGE REPRESSION IN HUNGARY. BRITAIN GRANTED FREEDOM TO INDIA, PAKISTAN AND BURMA, BUT IT INSISTS ON HAVING ITS WAY ON THE ISLAND OF CYPRUS, A STRATEGIC SPOT WITH NO ECONOMIC SIGNIFICANCE. BRITAIN, AT THE SAME TIME, HAS BEEN WORKING HARD ON A FORMULA FOR SELF-GOVERNMENT IN SEVERAL AFRICAN TERRITORIES.

FRANCE HAS BEEN STUDYING THE SAME PROBLEM FROM ITS OWN ANGLE. THERE HAS BEEN A GREAT DEAL OF ZIGGING AND ZAGGING ON THE STATUS OF SEVERAL COLONIES AND DEPENDENCIES. MOROCCO AND TUNISIA WERE GIVEN THEIR INDEPENDENCE, BUT FRANCE IS FIGHTING THE ALGERIAN REBELS TO WHAT LOOKS LIKE THE BITTER END.

IT IS NO GOOD TO COMPARE THE 2 WESTERN NATIONS TO RUSSIA. NOTHING CAN COMPARE WITH SOVIET RUTHLESSNESS. BUT THE PROBLEMS ARE THE SAME. RUSSIA IS GOING THROUGH A PAINFUL TRANSITION. IT MAY NOT MEET THE CHALLENGE. IT WILL BE CONSIDERABLY WEAKENED IF NO SOLUTION IS IN SIGHT.

WE CAN AFFORD TO WAIT, ACCORDING TO CHANCELLOR ADENAUER. RUSSIA WILL BE A MORE ACCEPTABLE NATION IF IT FINDS AN EQUITABLE FORMULA ON THE SATELLITES. IT WILL BE HARRASSED NATION IF IT FAILS TO DO THE JOB.

THIS MAKES SENSE UP TO A CERTAIN POINT. WHERE IT BEGINS TO FALL THROUGH IN ON THE MATTER OF SOVIET ACTIVITY IN THE MIDDLE EAST. WHY MUST THE WEST REGISTER SOVIET BLOWS WITHOUT RETALIATING IN KIND?

SOME DAY AN EXPLANATION WILL BE FORTHCOMING. RIGHT NOW PATIENCE MUST BE THE WATCHWORD. THINGS ARE EXTREMELY SENSITIVE ALL OVER THE

PLACE, AND THERE IS NO POINT IN INDULGING IN DANGEROUS MANEUVERS.

--DASH--

IN THE BACKGROUND

(ALEXANDRIA)

EGYPTIANS WILL SPEAK OF CAIRO AS THEIR CAPITAL, BUT THEY ALWAYS SWELL WITH PRIDE AT THE MENTION OF ALEXANDRIA. CAIRO IS THE CENTER OF GOVERNMENT AND ALEXANDRIA THE CENTER OF BUSINESS. CAIRO IS DRY AND HOT, ALEXANDRIA IS MORE TEMPERATE. CAIRO IS NEARER THE PYRAMIDS AND HAS BEAUTIFUL PUBLIC AND RELIGIOUS BUILDINGS, BUT ALEXANDRIA HAS ONE OF THE MOST ENCHANTING HARBORS IN THE WORLD.

THE FACT IS THAT CAIRO IS A COMPARATIVE NEWCOMER. IT WAS FOUNDED IN THE 8TH CENTURY AND MADE A CAPITAL BECAUSE IT WAS LESS VULNERABLE TO ATTACK FROM THE OUTSIDE.

ALEXANDRIA WAS FOUNDED IN 332 B-C BY ALEXANDER THE GREAT. IT WAS INTENDED TO BE AT ONCE A SECURE NAVAL BASE FOR ALEXANDER'S DESIGNS ON PERSIA AND A LINK BETWEEN MACEDONIA AND THE RICH NILE VALLEY.

IF SUCH A CITY WAS TO BE ON THE EGYPTIAN COAST, THERE WAS ONLY ONE POSSIBLE SITE...BEHIND THE SCREEN FROM THE PHAROS ISLAND AND REMOVED FROM THE SILT THROWN OUT BY THE NILE DELTA. ALEXANDER HAD A WALLED CITY MARKED OUT BY ONE OF HIS MILITARY ARCHITECTS. HE LEFT ALEXANDRIA AS IT WAS GROWING FOR HIS INVASION OF THE EAST. HE NEVER RETURNED TO THE CITY, BUT HIS BODY EVENTUALLY WAS ENTOMBED THERE.

HIS SUCCESSORS--GREEK GENERALS--CONTINUED THE CREATION OF ALEXANDRIA. THE CITY GREW IN LESS THAN A CENTURY TO BE LARGER THAN CARTHAGE. FOR CENTURIES MORE, IT HAD TO ACKNOWLEDGE NO SUPERIOR BUT ROME.

IT WAS A CENTER NOT ONLY OF HELLENISM BUT OF SEMITISM. AT ONE TIME IT WAS THE GREATEST JEWISH CITY IN THE WORLD. THE GREEK PTOLEMIES KEPT

ALEXANDRIA IN ORDER AND FOSTERED THE DEVELOPMENT OF ITS MUSEUMS AND EDUCATIONAL INSTITUTIONS.

THEN IN 80 B-C, ALEXANDRIA PASSED FORMALLY UNDER ROMAN JURISDICTION. THERE JULIUS CAESAR DALLIED WITH CLEOPATRA IN 47 B-C AND WAS MOBBED BY THE RABBLE. THERE HIS EXAMPLE WAS FOLLOWED BY ANTONY, FOR WHOSE FAVOR THE CITY PAID DEAR TO OCTAVIAN.

IN THE AUGUSTAN AGE ITS FREE POPULATION NUMBERED SOME 300,000. IN 215 OF OUR ERA, THE ROMAN EMPEROR CARACALLA VISITED THE CITY. IN ORDER TO REPAY SOME INSULTING SATIRES BY THE INHABITANTS, A GENERAL MASSACRE WAS PERPETRATED.

NOTWITHSTANDING THIS TERRIBLE DISASTER, ALEXANDRIA SOON RECOVERED ITS FORMER SPLENDOR, AND FOR SOME WHILE IT ACQUIRED FRESH IMPORTANCE AS A CENTER OF CHRISTIAN THEOLOGY AND CHURCH GOVERNMENT.

THE WORST CALAMITY THAT BEFELL ALEXANDRIA WAS AT THE BEGINNING OF THE ARAB CONQUEST. THE REPEAT TO HEADQUARTERS IN MECCA WAS THAT A CITY OF 4,000 PALACES, 4,000 PUBLIC BATHS, 12,000 MERCHANTS AND 10,000 GARDNERS HAD FALLEN TO THE ARMY OF THE ARABS. A STORY SAYS THE FAMOUS ALEXANDRIA LIBRARY WAS USED FOR 6 MONTHS TO SUPPLY THE FURNACES OF THE PUBLIC BATHS, BUT THERE IS SOME DOUBT ON THIS. IT SEEMS THAT MUCH OF THE LIBRARY HAD BEEN DEPLETED BY PREVIOUS INCURSIONS.

AFTER THE ARAB CONQUEST, ALEXANDRIA WENT INTO A LONG DECLINE. IT WASN'T UNTIL THE NAPOLEONIC CONQUEST THAT IT BEGAN TO BREATHE AGAIN. THE CITY FIGURES IN SEVERAL WARS AND POLICE ACTIONS ALL THROUGH THE 18TH AND 19TH CENTURIES.

IT HAS BEEN MOSTLY A COSMOPOLITAN CITY IN THE PAST 50 YEARS OR SO, AND THAT IS WHY THE NATIONALISTS DO NOT CARE FOR IT. MANY FOREIGN BUSINESSES ARE ON THEIR WAY OUT, WE ARE TOLD. THIS MAY MEAN ANOTHER

PERIOD OF DECLINE AND THEN AGAIN IT MAY NOT. THE CAIRO REGIME IS NOT UNMINDFUL THAT ALEXANDRIA IS THE COMMERCIAL HEARTBEAT OF EGYPT. EVENTUALLY, WHEN PASSIONS HAVE ABATED, ALEXANDRIA, THE QUEEN OF THE MEDITERRANEAN, AGAIN MAY COME INTO FAVOR.

(END BETWEEN THE LINES)

10. News Analysis by Virgil Pinkley

PINKLEY - POLAND

THE POLISH TRANSIT STRIKE IN THE INDUSTRIAL CITY OF LODZ HAS BEEN CRUSHED BY A COMMUNIST SHOW OF FORCE, THUS PREVENTING AT LEAST TEMPORARILY A FRESH OUTBREAK OF BLOODSHED AND RIOTING LIKE THAT OF A YEAR AGO.

BUT THE SATELLITE COUNTRY IS IN A TENSE AND UGLY MOOD. THERE MAY STILL BE A MAJOR OUTBREAK, AND AT THE VERY LEAST THE BONDS BETWEEN THE PEOPLE AND THEIR COMMUNIST GOVERNMENT HAVE BEEN WORN EVEN THINNER.

THE WHOLE SITUATION PLACES PREMIER GOMULKA AND HIS EFFORTS TO GIVE POLAND A MORE LIBERAL, WATERED-DOWN FORM OF COMMUNISM IN A PRECARIOUS POSITION.

HIS GOVERNMENT HAD TO RESORT TO THE USE OF FORCE TO HALT THE STRIKE OF THE STREETCAR AND BUS OPERATORS WHICH HAD GONE ON FOR THREE DAYS, WITH 5-THOUSAND STRIKERS HOLDING POSSESSION OF THE TWO MAIN CAR BARNES OF THE COUNTRY'S SECOND LARGEST CITY.

AFTER HOURS OF NEGOTIATIONS AND THREATS, THE REGIME FINALLY HAD TO RUSH IN HUNDREDS OF TROOPS. WIELDING CLUBS, THE SOLDIERS AND POLICEMEN TOOK OVER THE STREETCAR BARNES AND GOT SERVICE GOING AGAIN.

SOLDIERS RODE EVERY CAR, STANDING BESIDE THE DRIVER TO KEEP ORDER --

AND TO KEEP HIM ON THE JOE.

FORTY MEN WERE ARRESTED IN FIGHTS WITH THE POLICE AND MILITIA. THE AUTHORITIES SAID THEY HAD BEEN PUT UNDER HOUSE ARREST.

ACCORDING TO THE LATEST WORD FROM LODZ, THE GOVERNMENT HAS THE SITUATION UNDER CONTROL. THE CARS ARE RUNNING, AND A COMMISSION OF GOVERNMENT AND TRADE UNION LEADERS WILL CONVENE TOMORROW TO HEAR THE STRIKERS' GRIEVANCES. UP TO NOW, APPARENTLY, NONE OF THE TRANSIT WORKERS' DEMANDS HAS BEEN MET.

IN SIMPLE WORDS, THIS COMMUNIST GOVERNMENT WHICH POSES AS A FRIEND OF THE WORKERS BROKE THE STRIKE BY USE OF ARMED FORCE -- THE SORT OF THING THAT WOULD CAUSE A TUMULT OF PROTEST IN ANY DEMOCRATIC COUNTRY TODAY.

SOME VERY ENLIGHTENING FACTS HAVE BEEN COMING OUT OF POLAND TO SHOW WHY THERE IS SUCH SIMMERING RESENTMENT AMONG THE WORKERS. THE PAY SCALES ARE ATROCIOUS.

ONE OF THE BASIC DEMANDS OF THE STRIKERS IS THAT THE WAGES OF THE LOWEST-PAID MEN IN THE TRANSIT SYSTEM, MOSTLY MAINTENANCE WORKERS, SHOULD BE INCREASED TO 5 ZLOTYS AN HOUR FROM THE PRESENT 3 AND A HALF.

WITH 5 ZLOTYS A POLISH RESIDENT CAN BUY A QUARTER POUND OF BUTTER OR HALF A POUND OF SAUSAGE.

HE CAN BUY A NECKTIE FOR 45 ZLOTYS -- NINE HOURS' WORK AT THE REQUESTED NEW RATE. A PAIR OF SHOES OF FAIR QUALITY COSTS 500. THAT IS EQUIVALENT TO 1-HUNDRED HOURS' WORK AT THE REQUESTED MINIMUM WAGE, OR 1-HUNDRED 43 HOURS AT THE PRESENT ACTUAL PAY.

IN THIS COUNTRY, AT OUR LEGAL MINIMUM WAGE OF 1-DOLLAR AN HOUR, A WORKER CAN BUY A VERY GOOD PAIR OF SHOES FOR 15 HOURS' WORK, OR LESS.

SENIOR DRIVERS ON THIS CONTROVERSIAL STREET CAR LINE IN LODZ CAN

SHOW PAYCHECKS AS LARGE AS 15-HUNDRED ZLOTYS A MONTH. BUT THEY SAY THAT THEY MUST WORK 3-HUNDRED HOURS TO GET THEM -- THAT IS, A 10-HOUR DAY, 7 DAYS A WEEK.

LITTLE WONDER THAT THE WORKERS ARE ANGRY, IS IT? THEY CLAIM THAT THEIR STRIKE HAS BEEN ESSENTIALLY AN ECONOMIC MATTER, NOT A POLITICAL DEMONSTRATION, ALTHOUGH THE POLITICAL RAMIFICATIONS ARE OBVIOUS AND GREAT. BECAUSE THE POLISH PEOPLE HAVE TASTED JUST ENOUGH FREEDOM TO TO HAVE A DEEP HUNGER FOR MORE.

THEREIN LIES THE EXPLOSIVE DANGER FOR GOMULKA. BAD AS IT IS, THE POLISH SYSTEM OF GOVERNMENTAL CONTROL IS SOMEWHAT LIGHTER THAN IN RUSSIA. WE NEVER HEAR OF A STRIKE OF ANY SORT IN THE SOVIET UNION, FOR INSTANCE.

THE POLISH COMMUNIST REGIME, TRYING TO PLACATE ITS PEOPLE, IS TRYING TO COMPROMISE BY ALLOWING STRIKES UNDER LIMITED CONDITIONS. BUT WHEN THINGS GET DIFFICULT, AND THREATEN TO EXPAND INTO SOMETHING MORE SERIOUS, WE HAVE SEEN WHAT HAPPENS -- AN ARMED CRACKDOWN.

THERE IS ANOTHER INTERESTING SIDELIGHT ON THE COMMUNIST ECONOMY. THE GOVERNMENT'S LIMITED OFFER OF PAY RAISES TO THE TRANSIT WORKERS, WHICH THEY HAD REJECTED AS TOO SMALL BEFORE GOING ON STRIKE, WAS TO BE PAID OUT OF A HIGHER TAX ON LIQUOR -- A STRANGE PIECE OF FINANCIAL REASONING FOR THE MARXISTS.

THESE DEVELOPMENTS UNDERScore THE DILEMMA OF PREMIER GUMULKA. IF EVER A MAN WALKED A POLITICAL TIGHTROPE, HE IS ONE. ON ONE HAND HE IS TRYING TO KEEP HIS COUNTRY AT LEAST SLIGHTLY INDEPENDENT OF RUSSIA AND TO GIVE MORE RELIGIOUS, ECONOMIC AND POLITICAL FREEDOM THAN THE SOVIET UNION AFFORDS.

FOR THIS PURPOSE HE HAS APPEALED TO THE UNITED STATES FOR FINANCIAL

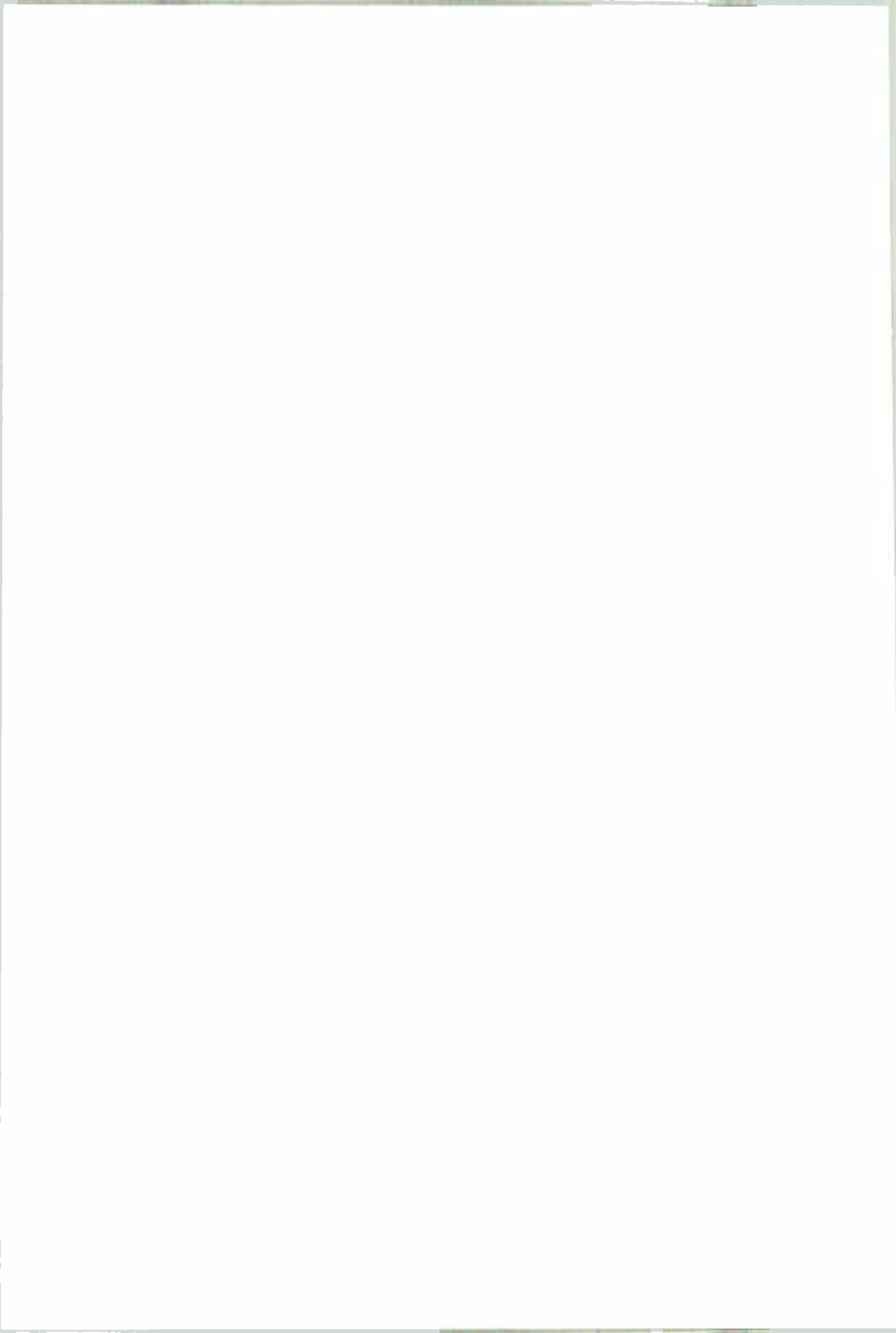
HELP, AND IS RECEIVING SOME.

GOMULKA'S MOTIVES ARE NOT TOO CLEAR -- SINCE HE IS A LONG-TIME COMMUNIST, IT IS DIFFICULT TO SAY WHETHER HE IS TRULY ANXIOUS TO SHAKE OFF THE KREMLIN'S RULE, OR WHETHER HIS APPROACH IS CONSIDERED BY THE REDS AS THE BEST WAY TO KEEP A HOLD ON THE RESTLESS POLES.

BUT OF THIS WE CAN BE SURE, I BELIEVE -- IF ANOTHER MAJOR OUTBREAK OF RIOTING OCCURRED, SUCH AS THAT IN POZNAN A YEAR AGO, SOVIET TROOPS WOULD BE CALLED INTO ACTION AND CLAMP DOWN AN IRON CONTROL JUST AS THEY DID IN HUNGARY LAST AUTUMN.

THESE RUSSIAN TROOPS ARE SITTING RIGHT THERE IN POLAND TODAY, AND COULD MOVE AT ANY TIME THEIR BOSSES GAVE THE WORD. THAT IS THE CONSTANT THREAT HANGING OVER GOMULKA, AND OVER THE POLISH PEOPLE.

IN THE LONG RUN THE CAUSE OF FREEDOM PROBABLY WILL BE BETTER SERVED BY A CONTINUING SERIES OF IRRITATIONS AND LIMITED PROTESTS AGAINST COMMUNIST RULE, THAN BY ANOTHER FULL-SCALE OUTBREAK THAT WOULD BRING MORE SOVIET REPRESSION.





“Good Music” Announcing

- 1. German Music Copy 349**
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- 5. Music Copy Using Various Languages, Written by Howard Rhines of
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- 6. Complete Continuity for KFAC's “Sunday Evening Concert,” Written by
Thomas Cassidy 376**

Much of the copy in the first five parts of this section was written by KFAC's Howard Rhines, whose permission to use this material is gratefully acknowledged. Thanks are also due to Thomas Cassidy, who supplied the complete continuity for two of KFAC's "Sunday Evening Concerts."

1. German Music Copy

ANNCR: The popular French opera, "Tales of Hoffmann," is heard tonight in a German translation. The opera was written by Offenbach in 1881, and was produced that same year at the Opéra Comique, in Paris. Although the opera has never enjoyed the popularity of many of the Italian and German masterpieces, it has found a place in most of the major opera houses of the world. Its grace and delicacy well suit the fantastic story of Hoffmann and his wild escapades.

In tonight's cast are: Wilhelm Horst, as Hoffmann; Hertha Schenck, as Nicklaus; Elly von Kovatsky, as Stella; Inge Camphausen, as Olympia; Erna Niehaus, as Giulietta; Helga Tock, as Antonia; Fritz Jungman, as Lindorf; Gerhard Schneider, as Coppelius; Heinrich Neuwald, as Dapertutto; Gerhard Ramms, as Mirakel; Paul Mehler, as Andreas; and, Gunther Peichert, as Nathaen. The Dresden State Opera Orchestra and Chorus are conducted by Karl List.

We hear now "Tales of Hoffmann," by Offenbach.

ANNCR: Richard Wagner's "Die Walküre" is the second of four operas comprising the monumental "Der Ring des Nibelungen." It follows "Das Rheingold" in the series, and precedes "Siegfried" and "Die Götterdämmerung." Tonight, as the major work on our Operatic Masterworks program, we are to hear a recording of the

complete opera, "Die Walküre." In the cast are: Frieda Leider, as Brunnhilde; Gota Ljungberg, as Sieglinde; Walter Widdop, as Siegmund; Friedrich Schorr, as Wotan; and Howard Fry, as Hunding. The London Symphony Orchestra is conducted by Albert Coates. "Die Walküre," by Richard Wagner.

ANNCR: Mozart's "Die Zauberflöte" or, "The Magic Flute," is our featured work this evening. Written near the close of his brief, but glorious career, "Die Zauberflöte" illustrates Mozart's marvelous gift for melody. One of his few operas to be written in German, it marks a change from the Italian-inspired operas of his earlier period. In the cast of tonight's opera are: Wilhelm Strienz; Helge Roswänge; Erna Berger; Tiana Lemnitz; Gerhard Hüsch; Irma Beilke; Heinrich Tessmer; and Max Hirzel. The Berlin Philharmonic Orchestra is conducted by Sir Thomas Beecham.

"Die Zauberflöte," by Wolfgang Amadeus Mozart.

ANNCR: Hugo Wolf was one of Germany's outstanding composers of Lieder. These songs, sung usually with piano accompaniment, are alternately sad, gay, nostalgic, or tender, and demand unusual sensitivity on the part of the vocal interpreter. Lotte Lehmann, perhaps the greatest Lied singer of our time, now sings for us seven of these little songs: "Auch kleine Dinge," "Auf ein altes Bild," "Du denkst mit einem Fädchen," "Frühling übers Jahr," "Der Gärtner," "Heimweh," and "In der Frühe." Lotte Lehmann singing seven songs by Hugo Wolf, on an RCA Victor record.

ANNCR: Another popular Lieder composer was Robert Franz. Ernst Wolff now sings for us eight songs by Franz: "Es taget vor dem Walde," "Ach Elslein, liebes Elslein mein," "Gleich und gleich," "Die helle Sonne leuchtet," "Aus meinem grossen Schmerzen," "Es hat die Rose sich beklagt," "Auf dem Meer," and "Im Rhein, im heiligen Strome."

Ernst Wolff singing eight songs by Robert Franz.

ANNCR: We hear next "Vier ernste Gesänge," or "Four Serious Songs," by Johannes Brahms. Called the crowning glory of Brahms's song-writing, they are given a beautiful interpretation by the basso Alexander Kipnis. The songs are: "Denn es gehet dem Menschen," "Ich wandte mich und sehe an," "O Tod, wie bitter bist Du," and "Wenn ich mit Menschen."

"Four Serious Songs," sung by Alexander Kipnis.

ANNCR: Ludwig van Beethoven's greatest song cycle, "An die ferne Geliebte," is heard next in its entirety, sung by Gerhard Hüsch. The songs are: "Auf dem Hügel sitz' ich spähend," "Wo die Berge so blau," "Leichte Segler in den Höhen," "Diese Wolken in den Höhen," "Es kehret der Maien," and "Nimm sie hin denn, diese Lieder."

ANNCR: On this day in the year 1810, Beethoven's Egmont overture was first performed, at a private performance in Vienna. This music was written by Beethoven as a portion of the incidental music for Goethe's drama of the same name.

Karl Böhm conducts the Dresden State Opera Orchestra in
Beethoven's overture to "Egmont."

ANNCR: German-born Gustave Luders came to this country as a young man and first achieved musical fame as the director of a light opera company in Milwaukee. After his reputation as a conductor was established, Luders began the composition of the popular operettas which were his contribution to American light music. Echoes and Encores presents a medley of selections from Luders' 1902 production of "The Prince of Pilsen."

ANNCR: The ballet music in Lortzing's "Undine" is heard in the second act of the opera, which is based upon a familiar fairy tale. The story deals with a water spirit who falls in love with a mortal man.

Dr. Karl Böhm conducts the Dresden State Opera Orchestra in the ballet music from Lortzing's "Undine."

ANNCR: During his many successful years as a conductor of dance music, Johann Strauss composed marches, quadrilles and polkas in addition to the waltzes for which he is best remembered. His decision to devote his time entirely to the composition of operetta was simply a redirection of the activities which had brought him fame in his own right.

Arthur Fiedler conducts the Boston Pops Orchestra in the March from "The Gypsy Baron."

ANNCR: Although Johann Strauss and his sons are often credited with developing and popularizing the Viennese waltz, the actual creator was one Josef Lanner, a self-taught violinist and composer.

Erich Kleiber conducts the Berlin Philharmonic Orchestra in Lanner's "Die Schönbrunner" waltzes.

ANNCR: Although Wagner's "Tristan and Isolde" was completed in 1859, it was not until six years later that the opera was first performed. The scene of that initial production was the Royal Court Theater in Munich, under the direction of Hans von Bülow. Isaac Stern plays excerpts from Wagner's "Tristan and Isolde." The orchestra is conducted by Franz Waxman, piano passages are played by Oscar Levant.

ANNCR: The world premiere of "Die Fledermaus" by Johann Strauss the younger, took place in Vienna in 1864. "The Bat," considered a classic of its musical type, was first performed in this country five years later at Brooklyn's Thalia Theater. Leslie Heward conducts the Halle orchestra in the overture to "Die Fledermaus."

ANNCR: Although Mendelssohn's brilliant career came to an end at the age of thirty-seven, it must be borne in mind that his mental maturity was reached as early as his fifteenth year. A case in point is the Midsummer Night's Dream music, some portions of which were written fifteen years after the others. The mastery

and finish of form evident in later compositions were already developed at 17.

Arthur Fiedler and the Boston Pops Orchestra play Mendelssohn's "War March of the Priests" from "Athalie."

ANNCR: The list of stage successes written by Johann Strauss upon his retirement as a conductor of dance music is highlighted by such works as "The Bat," and "Cagliostro In Vienna." From the latter operetta, Arthur Fiedler and the Boston Pops Orchestra play the title waltz.

ANNCR: Mendelssohn's fourth symphony, the "Italian," was actually written in the country which inspired it. In several instances the young German composer found his inspiration through travels over Europe and the British Isles.

Serge Koussevitzky conducts the Boston Symphony Orchestra in the first movement of Mendelssohn's Fourth Symphony.

ANNCR: Unlike so many musicians of note, whose works have endured, Johannes Brahms lived a tranquil life, free from want, and received during his lifetime his just recognition as one of the musically great.

Charles O'Connell conducts an abridged arrangement of the fourth movement of Brahms' First Symphony, in C Minor.

ANNCR: One hundred forty years ago tomorrow, the première performance of Weber's "Abu Hassan" took place in Munich.

It's interesting to note that Weber showed practically no musical talent at all during his early years. With the development of his great gift, he began to create the legacy of fine music which he left the world.

Sir Hamilton Harty conducts the Halle orchestra in the overture to Weber's "Abu Hassan."

2. French Music Copy

ANNCR: Our next work on this afternoon's "Symphonic Masterpieces" is Camille Saint-Saëns' "Suite Algérienne." The Orchestre National de la Radiodiffusion Française is conducted by Ernesto Halffter.

ANNCR: Gabriel Fauré's "Cantique de Jean Racine" is heard next. The Orchestre du Théâtre des Champs-Élysées is conducted by Paul Bonneau.

ANNCR: Maurice Ravel, one of the giants of modern French music, died in 1937. Behind him he left such masterpieces as "Pavane pour une Infante Défunte," "La Valse," and "Daphnis and Chloë." For our featured work on this evening's "Miniature Masterpieces," we turn to a lesser known composition by the French master: "L'Enfant et les Sortilèges." Nadine Sautereau is the featured soprano, and the Orchestre Radio-Symphonique de Paris de la Radiodiffusion Française is conducted by René Leibowitz.

ANNCR: Igor Stravinsky's "Sacre du Printemps" caused a furore when it was first performed. Today, after years of even more wildly experimental works by Schönberg, Bartok, and by Stravinsky himself, "The Rite of Spring" seems quite conventional. We hear now a London recording of this work, performed by the Orchestre de la Suisse Romande, conducted by Ernest Ansermet.

ANNCR: Charles Gounod's ever popular opera "Faust" is the featured work on this evening's "Musical Masterpieces." The opera was first performed in 1859 at the Théâtre Lyrique, in Paris. Although not an outstanding success at its first performance, it gradually won its admirers, and a permanent place in the operatic repertoire. Our recording is the RCA Victor album, M-105. Soloists are: Mireille Berthon; César Vezzani; Marcel Journet; Marthe Coiffier; Louis Musy; Françoise Montfort; and Marcel Cozette. The chorus of the Paris Opéra, and the Orchestre de l'Opéra-Comique de Paris are conducted by Henri Büsser.

"Faust," by Charles Gounod.

ANNCR: Claude Debussy's "Preludes, Book One," is played for us now by Walter Gieseking, pianist. The "Preludes" are composed of twelve individual selections. These are: "Danseuses de Delphes"; "Voiles"; "Le Vent dans la plaine"; "Les Sons et les parfums tourment dans l'air du soir"; "Les Collines d' Ana-Capri"; "Des Pas sur la neige"; "Ce qu'a vu le vent d'ouest"; "La Fille aux cheveux de lin"; "La Sérénade interrompue"; "La Cathédral engloutie"; "La Danse de Puck"; and "Minstrels."

Debussy's "Preludes, Book One."

ANNCR: Next on this evening's concert we hear François Couperin's harpsichord "satirical comedy in five acts," "Les Fastes de la grande et ancienne Menestrandise." The work is in five parts: "Les Notables"; "Les Vielleux"; "Les Jongleurs avec les singes et les ours"; "Les Invalides"; and "Déroute de la troupe." Alice Ehlers performs this work on the harpsichord of the Royal Institute of Paris. Couperin's "Les Fastes de la grande et ancienne Menestrandise."

ANNCR: We hear next the beautiful "Pièces pittoresques," by Emmanuel Chabrier. Pianist Ginette Doyen performs on a Westminster long-playing record.

ANNCR: Marc-Antoine Charpentier's seldom-heard "Messe de Minuit" is the next work on our evening concert. The Orchestre de Chambre des Concerts Lamoureux is conducted by Pierre Colombo.

ANNCR: Gabriel Fauré's "Masques et Bergamasques" is heard next on your afternoon concert. The Orchestre de la Société des Concerts du Conservatoire de Paris is conducted by Georges Tzipine. Gabriel Fauré's "Masques et Bergamasques."

ANNCR: Our next work this evening is the delightful ballet music "Céphale et Procris," by André Grétry. Although Grétry is little known in America, his music has found lasting fame in

his own country. A revolutionary whose creative life was lived between the careers of Mozart and Beethoven, he symbolizes the France of "Liberté, Fraternité, Egalité."

The ballet suite "Céphale et Procris," by André Grétry.

ANNCR: Early in his career, Léo Delibes was commissioned to write portions of a ballet titled "Naïla, the Water Nymph". Of the second act, written by Delibes, a contemporary critic said: "The second act is brilliant and does great credit to its composer. It is certainly the most noteworthy portion." Lawrence Collingwood conducts the Royal Opera Orchestra in the waltz from "Naïla, the Water Nymph."

ANNCR: For the ballet "Cotillon" several musical works of Chabrier were combined with choreography by Georges Balachine. The ballet was first performed at the Théâtre de Monte Carlo in April of 1932. Antal Dorati conducts the London Philharmonic Orchestra in the Scherzo, Waltz and Rustic Dance from Chabrier's music for the "Cotillon" ballet.

ANNCR: César Franck went through his quiet life, living only for his art, content with the creation of great music -- happy in its accomplished fact. His initial venture into the form of the symphonic poem was also his first important work for orchestra. Howard Barlow conducts the Columbia Broadcasting Symphony Orchestra in Franck's "Les Eolides."

ANNCR: Of the more than ninety stage works written by Jacques Offenbach, only a handful survive to the point where they are performed in their entirety. However, the gay streak of genius which made him the most brilliant composer of operetta of his day has so pervaded portions of his stage pieces that excerpts from many of them still endure.

From one of the earliest, "Apothecary and Wigmaker," presented in 1861, comes this interpretation of the Overture, played by Alfredo Antonini and his orchestra.

ANNCR: On this day in the year 1866, Erik Satie, the sponsor of the group of composers known as the French "Six," was born in Honfleurs.

Several of Satie's works were arranged for orchestra by Claude Debussy, the great composer he influenced so markedly. Serge Koussevitzky conducts the Boston Symphony Orchestra in Erik Satie's "Gymnopédie Number One."

ANNCR: "Phaëton" by Saint-Saëns, was inspired by the mythical story of an amateur charioteer who guided the path of the sun through the sky. Unable to handle his fiery steeds and celestial cargo in their heavenly journey, he escaped destruction only by a timely thunderbolt.

Piero Coppola conducts the Paris Conservatory Orchestra in "Phaëton" by Saint-Saëns.

ANNCR: Paris in 1868 was the scene of the opening of Offenbach's "La Périochole." One of the most successful of the many operettas by Offenbach, this work enjoyed the combination of a good plot and sparkling score. Jennie Tourel sings three songs from "La Périochole." "Tu n'es pas beau," "Ah quel dîner," and "Que les hommes sont bêtes".

ANNCR: Now, music from Emmanuel Chabrier's 1887 operatic success "Le Roi Malgré Lui." Pierre Monteux conducts the San Francisco Symphony Orchestra in the "Fête Polonaise" from the second act of "The King in Spite of Himself."

ANNCR: In "Mignon," by Ambroise Thomas, the operatic tradition of tragedy is blithely sidestepped for a gay plot of amorous intrigue and mistaken identity. The eternal triangle situation is couched in music which reveals the composer's inborn instinct for the theater.

Leopold Stokowski conducts the Philadelphia Orchestra in the "Gavotte" from "Mignon."

ANNCR: French composer Jean Françaix first attracted attention in 1932 with eight Bagatelles for string quartet and orchestra, composed for the Vienna festival of that year.

He has composed prolifically in the field of instrumental music, and is responsible for several ballet scores.

Assisted by Leo Borchard and the Berlin Philharmonic Orchestra,
Jean Françaix plays his own "Concertino for Piano and Orchestra."

ANNCR: Based on a fable by La Fontaine, the ballet "Les Deux Pigeons" was originally presented at the Paris Opera in October of 1886. The choreography by Louis Merante was set to music by André Messager.

Hugo Rignold conducts the Royal Opera House Orchestra in Variations, Divertissement, Hungarian Dance, and Finale, from "The Two Pigeons."

ANNCR: Once referred to by an august body of his own countrymen as "the best musician of France," Camille Saint-Saëns was also one of the most successful. His sense of balance and proportion, combined with an uncanny ability to analyze his public, made his career uniformly brilliant from practically every aspect. Ossy Renardy, accompanied by pianist Walter Robert, plays "Concertstück" by Saint-Saëns.

ANNCR: Eighty-three years ago this week, the world première of Saint-Saëns' Piano Concerto Number Two, in G Minor, took place in Paris. Anton Rubenstein conducted, and the composer was the featured soloist.

Moura Lympany, assisted by Warwick Braithwaite and the National Symphony Orchestra, plays the final movement of Saint-Saëns' Piano Concerto Number Two, in G Minor.

ANNCR: Equally authoritative in his interpretations of the lyrical music of Chopin and Debussy as well as with the dynamics of Beethoven, Artur Rubinstein has added immeasurably to the musical enjoyment of countless concert goers. Since his twelfth year, he has concertized extensively all over the world. Artur Rubinstein plays Debussy's "Reflections in the Water," and "Gardens in the Rain."

3. Italian Music Copy

ANNCR: Gaetano Donizetti's popular opera, "Lucia di Lammermoor," was written in 1835, and immediately won a permanent place in the grand opera repertoire. The story, which is set in Scotland, ends tragically, but Donizetti's music is frequently lively and lilting. Tonight we are to hear a complete recording of this work. In the cast are: Enrico Molinari, as Lord Henry Ashton; Mercedes Capsir, as Lucia; Enzo de Muro Lomanto, as Edgar; Emilio Venturini, as Lord Arthur Bucklaw; Salvatore Baccaloni, as Raymond; and Ida Mannarini, as Alice. The Orchestra and Chorus of the La Scala Opera Company are under the direction of Lorenzo Molajoli.

The complete opera, "Lucia di Lammermoor."

ANNCR: One of the most popular operas of all time is Giuseppe Verdi's "La Traviata." This opera, first performed in 1853 at the Teatro La Fenice in Venice, was initially a failure. But time

has brought a complete reversal of opinion, and "La Traviata" now is a standard work among opera companies the world over. Tonight we are to hear the complete Victor recording of this work. In the cast are: Anna Rozsa, as Violetta; Irene Minghini-Cattaneo, as Flora; Alessandro Ziliani, as Alfredo; Luigi Borgonovo, as Giorgio; and, Giordano Callegari, as Baron Douphol. Carlo Sabajno conducts the orchestra and chorus of La Scala. "La Traviata," by Giuseppe Verdi.

ANNCR: Giuseppe Verdi's opera "Aïda" has been among the most popular of all musical compositions since its first performance in Cairo, Egypt, on December 24, 1871. The opera, which was commissioned by the Khedive of Egypt to celebrate the opening of the Suez Canal, was suggested to the Khedive by Mariette Bey, the famous French Egyptologist, presumably because of his discoveries in the tombs of the ancient Egyptians. The libretto was written by the former director of the Opéra Comique in Paris, Camille du Locle, and was adapted to Italian by Antonio Ghislanzoni.

In the cast are: Dusolina Giannini as Aïda; Irene Minghini-Cattaneo as Amneris; Aureliano Pertile as Radames; Giovanni Inghilleri as Amonasro; Luigi Manfrini as Ramfis; and Giovanni Nessi as the Messenger. The chorus and orchestra of the La Scala Opera Company are conducted by Carlo Sabajno.

"Aïda," by Giuseppe Verdi.

ANNCR: "The Barber of Seville," (Il Barbiere di Siviglia) by Gioacchino Antonio Rossini, is the featured work this evening. The opera was written in 1816, and was first presented in Rome. The libretto was written by Cesare Sterbini, based on the comedy by Beaumarchais. Although the opera was a total failure at its first performance, it has since become one of the most popular of all operas. Tonight we are to hear the Columbia recording of this opera, featuring Riccardo Straccieri as Figaro; Mercedes Capsir as Rosina; Armando Borgioli as Count Almaviva; Vincenzo Bettoni as Basilio; and Salvatore Baccaloni as Doctor Bartolo. The Orchestra and Chorus of La Scala, Milan, are conducted by Lorenzo Molajoli.

ANNCR: Puccini's La Bohême has been an important monument of the operatic art since its first performance on February 1, 1896. The audience at the Teatro Reggio was quick to sense a major musical event at that first performance, and its success was quickly repeated in Buenos Aires and in San Francisco. This afternoon we are to hear a new London recording of highlights from this opera. In the cast are: Renata Tebaldi, Giacinto Prandelli, Fernando Corena, Raphaël Arié, Giovanni Inghilleri, and Melchiorre Luise. The Orchestra and Chorus of the Accademia di Santa Cecilia of Rome are conducted by Maestro Alberto Erede.

ANNCR: This evening on "Operatic Masterpieces," we are to hear the complete Victor recording of Vincenzo Bellini's opera, "Norma."

"Norma" was first performed in Milan, Italy, in the year 1831. It followed by a few months Bellini's highly successful "La Sonnambula," and won its composer even greater fame. The story of "Norma" is taken from Soumet's tragedy of the same name, which had played at the Théâtre Français in Paris in 1830. The libretto was adapted by Felice Romani. In our cast tonight we are to hear: Gina Cigna; Ebe Stignani; Adrianna Perris; Tancred Pasero; Giovanni Breviario; and, Emilio Rienzi. The EIAR chorus and orchestra are under the direction of Vittorio Gui.

"Norma," by Vincenzo Bellini.

ANNCR: Gioacchino Rossini's opera "La Cenerentola" is based on the story of Cinderella. It is now seldom performed, but its overture has become a concert "standard." We hear now Rossini's overture to "La Cenerentola."

Lorenzo Molajoli conducts the Milan Symphony Orchestra.

ANNCR: Ottorino Respighi is best known for his two orchestral poems, "The Fountains of Rome," and "The Pines of Rome." Less well known, but equally beautiful, is his arrangement of old Italian songs called "Gli Ucelli"--"The Birds."

Adriano Ariani conducts the Milan Symphony Orchestra in "Gli Ucelli," by Respighi.

ANNCR: The Italian composer Gian Francesco Malipiero has gone back to the music of the Italian Renaissance for his inspiration. His quartet "Cantari alla Madrigalesa" is heard next, in a perform-

ance by the Roma Quartet.

Malipiero's "Cantari alla Madrigalesa."

ANNCR: One of Italy's early twentieth-century operatic composers is heard next on "Echoes and Encores." Ermanno Wolf-Ferrari, although never as popular as his countrymen Ruggiero Leoncavallo and Pietro Mascagni, with whom his career overlapped, was the composer of several delightful operas. Lucrezia Bori now sings for us the aria "O gioia, la nube leggera," from Wolf-Ferrari's "Il Segreto di Susanna"--"The Secret of Susanne."

ANNCR: One hundred thirty-seven years ago yesterday, Rossini's opera "L'Italiana in Algeri" was first presented in Venice. Although Rossini was apprenticed to a blacksmith at an early age, his music happily shows little of the influence of that honored trade.

Arturo Toscanini conducts the Philharmonic Symphony Orchestra of New York in the overture to "The Italian Woman in Algiers."

ANNCR: Tonight we go to Italy with the well known song "Funiculi Funicula." This is not an Italian folk song, as so many people think. It was written by Luigi Denza in 1880 to celebrate the opening of the funicular railway to the top of Mt. Etna. While he wrote an opera, 500 other songs, and was one of the directors of the Academy of London, he will always be known as the composer of this Neapolitan ditty, that sold well over half a million copies and has been translated into every civilized language.

It tells about a lover who says he has soared high in the sky where he could see France, Portugal, and Spain--all without taking a step. How? On the Funicular, of course. It is sung now by Joseph Schmidt.

ANNCR: Bellini's opera "Norma" employs the techniques of the older school of Italian opera, in which arias and ensembles are plentiful, with less accent on the more modern declamatory or recitative passages. In Bellini's hands, this simplicity of style was particularly effective.

Anatole Fistoulari conducts England's National Symphony Orchestra in the overture to "Norma."

ANNCR: On this day in the year 1812, the world première of Rossini's opera "La Scala di Seta" took place in Venice. This is only one of 50 operas to come from the pen of the amazing personality who was referred to by his contemporaries as the laziest of all musicians.

Arturo Toscanini conducts the B. B. C. Symphony Orchestra in the overture to Rossini's "The Silken Ladder."

ANNCR: Only two months before his passing at the age of thirty-nine, Otto Nicolai reached the pinnacle of his career with "The Merry Wives of Windsor." The story follows closely the familiar Shakespearian play, with Nicolai's music serving to underline and enliven the comic situations.

Sir Adrian Boult conducts the B. B. C. Symphony Orchestra in the overture to Nicolai's "The Merry Wives of Windsor."

4. Spanish Music Copy

ANNCR: Our featured work this evening is a new recording of the Spanish operetta "La Boda de Luis Alonso," by Giménez. Our soloists are: Carlos Munguía as Luis Alonso; Inés Rivadeneira, singing the role of María Jesús; Gregorio Gil as Paco; Raphael Maldonado as Miguelito; and Ana María Fernández as Picúa. The Gran Orquesta Sinfónica of Madrid and the Coros Cantores de Madrid are under the direction of Ataúlfo Argenta.

"La Boda de Luis Alonso," by Giménez.

ANNCR: London records have brought us five recent albums featuring the music of Spain. We hear next España, volume four, comprised of the following selections:

"La Torre del Oro," Intermezzo, by Giménez.

"El Tambor de Granaderos," Prelude, by Chapi.

"El Baile de Luis Alonso," Intermezzo, by Giménez.

"La Boda de Luis Alonso," Intermezzo, by Giménez.

"La Revoltosa," Prelude, by Chapi.

"Goyescas," Intermezzo, by Granados.

"La Pícara Molinera," Intermezzo, by Luna.

"La Dolores," Jota, by Bretón.

Ataúlfo Argenta conducts the Orquesta de Cámara de Madrid in the London album, España Number Four.

ANNCR: Enrique Granados has long been considered Spain's outstanding nationalist composer. His music, which ranges from the operatic to lighter folk songs, all contains the spirit of his native land. Tonight we hear two songs--"Las Currutacas Modestas," and "La Maja Dolorosa"--sung for us by the Spanish mezzo-soprano Conchita Supervia.

ANNCR: Manuel de Falla inherited the role of Spain's first composer upon the death of Granados in 1916. De Falla, who died in 1946, fulfilled his mission well, and has even outshone his mentor in popularity outside of Spain. We hear next seven "Canciones Populares Españolas"--"El Paño Moruno," "Seguidilla Murciana," "Asturiana," "Jota," "Nana," "Canción," and "Polo." Conchita Supervia, mezzo-soprano, now sings seven "Canciones Populares Españolas" by de Falla.

ANNCR: From de Falla's "El Amor Brujo," Niñón Vallín, popular Spanish soprano, sings three selections: "Canción del Amor Dolido," "Canción del Fuego Fatuo," and "Danza del Juego de Amor."

ANNCR: José Serrano's popular comic operetta "Los Claveles" is the featured work this evening. The cast features Ana María Iriarte as Rosa; Carlos Munguía as Fernando; Julita Bermejo as Jacinta; Marichu Urreta as Paca; Ana María Fernández as the Señorita; and Raphael Maldonado as Goro. The Coros Cantores de Madrid and the Gran Orquesta Sinfónica are conducted by Ataúlfo Argenta.

ANNCR: One of Spain's younger composers is Odón Alonso. The composer of several popular Zarzuelas, or operettas, he is equally acclaimed as the conductor of the Coros de Radio Nacional in Madrid. Tonight's featured work is his operetta "La Calesera." In the cast of this London recording are: Pilar Lorengar as Maravillas; Teresa Berganza as Elena; Manuel Ausensi as Raphael; Julita Bermejo as Piruli; Gerardo Monreal as Gangarilla; and Gregorio Gil as Calatrava. The Coros Cantores de Madrid and the Gran Orquesta Sinfónica are conducted by Indalecio Cisneros.

ANNCR: The London album, España, volume one, brings us the following selections: "Navarra," by Isaac Albéniz; "La Procepción del Rocío," by Joaquín Turina; ten Basque dances, by Guridi; and "La Oración del Torero," by Joaquín Turina. The Orquesta Nacional de España is conducted by Ataúlfo Argenta.

The London album, España, volume one.

ANNCR: We hear next the Montilla album, "La Leyenda del Beso," by Soutullo y Vert. The Orquesta de Cámara de Madrid and the Coros Radio Nacional de España are conducted by Enrique Estela.

ANNCR: Songs of the bull ring are featured in the Montilla album, "Pasodobles Toreros." The Gran Orquesta Española is conducted by Manuel Gómez de Arriba.

ANNCR: More songs of the bull ring are heard next. The Montilla

album "Marchas Españolas" features the Banda de Aviación Española, conducted by Manuel Gómez de Arriba.

5. Music Copy Using Various Languages, Written by Howard Rhines of KFAC

ANNCR: Polish composer-pianist Moritz Moszkowski wrote music which follows closely the pattern created by Schumann and Chopin. Like the latter, Moszkowski proved that dance music may be both artistic and scholarly, as illustrated in his suite of Spanish dances.

George Weldon conducts the City of Birmingham orchestra in two of Moszkowski's "Spanish Dances."

ANNCR: A highlight of the fourth act of Moussorgsky's "Khovantchina" is the "Dance of the Persian Slaves", presented as a divertissement in the dramatic action. As with "Boris Godunoff", Rimsky-Korsakov again rendered service to Moussorgsky by completing that composer's unfinished work.

Sir Thomas Beecham conducts the Royal Philharmonic Orchestra in "Dance of the Persian Slaves," from "Khovantchina."

ANNCR: Fifty-eight years ago this week, Eugene Goossens, prominent English conductor and composer, was born in London. Goossen's choice of a career is a case of "like father like son," for his is the third generation of orchestral conductors in his family. Eugene Goossens, conducts the London Philharmonic Orchestra in the scherzo from Vaughan Williams' "London" Symphony.

ANNCR: In his opera "Life for the Czar," first produced in 1836, Glinka was the forerunner in the use of folk themes and motives - - a device used by other later Slavic composers with great effect. Efrem Kurtz conducts the Philharmonic Symphony Orchestra of New York in a Mazurka from Glinka's "Life for the Czar."

ANNCR: A comment made several years ago by critic Pitts Sanborn serves very well to characterize the music of Samuel Barber. "His music reveals not only imaginative sympathy and technical address, but a respect for brevity which is the soul of more than wit. When he has had his say, he has the good sense to stop." The Janssen Symphony Orchestra of Los Angeles plays Samuel Barber's "Overture to the 'School For Scandal'."

ANNCR: The compositions of British composer Eric Coates, invariably programmatic in nature, serve as an eloquent testimonial to the interest and beauty to be found in his native land. From his own "London Suite," Eric Coates conducts the London Philharmonic Orchestra in the "Knightsbridge" March.

ANNCR: One of the great attractions of the art of Artur Rubinstein is his versatility. A Rubinstein concert is a cross-section of many kinds and types of piano music, superbly interpreted. Artur Rubinstein plays Chopin's "Barcarolle" in F Sharp, Opus 60.

ANNCR: Alexander Glazounov was both talented and fortunate enough to have his reputation as a composer firmly established by the time he was twenty. His long and peaceful life was devoted to his chosen field, to which he contributed so fully. Frederick Stock conducts the Chicago Symphony Orchestra in Glazounov's Concert Waltz in D Major.

ANNCR: For inspiration in the writing of his "San Juan Capistrano," Harl McDonald turned to the lore and charm of the American Southwest, with its Spanish influence and heritage. Serge Koussevitzky conducts the Boston Symphony Orchestra in "Fiesta," from "San Juan Capistrano."

ANNCR: The opera "Tsar Saltan" was based by Rimsky-Korsakov upon a fantastic poem by his countryman Alexander Pushkin. The stirring march from the opera is heard as the tsar and his legions march off to war. Pierre Monteux conducts the San Francisco Symphony Orchestra in the March from Rimsky-Korsakov's "Tsar Saltan."

ANNCR: One hundred nine years ago this week, Sir Arthur Sullivan was born in London. Although he was a prolific composer of songs, oratorios, and incidental music, Sullivan is best known today for the series of brilliant satirical operettas which he wrote with W. S. Gilbert. Seventy-one years ago this month, "Pinafore" received its first performance in England.

Emil Cote conducts his orchestra and chorus in selections from "Pinafore" or "The Slave of Duty."

ANNCR: The "Rakoczy March," one of the best known compositions credited to Berlioz, is actually an adaptation of a Hungarian tune of great antiquity.

Serge Koussevitzky conducts the Boston Symphony Orchestra in the "Rakoczy March."

ANNCR: Thirty-six year old American composer David Diamond has been a frequent prize winner with his compositions. Among others, a Guggenheim fellowship, the 1943 Paderewski prize, and a thousand dollars from the American Academy of Arts and Letters have been awarded him.

In 1947 Diamond composed a series of incidental pieces inspired by the works of Shakespeare.

Thomas K. Scherman conducts the Little Orchestra Society in David Diamond's overture to "Romeo and Juliet."

ANNCR: Although British composer Roger Quilter has devoted most of his efforts to creating vocal music, he has also composed a few orchestral works, characterized by the same graceful spontaneity as his songs.

His "Children's Overture" is based on tunes from a book of nursery rhymes titled "Baby's Opera."

Sir John Barbirolli conducts the London Philharmonic Orchestra in Roger Quilter's "Children's Overture."

ANNCR: Anatol Liadoff was engrossed with Slavic folklore, and set his impressions down in his vivid, descriptive music. "Baba Yaga" is written in the same vein as his own "Kikimora," and tells of an inhuman entity, in this case a witch, who lives in a house with a fence made of the bones of her victims.

Fabien Sevitsky conducts the Indianapolis Symphony Orchestra in Anatol Liadoff's "Baba Yaga."

ANNCR: Puerto-Rican born Jesús María Sanromá was a student of Artur Schnabel, which undoubtedly is the basis for his authoritative interpretations of the piano repertoire.

Assisted by Arthur Fiedler and the Boston Pops Orchestra, Jesús María Sanromá plays the second movement of Edward MacDowell's Second Piano Concerto, in D Minor.

ANNCR: One of Tchaikowsky's most poignant melodies is found in a comparatively obscure song titled "Why Must I Be Alone." As transcribed for full orchestra, new beauty is found in this brief, characteristic work.

Leopold Stokowski conducts the Hollywood Bowl Orchestra in his own orchestration of "Solitude."

ANNCR: Now, a brief interlude in lighter vein, aptly illustrating the effective use of strings, which characterizes the distinctive arrangements of Mantovani and his orchestra, prominent in British musical circles.

Mantovani and his orchestra play Marchetti's "Fascination."

ANNCR: Now, one of the delightful waltz melodies by Ernst von Dohnányi, which was written for the score of the Pantomime "Pierrette's Veil." George Weldon conducts the City of Birmingham orchestra in the "Wedding Waltz."

6. Complete Continuity for KFAC's "Sunday Evening Concert," written by Thomas Cassidy

SUNDAY EVENING CONCERT

THEME: CONCERTO NO. 1, RACHMANINOFF: ESTABLISH TO CUE AND FADE FOR:

TOM: This is Thomas Cassidy. For the next two hours you will hear "A Sunday Evening Concert." This feature of selected new recordings from the world of opera and concert is presented weekly at this time by Western Holly Gas Range Dealers, Day and Night Water Heater Division of Affiliated Gas Equipment Incorporated, and your neighborhood Servel Dealer. Join us in experiencing the joy of hearing great music on "A Sunday Evening Concert."

THEME: SAME AS ABOVE: UP TO CUE AND FADE FOR:

TOM: This Sunday Evening Concert at Home should excite the interest of our listeners, for we are going to present four recordings that are indeed firsts on records: The Overture to the Spanish Zarzuela "La Revoltosa," by Chapi, the first recording of the Symphony in C Major, by Paul Dukas, the first recording of the Concerto No. 5 in F Major for Piano and Orchestra, by Saint-Saëns with Fabienne Jacquinot as soloist, the first recording of the Orchestral Suite from the opera "Russlan and Ludmilla,"

by Glinka, and a majestic new recording of the popular "Finlandia," by Sibelius.

Music lovers throughout the United states are due for a happy surprise when they discover the new Soria recordings of Spanish Zarzuelas. We have had the privilege of timing and listening to five of these new recordings, and they are a happy mixture of Spanish folk music, great orchestral and vocal recording, as well as a joyful hour of listening. As a sample of this bright and sparkling music we open this Sunday Evening Concert with the Overture to the Zarzuela "La Revoltosa," by Ruperto Chapi. The Symphony Orchestra of Spain is conducted by Rafael Ferrer.

MUSIC: LA REVOLTOSA - OVERTURE, CHAPI. SORIA-70-003 5:07

TOM: We have heard a new Soria recording of the Overture to the Zarzuela "La Revoltosa," by Ruperto Chapi. The Symphony Orchestra of Spain was conducted by Rafael Ferrer.

COMMERCIAL: WESTERN HOLLY

TOM: For years, the reputation of the French composer Paul Dukas has rested chiefly on his "Scherzo for Orchestra." It is therefore of great interest to be able to present to our listeners the first recording of his Symphony in C Major, which has just been released by Urania records. It is to be hoped that this will be the beginning of additional interest in the many other fine compositions by Dukas, and the record collector and music lover will have the opportunity to more fully savor the talents of this master of orchestration. George Sebastian conducts the Colonne Orchestra of Paris in this first recording of the Symphony in C Major, by Dukas.

MUSIC: SYMPHONY IN C MAJOR, DUKAS: URLP-7102

40:01

TOM: George Sebastian has conducted the Colonne Orchestra of Paris in the first recording of the Symphony in C Major, by Dukas; the recording was by Urania.

Western Holly Gas Range Dealers, Day and Night Water Heater Division of Affiliated Gas Equipment Incorporated, and your neighborhood Servel Dealer are presenting this Sunday Evening Concert from The Music Station KFAC AM and FM Los Angeles. MGM records brings the sparkling talent of the young French pianist Fabienne Jacquinot in the first recording of the Concerto No. 5 in F Major, by Saint-Saëns. The Concerto No. 5 was composed for the composer's Golden Jubilee Concert at the Salle Pleyel in Paris, June 2, 1896, with the composer as soloist. The concerto emerges as a summing up of his previous works and even makes use of a statement of the melody of "My Heart at Thy Sweet Voice" from his opera "Samson and Delilah," which appears in the first movement. We hear now the Concerto No. 5 in F Major "The Egyptian," by Saint-Saëns, with Fabienne Jacquinot, pianist and The Westminster Symphony Orchestra of London conducted by Anatole Fistoulari.

MUSIC: CONCERTO NO. 5, SAINT-SAËNS: E-3068

27:15

TOM: We have heard a new MGM recording of the Concerto No. 5 in F Major, "The Egyptian," by Saint-Saëns, with Pianist Fabienne Jacquinot as soloist and the Westminster Symphony Orchestra of London conducted by Anatole Fistoulari.

The Sunday Evening Concert is presented weekly at this time by Western Holly Gas Range Dealers, Day and Night Water Heater

Division of Affiliated Gas Equipment Incorporated, and your neighborhood Servel Dealer. This is "The Music Station," KFAC AM and FM Los Angeles.

COMMERCIAL: DAY AND NIGHT:

TOM: Perhaps one of the most widely known Overtures from the Opera is the brilliant Overture to "Russlan and Ludmilla," by Glinka. It is one of the staples of the concert hall; but it was not until recently that other music from the opera was made available in an orchestral suite and subsequently recorded. This task was recently accomplished by MGM records. The Suite comprises the aforementioned Overture, the Oriental Dances or Leszhinka, Fairy Dances, and March of the Wizard. Anatole Fistoulari now conducts the London Symphony Orchestra in the Orchestral Suite from the Opera Russlan and Ludmilla, by Glinka.

MUSIC: RUSSLAN AND LUDMILLA, GLINKA: E-3053 25:46

TOM: Anatole Fistoulari has conducted the London Symphony Orchestra in a new MGM recording of the Orchestral Suite from Russlan and Ludmilla, by Glinka.

COMMERCIAL: SERVEL:

TOM: One of the interesting short pieces recently released on the new Angel Record label is the popular Tone Poem "Finlandia," by Sibelius. This descriptive music of the homeland Sibelius loved so well receives an inspired reading and a dynamic recording in this performance by the Philharmonia Orchestra conducted by Herbert von Karajan.

MUSIC: FINLANDIA, SIBELIUS:

TOM: Herbert von Karajan has conducted the Philharmonia Orchestra in

a new performance for Angel Records, of the tone poem "Finlandia," by Sibelius. This two hour Sunday Evening Concert of selected new recordings from the world of opera and concert is presented weekly at this time by Western Holly Gas Range Dealers, Day and Night Water Heater Division of Affiliated Gas Equipment Incorporated, and your neighborhood Servel Dealer. This is Thomas Cassidy saying goodnight for the best in gas operated home appliances.

THEME: SAME AS ABOVE: UP TO CLOSE

EVENING CONCERT (Hollywood Bowl)

8:00-10:30 PM
(Approx.)

8:00-8:30 Approx. by Tape Recording

THEME: ESTABLISH.....FADE FOR:

TOM: Good Evening Friends, and welcome to your Gas Company's regular Evening Concert of the world's finest music. The Evening Concert, offered for your enjoyment by the Southern California and Southern Counties Gas Companies, regularly brings you the best music available for broadcasting, Monday through Saturday from 8:00 to 10:00 o'clock.

THEME: SAME AS ABOVE: UP TO CUE AND FADE FOR:

TOM: This is Thomas Cassidy inviting you to enjoy with us another outstanding musical event. Tonight, your Gas Company's Evening Concert is privileged to bring you another gala opening night broadcast of Symphonies Under the Stars in Hollywood Bowl, featuring The Los Angeles Philharmonic Orchestra.

This initial broadcast of the 36th season of Symphonies Under

the Stars is to be broadcast directly from Hollywood Bowl in a half hour at 8:30. For those of our listeners who are equipped to pick up this live broadcast in stereophonic sound, we'd like to remind you that the live portion of the broadcast will begin at 8:30, which will give you an opportunity to adjust your receivers for the best reception of an exceptional event.

TOM: Because of the interest in the high-fidelity aspects of this broadcast in stereophonic sound, we have selected the newest recording by tonight's conductor to begin our program from the studios of KFAC. Paul Paray conducts the Detroit Symphony Orchestra in their new Mercury recording of L'Arlesienne Suites 1 and 2, by Bizet.

MUSIC: L'ARLESIENNE - SUITES, BIZET: MG-50135

TOM: This is Thomas Cassidy speaking to you from Hollywood Bowl. We have just presented from the Studios of KFAC a new Mercury recording of the L'Arlesienne - Suites 1 and 2, by Bizet, featuring our opening night conductor Paul Paray conducting The Detroit Symphony Orchestra. The record number is MG-50135. The special occasion for this evening's broadcast, brought to you by the Southern California and Southern Counties Gas Companies is the opening concert of the 36th season of Symphonies Under the Stars in Hollywood Bowl.

(CUE FOR STATION)

This is Your Gas Company's Evening Concert of the world's finest music. This is The Music Station KFAC AM and FM, Los Angeles.

(COMMERCIAL)

TOM: Tonight, your Gas Company is pleased to present, for the 6th

consecutive year, the opening performance of the Hollywood Bowl season. And we are proud to be able to bring you tonight's program in a special stereophonic broadcast. Two microphones have been placed in strategic locations on the Hollywood Bowl stage. One microphone will carry the broadcast to KFAC's AM broadcast band. The second microphone will transmit the program to KFAC's FM broadcast band. If you have an FM receiver and an AM receiver, you will be able to hear tonight's program in true stereophonic sound. Of course, you can still hear the normal broadcast on the set you regularly use. This opening Concert of the new Hollywood Bowl season brings to Southland music lovers the distinguished French conductor, Paul Paray. For the past seven years he has served as musical director of the Detroit Symphony Orchestra and as guest conductor of the principal eastern orchestras including the Philharmonic Symphony Orchestra of New York, Pittsburgh Symphony, Philadelphia Orchestra, and others. His appearance tonight in Hollywood Bowl with the Los Angeles Philharmonic Orchestra marks his Pacific Coast debut.

TOM: Appearing as soloist with Paul Paray for this opening concert is the distinguished pianist Alexander Brailowsky. Although he is famed for his interpretations of the music of Chopin and Liszt, Brailowsky has selected the Rachmaninoff Concerto No. 2 in C Minor for his Hollywood Bowl appearance. Our program will open with the Symphonic Poem "Les Préludes," by Liszt, followed by the Rachmaninoff Concerto featuring Mr. Brailowsky. Following intermission, Paul Paray will conduct the Symphony in D Minor, by César Franck.

The Symphonic Poem "Les Préludes," by Liszt, is based on one of the Meditations Poétiques of Lamartine. It depicts musically the events of man's life on earth, showing them as a series of preludes to the life after death.

The lines of Lamartine are effectively portrayed in powerful and effective musical terms, describing the beauty and happiness of love, the cruel storms that can shatter tranquillity like a thunderbolt, the escape from cruelty in the life of the country, and the hastening to ward off peril when duty calls, therein discovering one's true nature and power.

TOM: This 36th season of Symphonies Under The Stars is replete with an outstanding array of talent that will bring to music lovers a truly inspiring festival of music, outstanding instrumental and vocal soloists, brilliant symphonic and orchestral compositions, as well as special Friday night features and Saturday night "Pops" Concerts. During intermission, we shall present a musical montage which we have prepared to renew your acquaintance with some of the world's great music and artists that will make up the program content of the Bowl season.

(Color as Needed)

(DESCRIPTION OF COLOR CEREMONY ETC.)

NOW OUR NATIONAL ANTHEM:

DIRECT CUE: PAUL PARAY CONDUCTS THE LOS ANGELES PHILHARMONIC ORCHESTRA
IN THE SYMPHONIC POEM "LES PRELUDES", BY LISZT.

MUSIC: LES PRELUDES, LISZT:

TOM: Paul Paray has conducted the Los Angeles Philharmonic Orchestra
in the Symphonic Prelude, "Les Préludes" by Liszt.

The second feature to be presented on this Hollywood Bowl program will bring us the artistry of pianist Alexander Brailowsky in the popular Rachmaninoff Concerto No. 2 in C Minor.

TOM: The C Minor Concerto marked a turning point in the composer's life -- on one side lay mental turmoil and black despair engendered by the failure of his first symphony; on the other was a return to composition, the new concerto, and with it a realization of immense creative powers as a composer. For Rachmaninoff this work marked the victory over morbid introspection.

(COLOR AS NEEDED)

DIRECT CUE: ALEXANDER BRAILOWSKY PLAYS THE CONCERTO NO. 2 IN C MINOR, BY RACHMANINOFF -- WITH THE LOS ANGELES PHILHARMONIC ORCHESTRA CONDUCTED BY PAUL PARAY.

MUSIC: CONCERTO NO. 2, RACHMANINOFF:

TOM: Alexander Brailowsky, pianist, has played the Concerto No. 2 in C Minor, by Rachmaninoff, with the Los Angeles Philharmonic Orchestra conducted by Paul Paray.

(COLOR AS NEEDED)

TOM: Your Gas Company's special broadcast of the opening concert of the 36th season of Symphonies Under the Stars in Hollywood Bowl is being broadcast in stereophonic sound and through regular broadcast transmission. This is The Music Station KFAC AM and FM Los Angeles. The stereophonic portion of our broadcast will continue following our intermission feature.

ENGINEER'S DIRECT CUE:

TOM: This opening concert is a fitting prelude to an outstanding season of concerts; let us preview by tape recording some of

the great moments of music that will make up this festival season. Following this opening concert, Paul Paray will return this Thursday, July 11th to conduct an exceptional concert that will feature the debut in Hollywood Bowl of the distinguished Italian soprano Antonietta Stella. Mr. Paray will feature the orchestra in the Beethoven Symphony No. 7, The Suite from "El Amor Brujo," by De Falla and the Overture to Wagner's "Tannhäuser." This lovely voice will be heard in Hollywood Bowl this coming Thursday Night.

MUSIC: SEMPRE LIBERA: 1:37

TOM: On Tuesday, July 16th, Paul Paray will conduct the orchestra in the Brahms Symphony No. 2 in D Major and "Capriccio Espagnole," by Rimsky-Korsakov. Appearing as soloist will be violinist Erica Morini; the music of Tschaikovsky's Violin Concerto will display this artistry.

MUSIC: CONCERTO IN D, TSCHAIKOVSKY: 1:11

TOM: Thursday, July 18th will mark a return appearance of Marian Anderson singing arias from "Jeanne D'Arc," by Tschaikovsky, and "La Favorita," by Donizetti.

TOM: Making his Hollywood Bowl debut will be the conductor of the Seattle Symphony Orchestra Milton Katims conducting the Tschaikovsky 4th Symphony and "The Pines of Rome," by Respighi. A notable debut will take place when the Hungarian pianist György Cziffra is heard in the first of two concerts Tuesday, July 23 with Milton Katims conducting. In addition to the Brahms 4th Symphony, the Tschaikovsky Piano Concerto No. 1 will be heard. In his second appearance with Georg Solti on August

1st, György Cziffra will display this dynamic pianism.

MUSIC: CONCERTO NO. 1, Liszt. 1:58

TOM: The Royal Danish Ballet will make two appearances in Hollywood Bowl Thursday, July 25th and Saturday, July 27th. This music from Nielsen's Maskarade will highlight their first appearance.

MUSIC: MASKARADE OVERTURE, NIELSEN: :59

TOM: Tuesday, July 30th will mark the debut of 'cellist Janos Starker with Georg Solti conducting the "Háry János" Suite, by Kodaly. They will join in presenting the Dvořák 'Cello Concerto.

MUSIC: CONCERTO IN B MINOR, DVORÁK: 1:40

TOM: Thursday, August 1, will mark the second concert by György Cziffra. On Tuesday, August 6, Georg Solti will conduct an all Brahms concert featuring the sensational young contralto Lucrezia West in her Bowl debut. This beautiful voice will be heard on August 6th.

MUSIC: TOD UND DAS MAEDCHEN, SCHUBERT: 1:17

TOM: Opera Night will be presented Thursday, August 8th, with soprano Dorothy Kirsten and Tenor Kirk Oreste joining with conductor Kurt Herbert Adler in exciting moments from Grand Opera. The famed Roger Wagner Chorale will make an outstanding impression when they present this dynamic music--Carl Orff's "Carmina Burana" Tuesday, August 10th.

MUSIC: CARMINA BURANA, ORFF: 1:18

TOM: The fabulous coloratura soprano Rita Streich will make her first appearance in Hollywood Bowl with Howard Mitchell conducting the concert on Thursday, August 15th. In addition to the Suite from "Der Rosenkavalier," by Richard Strauss and the

Creston Symphony No. 2, Howard Mitchell will present Miss Streich in such Straussian flights as these.

MUSIC: VILLAGE SWALLOWS, STRAUSS: 1:47

TOM: William Steinberg will conduct the last four symphony concerts, an all Tschaikovsky program Tuesday, August 20th, with violinist Isaac Stern playing the Tschaikovsky Violin Concerto on Thursday, August 22, and with the sensational Canadian pianist Glenn Gould in his bowl premiere, Tuesday, August 27th. In addition to the performance of the Beethoven Concerto No. 4, Steinberg will honor the 75th birthday of Igor Stravinsky when he recaptures this exciting music from "The Firebird."

MUSIC: FIREBIRD, STRAVINSKY: 1:24

TOM: In the final symphony concert, Thursday, August 29th, William Steinberg will bring back to Hollywood Bowl the sensational surprise of last year's Bowl season, soprano Birgit Nilsson. In addition to the Overture to Wagner's "The Flying Dutchman," and the Richard Strauss Tone Poem "Death and Transfiguration," to be played by the orchestra, Miss Nilsson will join Mr. Steinberg in the Prelude and Liebestod from Wagner's "Tristan and Isolde" and this exciting moment from "Salome," by Strauss.

MUSIC: SALOME, STRAUSS: 2:07

(PICKUP FROM HOLLYWOOD BOWL)

TOM: This is Thomas Cassidy speaking once again from Hollywood Bowl. We have presented by tape recording a musical montage of highlights from the 36th season of Symphonies Under the Stars in Hollywood Bowl.

On behalf of our many listeners, we'd like to express our good

wishes for a successful Hollywood Bowl Season.

(STATION BREAK)

TOM: Your Gas Company's Evening Concert is presenting this special concert in Stereophonic Sound and by regular broadcast transmission. This is The Music Station KFAC AM and FM Los Angeles.

TOM: The second half of our broadcast from Hollywood Bowl will feature the Franck D Minor Symphony. Composed in 1888, the symphony was greeted with obstinacy at its premiere at the Paris Conservatoire, February 17th, 1889. This was due mostly to the fact that the performance was almost forced upon the members by the conductor Jules Garcin. They were predisposed to find no good in it. Franck was far from discouraged, for he had the opportunity to hear the Symphony in its completed form and reasserted his confidence in the merits of his work.

The Symphony is infused with a glowing mysticism which is almost unique in a composition of this type. Many have found in it a source of healing and inspiration as though it were endowed with some spiritual force.

(COLOR AS NEEDED)

DIRECT CUE: PAUL PARAY CONDUCTS THE LOS ANGELES PHILHARMONIC ORCHESTRA
IN THE SYMPHONY IN D MINOR, BY FRANCK.

MUSIC: SYMPHONY IN D MINOR, BY FRANCK: 35:23

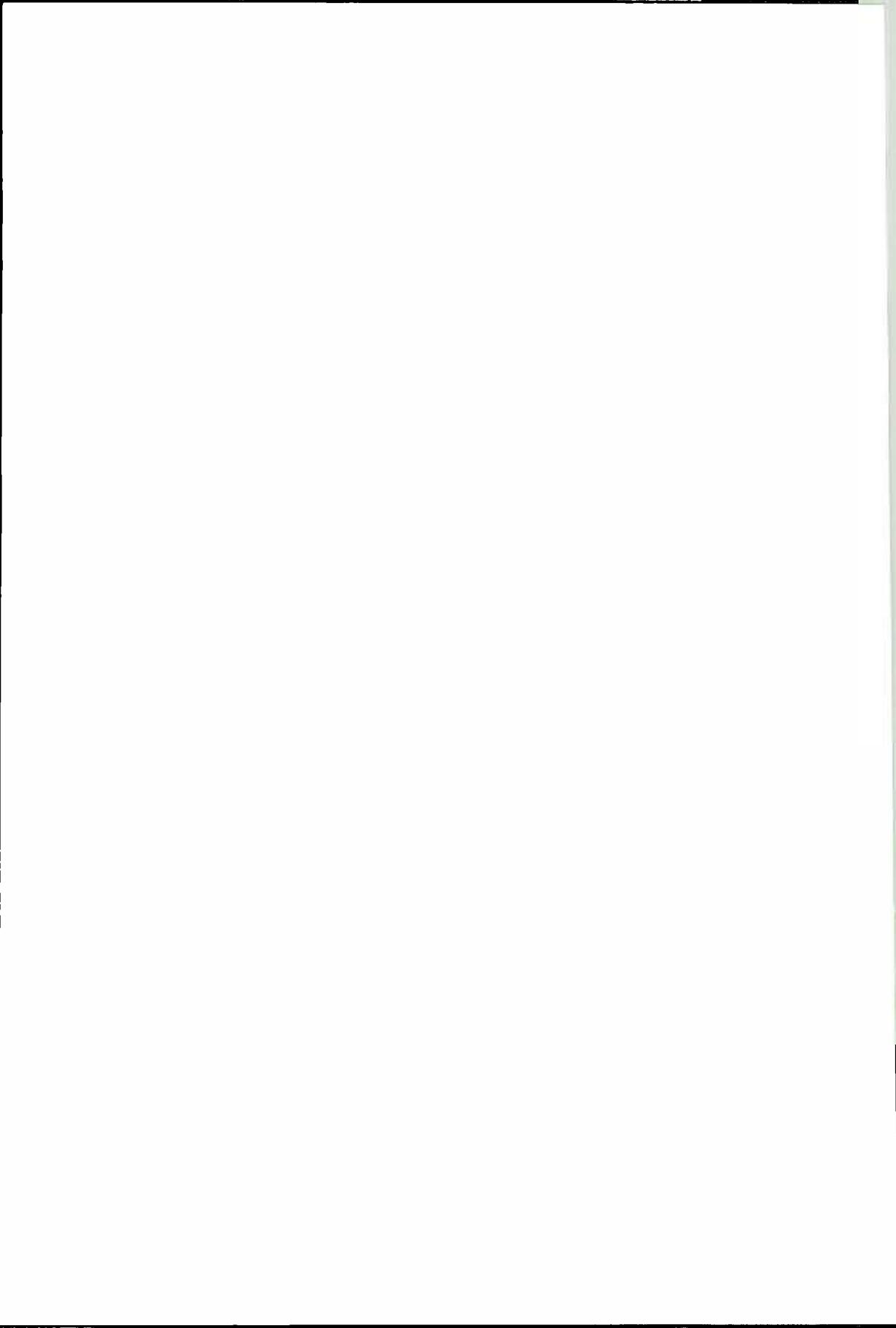
TOM: Paul Paray has conducted the Los Angeles Philharmonic Orchestra in the Symphony in D Minor, by César Franck.

TOM: This special broadcast of the opening night concert of the 36th season of Symphonies Under the Stars in Hollywood Bowl has served to bring our listeners a live symphony concert in stereophonic sound.

The Evening Concert, offered for your enjoyment by the Southern California and Southern Counties Gas Companies, regularly brings you the best music available for broadcasting Monday through Saturday from 8 to 10 o'clock.

This is Thomas Cassidy saying good night for your Gas Company.

THEME: SAME AS ABOVE: UP TO CLOSE





Sports Reporting and Sportscasting

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Here, as in the section "Newscasting and Analysis," The Associated Press and the United Press have supplied us with copy exactly as it came in over the wires. Thus, because all typographical errors have been retained, the announcing student should carefully edit all copy before attempting to read it "on the air."

Thanks are due to Western Union and the American League Baseball Club of Chicago for their permission to reproduce a portion of a play-by-play as it came over the wire. It should be understood that this play-by-play, like all material in the drill section, is intended for purposes of practice only and should not be used in an actual broadcast.

1. Basketball News Wire Copy

SPORTS (AP)

(NEW YORK) - - COLUMBIA'S CHET FORTE (FORTY) REGAINED THE SCORING LEAD AMONG THE MAJOR COLLEGE BASKETBALL SCORERS BY NETTING 45 POINTS TONIGHT. COLUMBIA WENT ON TO WHIP PENNSYLVANIA, 93 TO 75, IN AN IVY LEAGUE CONTEST. FORTE HAS NOW SCORED 513 POINTS. WILT CHAMBERLAIN OF KANSAS HAD BEEN THE LEADER WITH 479 POINTS.

(AP) (CORVALLIS, OREGON--BRIGHAM YOUNG DEFEATED IDAHO STATE, 65 TO 54, IN THE FIRST GAME OF THE N-C-A-A FAR WESTERN REGIONAL PLAYOFF AT CORVALLIS TONIGHT. THE VICTORY GAVE BRIGHAM YOUNG 3RD PLACE IN THE WESTERN TOURNAMENT. BOTH TEAMS WERE DEFEATED IN THE FIRST ROUND LAST NIGHT. BRIGHAM YOUNG, LED BY GUARD HARRY ANDERSON, GOT OFF TO AN EARLY LEAD TONIGHT AND ADVANCED IT STEADILY. ANDERSON SCORED 27 POINTS. BY HALFTIME, BRIGHAM YOUNG WAS IN FRONT 34 TO 23. IDAHO STATE NEVER THREATENED SERIOUSLY THEREAFTER, THE LEAD MOUNTING TO AS MUCH AS 20 POINTS BEFORE BRIGHAM YOUNG TOOK OUT ITS REGULARS WITH 5 MINUTES TO GO. PRIOR TO THAT, BRIGHAM YOUNG HAD MADE NO SUBSTITUTIONS. FORWARD JOHN BENSON SCORED 22 POINTS FOR THE WINNERS. FOR THE LOSERS GUARD CONRAD WELLS WAS HIGH WITH 18.

(NORTH CAROLINA-SYRACUSE) (AP)

THE UNIVERSITY OF NORTH CAROLINA CAPTURED THE EASTERN REGIONAL TITLE IN THE N-C-A-A BY DEFEATING SYRACUSE 67 TO 58 IN THE FINALS AT PHILADELPHIA. THE VICTORY WAS THE 30TH IN A ROW FOR THE UNBEATEN TAR

HEELS, GIVING THEM THE COLLEGIATE RECORD FOR CONSECUTIVE VICTORIES IN ONE SEASON.

NORTH CAROLINA NOW TRAVELS TO KANSAS CITY WHERE IT WILL PLAY IN THE NATIONAL SEMI-FINALS NEXT FRIDAY NIGHT.

ALL AMERICA LENNIE ROSENBLUTH WAS AGAIN HIGH SCORER FOR NORTH CAROLINA WITH 23 POINTS. HARD DRIVING GUARD TOMMY KEARNS ALSO PLAYED A BIG PART IN THE VICTORY WITH 22 POINTS.

THE HIGH SCORER IN THE GAME WAS VINNIE COHEN OF SYRACUSE. HE SCORED 25 POINTS.

SPORTS (AP)

HERE ARE THE RESULTS OF THE MAJOR COLLEGE BASKETBALL GAMES PLAYED SATURDAY NIGHT...

LASALLE 87 DUQUESNE 80... RICHMOND 65 VILLANOVA 64...
HOLY CROSS 99 ST. FRANCIS OF BROOKLYN 86... MANHATTAN 72 ARMY 70 IN 3
OVERTIMES... N-Y-U 94 BOSTON COLLEGE 68... BOSTON UNIVERSITY 60
COLBY 43... ST. BONAVENTURE 57 CANISIUS 48... COLGATE 84 SYRACUSE 83
IN 2 OVERTIMES... YALE 75 CORNELL 56... DARTMOUTH 63 COLUMBIA 56...
HARVARD 70 PRINCETON 55... CONNECTICUT 88 RHODE ISLAND 79...
FORDHAM 76 NIAGARA 73... SETON HALL 99 GEORGETOWN 91 (IN OVERTIME)...
PITTSBURGH 79 VAVY 63... LEHIGH 72 RUTGERS 55.

ALABAMA 72 TULANE 53... AUBURN 99 LOUISIANA STATE 62...
THE CITADEL 85 FURMAN 79... CLEMSON 84 VIRGINIA 81 IN OVERTIME...
DUKE 75 WAKE FOREST 64... MURRAY STATE 91 EASTERN KENTUCKY STATE 77...
FLORIDA 89 MISSISSIPPI STATE 80... MISSISSIPPI 99 GEORGIA 91...
MEMPHIS STATE 96 HOUSTON 86... LOUISVILLE 87 XAVIER OF OHIO 69...
MARYLAND 56 NORTH CAROLINA STATE 49... MIAMI OF FLORIDA 85

MISSISSIPPI SOUTHERN 78... VANDERBILT 69 TENNESSEE 62... VIRGINIA TECH
94 WILLIAM AND MARY 83... WESTERN KENTUCKY 97 MOREHEAD 81... PENN STATE
80 WEST VIRGINIA 65.

CINCINNATI 82 LOYOLA OF LOUISIANA 77... DETROIT 60 OKLAHOMA A AND
M 57... DRAKE 74 TULSA 61... MICHIGAN 102 ILLINOIS 89... INDIANA 87
NORTHWESTERN 74 (AFTERNOON)... MINNESOTA 74 PURDUE 61... MICHIGAN STATE
77 IOWA 67... OHIO STATE 63 WISCONSIN 50... KANSAS 91 MISSOURI 58...
KANSAS STATE 100 OKLAHOMA CITY 82... IOWA STATE 59 NEBRASKA 47... ST.
LOUIS 78 WICHITA 68.

TEXAS CHRISTIAN 64 ARKANSAS 57... TEXAS A AND M 64 BAYLOR 61... RICE
79 TEXAS 61... TEXAS TECH 70 TEXAS WESTERN 44.

ARIZONA 96 ARIZONA STATE AT TEMPE 90... BRIGHAM YOUNG 69 WYOMING 47
... COLORADO 75 OKLAHOMA 69... DENVER 64 UTAH 59... IDAHO STATE 84
MONTANA STATE 77... MONTANA 36 NEW MEXICO 33... COLORADO A AND M 67
UTAH STATE 65... WASHINGTON 65 OREGON 63 IN OVERTIME... WASHINGTON STATE
70 SOUTHERN CAL 64... U-C-L-A 79 STANDORD 61... CALIFORNIA 71 IDAHO 56.

AND NOW, FOR A SWING DOWN MEMORY LANE, WITH THE STORY OF A SPORT
HAPPENING OF THE PAST THAT MERITS RETELLING--



SPORT MEMORY

BY GEORGE VECSEY

ATTENDANCE AT COLLEGE BASKETBALL GAMES AROUND THE NEW YORK AREA HAS
HIT ALL-TIME LOWS IN RECENT YEARS. EVEN THE TRADITIONAL RIVALRIES
CAN'T SEEM TO FILL THE ARENAS ANY MORE. THIS SITUATION DOESN'T HOLD
TRUE ELSEWHERE IN THE NATION WHERE BIG CROWDS ARE FAR FROM RARITIES,

ESPECIALLY IN THE MIDWEST, SOUTHWEST AND THE SOUTH.

THERE ARE MANY REASONS ADVANCED FOR THE DECLINE OF INTEREST IN COLLEGE BASKETBALL IN NEW YORK. PERHAPS THE BIGGEST REASON WAS THE SCANDAL OF A FEW YEARS AGO.

AT ANY RATE, THERE WAS A TIME WHEN SCALPERS USED TO GET FANTASTIC PRICES FOR TICKETS TO GAMES IN MADISON SQUARE GARDEN.

WE'D LIKE TO TURN BACK THE CALENDAR TODAY AND TELL YOU ABOUT SUCH A NIGHT.

IT WAS FEBRUARY 21ST, 1940, AND A DOUBLEHEADER WAS SCHEDULED FOR THE GARDEN. IT WAS ALMOST IMPOSSIBLE TO GET NEAR THE BIG ARENA THAT NIGHT BECAUSE OF THE CROWDS. AS IT WAS, 18,318 SQUEEZED THEIR WAY INTO THE GARDEN. IT WAS A NEW RECORD FOR ATTENDANCE AT BASKETBALL.

THE ATTRACTIONS THAT NIGHT WERE LONG ISLAND UNIVERSITY AGAINST DEPAUL AND ST. JOHN'S VERSUS N-Y-U.

FANS EXPECTED TO SEE A GREAT PAIR OF GAMES. THEY DID. BUT NOT EVEN THE MOST FERVENT BASKETBALL FOLLOWER EXPECTED TO SEE A PAIR OF GAMES AS CLOSE AS THEY DID THAT EVENING.

DEPAUL ARRIVED IN NEW YORK WITH 15 VICTORIES TO ITS CREDIT. LONG ISLAND U. HAD WON 17 OUT OF 19 AND HAD BEEN TRIUMPHANT IN ITS LAST 15 STARTS.

L-I-U--BETTER KNOWN AS THE BLACKBIRDS--OPENED A QUICK GAP AND LED BY ELEVEN TO 4 IN SHORT ORDER. BUT DEPAUL PUT ON A SPURT AND TIED THE COUNT AT 13 TO 13. THEN, AFTER THE SCORE HAD BEEN TIED 3 MORE TIMES, THE HALF ENDED WITH DEPAUL OUT IN FRONT, 25 TO 22. IN THE 2ND HALF, THE CHICAGO PLAYERS REALLY Poured IT ON. THEY HELD A 41 TO 33 LEAD AS THE CLOCK SHOWED 3 AND ONE-HALF MINUTES TO PLAY. BUT THE BLACKBIRDS REFUSED TO CONCEDE DEFEAT.

OSSIE SCHECHTMAN LED THE RALLY. HE HIT FROM ALL SIDES AND L-I-U NETTED 9 STRAIGHT POINTS AND THE SCOREBOARD SHOWED THE BLACKBIRDS AHEAD AT 42 TO 41. THERE WAS LESS THAN 2 MINUTES TO PLAY. LOU POSNER WAS FOULED WHILE ATTEMPTING TO GET OFF A DESPERATE SHOT FOR DEPAUL. AND HE WAS AWARDED A PAIR OF FREE THROWS. THE GARDEN WAS IN A BEDLAM AS HE WENT TO THE LINE. BUT POSNER WAS QUITE CALM ABOUT IT AND SANK BOTH ATTEMPTS. THAT PUT DEPAUL AHEAD, 43 TO 42. THERE WAS ALMOST A MINUTE LEFT TO PLAY AS L-I-U GAINED POSSESSION OF THE BALL AND HEADED FOR DEPAUL'S BASKET. THE DEPAUL DEFENDERS DID THEIR BEST IN THEIR EFFORTS TO STOP L-I-U FROM GETTING TOO CLOSE.

THE BALL WAS FLIPPED TO ONE SIDE AND SI LOBELLO TOOK AIM. HIS AIM WAS PERFECT. THE BALL DROPPED STRAIGHT THROUGH THE CORDS FOR A FIELD GOAL. THAT GAVE L-I-U A 44 TO 43 EDGE AND THAT WAS ALSO THE FINAL SCORE OF THE THRILLING OPENER.

THE 2ND GAME SENT UNDEFEATED N-Y-U INTO ACTION AGAINST A SCRAPPY ST. JOHN'S TEAM. NO ONE EXPECTED TO SEE A DUPLICATE OF THE OPENING CONTEST.

BUT IT WAS PRACTICALLY A REPLICA. AT HALFTIME, ST. JOHN'S HELD A 20 TO 18 LEAD. AND IN THE EARLY MOMENTS OF THE 2ND HALF, THE REDMEN BOOSTED THEIR MARGIN TO 28 TO 20 OVER N-Y-U.

THE N-Y-U TEAM THEN STAGED A RALLY TO REDUCE THE LEAD TO 28 TO 26. BUT OFF WENT THE REDMEN ON ANOTHER SPREE TO TAKE A 34 TO 28 LEAD. AT THE 4 MINUTE MARK, THE SCORE WAS TIED AT 37 TO 37. IT WENT TO 38 TO 38 WHEN RALPH KAPLOWITZ OF N-Y-U AND TOMMY BAER OF ST. JOHN'S EACH SANK FREE THROWS. THERE WAS LESS THAN ONE MINUTE TO GO NOW. AND N-Y-U HAD POSSESSION OF THE BALL. THE CLOCK SHOWED 28 SECONDS TO PLAY WHEN BEN AUERBACH TOOK A LONG SHOT. THE BALL ARCHED THROUGH THE AIR AND RIGHT

THROUGH THE HOOP. AND IT GAVE N-Y-U A 40 TO 38 VICTORY OVER ST. JOHN'S IN AN ENDING WHICH SENT THE FANS HOME BUZZING.

2. Football News Wire Copy

GAINESVILLE, FLA., SEPT. 9--(UP)--WORRIED COACH BOB WOODRUFF OF THE UNIVERSITY OF FLORIDA, FACED WITH AN OPENING GAME 11 DAYS FROM NOW AGAINST POWERFUL UCLA, SAID TODAY HE HAS TO START FALL FOOTBALL DRILLS AGAIN "FROM SCRATCH."

WOODRUFF, WHO FIRST BLEW THE WHISTLE TO BRING OUT GATOR FOOTBALL CANDIDATES SEPT. 2, SAID HE HASN'T BEEN ABLE TO FIELD THE SAME TEAM TWO DAYS IN A ROW "AT ANY TIME SINCE PRACTICE STARTED" BECAUSE OF AN INFLUENZA EPIDEMIC THAT HAS ROCKED THE TEAM LITERALLY OFF ITS FEET.

THE GATORS TRAVEL TO LOS ANGELES, CALIF., FOR A NIGHT GAME SEPT. 20 AGAINST UCLA, AND WOODRUFF SAID THAT SO FAR "ONLY SEVEN OF MY PLAYERS WHO HAVE EVER TAKEN PART IN A COLLEGE VARSITY FOOTBALL GAME" HAVE MISSED THE PRESENT FLU ATTACK OR OTHERWISE ESCAPED ILLNESS OR INJURY."

LOS ANGELES, SEPT. 10--(UP)--RUDY BUKICH, FORMER SOUTHERN CALIFORNIA QUARTERBACK WHO WAS VOTED THE "MOST VALUABLE PLAYERS" IN THE 1953 ROSE BOWL GAME, HAS BEEN TRADED BY THE LOS ANGELES RAMS OF THE NATIONAL FOOTBALL LEAGUE TO THE WASHINGTON REDSKINS FOR "AN UNDISCLOSED HIGH DRAFT CHOICE."

THE SPORTS PATROL

(T.M. REG. U.S. PAT. OFF.)

BY STEVE SNIDER

UNITED PRESS SPORTS WRITER

NEW YORK, SEPT. 10--(UP)--OKLAHOMA, UNBEATEN IN 40 STRAIGHT FOOTBALL GAMES, IS THE CONSENSUS CHOICE OF LEADING EXPERTS TO LEAD THE WAY THROUGH THE 1957 SEASON AS THE NATION'S NO. 1 TEAM.

ST "WE LACK EXPERIENCE," INSISTS BUD WILKINSON, OKLAHOMA'S MOST
T

"WE LACK EXPERIENCE," INSISTS BUD WILKINSON, OKLAHOMA'S MODEST TACTICIAN, BUT NOBODY'S LISTENING.

THOSE FEW EXPERTS WHO DON'T RATE THE GALLOPING SOONERS RIGHT AT THE TOP PLACE THEM SO HIGH THEY'RE FAR AND AWAY THE FIRST CHOICE IN THE CONSENSUS LIST. IT RUNS LIKE THIS:

1-OKLAHOMA, 2-TEXAS A. AND AM, 3-MICHIGAN STATE, 4-TENNESSEE, 5-BAYLOR, 6-MINNESOTA, 7-DUKE, 8-MICHIGAN, 9-PITTSBURGH, 10-PENN STATE.

THERE'S PLENTY OF DANGER INVOLVED IN THAT FORECAST SINCE THREE BIG 10 TEAMS AND TWO SOUTHWEST CONFERENCE POWERS ARE ON THE LIST. SOMETHING HAS TO GIVE WHEN THOSE CLUBS KNOCK HEADS DURING THE COURSE OF THE REGULAR SEASON, THOUGH A DEFEAT WOULDN'T NECESSARILY DROP THE LOSER FROM THE RANKINGS.

AROUND THE NATION IT LOOKS LIKE THIS:

EAST---PITTSBURGH, PENN STATE, NAVY, PRINCETON IN THE IVY LEAGUE.

ATLANTIC COAST---DUKE, SOUTH CAROLINA, MARYLAND.

SOUTHEASTERN---TENNESSEE, GEORGIA TECH, AUBURN.

SOUTHERN---WEST VIRGINIA, VIRGINIA TECH.

BIG 10---MICHIGAN STATE, MINNESOTA, MICHIGAN.

BIG SEVEN-

BIG 10---MICHIGAN STATE, MINNESOTA, MICHIGAN.

BIG SEVEN---OKLAHOMA, COLORADO, KANSAS.

SOUTHWEST---TEXAS A. AND M., BAYLOR, RICE.

SKYLINE--UTAH, WYOMING, DENVER.

PACIFIC COAST--OREGON STATE, SOUTHERN CALIFORNIA, U.C.L.A.

DESPITE THE LOSS OF 18 LETTERMEN, OKLAHOMA IS IN ITS USUAL GOOD SHAPE FOR TALENT BECAUSE OF WILKINSON'S PROCEDURE OF USING TWO AND SOMETIMES THREE ENTIRE TEAMS DURING A BALL GAME.

HE LOST SOME DANDIES, INCLUDING ALL-AMERICANS JERRY

HE LOST SOME DANDIES, INCLUDING ALL-AMERICAS JERRY TUBO AT CENTER AND TOMMY MCDONALD AT HALFBACK AS WELL AS HIS FIRST TWO QUARTERBACKS. BUT THERE'S PLENTY OF RUNNING POWER RETURNING IN HIGH-SCORING CLENDON THOMAS AND IF THE LADS DON'T CRACK UP AT PITTSBURGH IN THE OPENER THEY'LL BE OFF AND RUNNING FOR NO. 1.

REPEATING AS CHAMP IN THE SOUTHWEST IS NEXT TO IMPOSSIBLE BUT TEXAS A. AND M. IS HAILED AS THE ONE TO DO IT WITH A FEW STERLING SOPHOMORE PLUGGING THE GAPS IN LAST YEAR'S BRUISING LINEUP.

THOSE FORECASTERS WHO STUMPED FOR MICHIGAN STATE IN THE BIG 10 MAY GET A SURPRISE WHEN MINNESOTA'S GOLDEN GOPHERS GO ON PARADE UNDER THE DIRECTION OF BRILLIANT QUARTERBACK BOBBY COX. BOBBY HAS A FINE LINE TO OPERATE BEHIND AND UP IN THE NORTHLAND THEY'RE LOOKING FOR BIG THINGS.

BOWDEN WYATT OF TENNESSEE APPRECIATES ALL THE NICE THINGS THE FOLKS ARE SAYING ABOUT HIS LATEST EDITION BUT FEARS "WE LOST TOO MUCH TO DO OM TO DO IT AGAIN." AMONG THE DEPARTED ARE HALFBACK JOHNNY MAJORS WHO MADE THE VOLS RAMBLE AT PEAK SPEED, PLUS A FLOCK OF LINEMAN. STILL, TENNESSEE IS AN OVERWHELMING CHOICE TO REPEAT.

BAYLOR, WITH 23 RETURNING LETTERMEN FROM THE OUTFIT THAT LICKED TENNESSEE IN THE SUGAR BOWL HAS HIGH HOPES OF BELTING TEXAS A. AND AND THEREBY MOVING UP THE NATIONAL LADDER.

BUT THE WATCHWORD OF THEM ALL---POTENTIAL TOP 10 TEAMS AND CONFERENCE FAVORITES---IS THE SAME: LOOK OUT BELOW!

3. Baseball News Wire Copy

UNDATED AMERICAN LEAGUE ROUNDUP (UNITED PRESS)

THE NEW YORK YANKEES, GETTING A PAIR OF BRILLIANTLY-PITCHED GAMES BEFORE A CROWD THAT INCLUDED VICE PRESIDENT RICHARD NIXON, BALLOONED THEIR AMERICAN LEAGUE LEAD TO 6-1/2 GAMES SUNDAY WHEN THEY SCORED 5-2 AND 3-0 TRIUMPHS OVER THE WASHINGTON SENATORS.

THE SECOND-PLACE KANSAS CITY ATHLETICS, WITH A 13-12 RECORD, ARE THE ONLY OTHER TEAM IN THE LEAGUE OVER .500. THE YANKEES, WHO HAVE WON SIX STRAIGHT AND 10 OF 11, ARE 14 GAMES OVER .500 WITH A 19-5 RECORD.

SAL MAGLIE, MAKING HIS FIRST START OF THE SEASON, SMASHED A THREE-RUN HOMER IN THE FOURTH INNING OF THE OPENER TO HIGHLIGHT A FIVE-RUN OUTBURST. IN THE NIGHTCAP, BOB TURLEY OVERPOWERED THE SENATORS WITH A FIVE-HITTER TO SCORE HIS SIXTH WIN AND FOURTH SHUTOUT OF THE SEASON. TURLEY'S EARNED RUN AVERAGE IS 0.83.

AL CICOTTE, ACQUIRED FROM THE YANKEES LAST FRIDAY, PITCHED CREDITABLY FOR THE SENATORS IN THE SECOND GAME BUT WAS TAGGED FOR NEW YORK'S THREE RUNS IN THE THIRD ON THREE HITS, INCLUDING MICKEY MANTLE'S TWO-RUN DOUBLE.

THE ATHLETICS, DERISIVELY DUBBED THE YANKEES' "FARM TEAM,"

CLIMBED INTO SECOND PLACE WHEN THEY BEAT THE DETROIT TIGERS, 2-0. DUKE MAAS FACED ONLY 28 BATTERS IN A TWO-HITTER AS THE ATHLETICS WON THEIR FOURTH STRAIGHT. THE ATHLETICS MADE ONLY THREE HITS OFF PAUL FOYTACK BUT THEY WERE ALL DOUBLES AND TWO OF THEM--BY VIC POWER AND FRANK HOUSE---PLUS AN OUTFIELD ERROR AND A WALK PRODUCED BOTH THEIR RUNS IN THE SECOND INNING.

THE BOSTON RED SOX BEAT THE BALTIMORE ORIOLES, 8-4, AND THE CLEVELAND INDIANS WHIPPED THE CHICAGO WHITE SOX 7-4 AND 10-6, IN OTHER A.L. GAMES.

JACKIE JENSEN HIT A THREE-RUN HOMER IN THE FIRST INNING AND ADDED THREE SINGLES TO SPARK THE RED SOX' 12-HIT ATTACK ALONG WITH DICK GERNERT, WHO HAD THREE HITS AND FOUR RUNS BATTED IN. TWO OF GERNERT'S BLOWS WERE HOMERS TO HELP FRANK SULLIVAN WIN HIS FIRST GAME.

PINCH-HITTER CARROLL HARDY WON THE OPENER FOR THE INDIANS WITH A THREE-RUN HOMER IN THE 11TH INNING AS RAY NARLESKI PICKED UP HIS FIFTH WIN. THE INDIANS WON THE NIGHTCAP FOR DON MOSSI WHEN THEY SNAPPED A 5-5 TIE WITH TWO RUNS IN THE SIXTH AND ADDED THREE IN THE SEVENTH.

THE BASEBALL ROUNDUP (UP)

-0-

A HOME RUN BY GINO CIMOLI (SIH-MOH'-LEE) WAS ALL LOS ANGELES ACE DON DRYSDALE NEEDED FOR HIS SECOND WIN OF THE YEAR.

DRYSDALE, REGARDED A SURE 20 GAME WINNER BUT OFF TO A SLOW START WITH SEVEN LOSSES, BEAT MILWAUKEE, 2-1, WHEN JIM GILLIAMS SINGLED IN THE FIRST AND CIMOLI HOMERED. THE DODGERS COLLECTED ONLY TWO OTHER HITS. BOT RUSH IS THE LOSER. THE BRAVES SCORED IN THE SECOND ON A SINGLE BY FRANK TORRE (TOHR'-EE), WES COVINGTON'S DOUBLE AND A

SACRIVICE FLY.

OUTFIELDER WALT MORYN (MOHR'-IHN) DROVE IN THREE RUNS BEHIND TAYLOR PHILLIPS' FIVE HITTER AS CHICAGO BEAT PITTSBURGH, 5-1. TWO RODE HOME WHEN MORYN REACHED THE SEATS IN THE THIRD. THE LONE PIRATE RUN WAS UNEARNED. IT CAME IN THE EIGHTH WHEN AL DARK FUMBLERED A GROUNDER AND ROBERTO CLEMENTE (KLEH-MEHN'-TEE) AND BILL MAZEROSKI (MAZ-EHR-OHS'-KEE) SINGLED.

THE OTHER NATIONAL LEAGUE GAMES ARE TONIGHT---SAN FRANCISCO AT CINCINNATI AND ST. LOUIS AT PHILADELPHIA.

IN THE AMERICAN LEAGUE, THE NEW YORK YANKEES MADE IT EIGHT IN A ROW BY DOWNING CHICAGO, 5-2. IT DROPPED THE LAST PLACE WHITE SOX 11 AND ONE HALF GAMES OFF THE PACE.

ELSTON HOWARD HOMERED IN THE FIFTH AFTER GIL MCDUGALD HAD SINGLED. IN THE SIXTH, TONY KUBEK (KOO'-BEHK) AND MICKEY MANTLE EACH SINGLED AND MCDUGALD HOMERED. JIM LANDIS AND AL SMITH GOT SOLO HOMERS FOR CHICAGO.

(BASEBALL) (UP)

LOS ANGELES---LEFTHANDER JOHNNY PODRES SCORED HIS THIRD WIN OF THE YEAR AS THE LOS ANGELES DODGERS TROUNCED THE ST. LOUIS CARDINALS 10-3.

PODRES GOT INTO TROUBLE ONLY TWICE IN THE GAME. HE LOADED THE BASES IN THE FIFTH, BUT GOT OUT OF THE DIFFICULTY WITHOUT A RUN BEING SCORED WHEN DON BLASINGAME HIT INTO A DOUBLE PLAY. PODRES GOT INTO BEING SCORED WHEN DON BLASINGAME HIT INTO A DOUBLE PLAY. PODRES GOT INTO TROUBLE AGAIN IN THE NINTH WHEN HE LOADED THE BASES BUT WALKED STAN MUSIAL AND THEN STRUCK OUT BOBBY GENE SMITH FOR THE WIN. ROOKIE

4. Tennis News Wire Copy

THE SPORTS PATROL

(T.M. REG. U.S. PAT. OFF.)

BY STEVE SNIDER

UNITED PRESS SPORTS WRITER

NEW YORK, MAY 9.--(UP)--THE OLD-TIMERS WILL PLAY THE EARLY DAVIS CUP ROUNDS THIS YEAR BUT U.S. CAPTAIN BILLY TALBERT SAID TODAY HE IS HUNTING FOR NEW BLOOD TO RESTORE AMERICAN PRESTIGE ON THE TENNIS COURTS OF THE WORLD.

"WE'RE BETTER OFF THAN WE WERE A YEAR AGO SIMPLY BECAUSE AUSTRALIA'S KEN ROSEWALL HAS TURNED PRO," SAID TALBERT. "BUT IT'S TIME SOME OF OUR KIDS MADE THEIR MOVE TOWARD GREATNESS IF THEY'RE EVER GOING TO. THEY'VE HAD THEIR PRELIMINARY TRAINING AND NOW I WISH THEY'D SHOW US THE RESULTS."

TOPS IN THIS GROUP ARE SAMMY GIAMMALVA, BARRY MACKAY, MIKE GREEN AND MIKE FRANKS. AND FOR THE EVEN MORE DISTANT FUTURE:

"WE'VE GOT SOME 16-YEAR-OLD KIDS WE CAN PUT IN AGAINST ANY OTHER PLAYERS IN THE WORLD THE SAME AGE," SAID TALBERT. "THEY'RE TERRIFIC AND WE KNOW THEY ARE BUT SO FAR THEY'RE ONLY BRIGHT PROSPECTS AND NOT MUCH ELSE. WE RUN INTO THE SAME OLD PROBLEM. WE CAN'T TAKE THEM OUT OF SCHOOL AS THE AUSSIES DO."

IN THIS CATEGORY ARE EDDIE SLEDGE OF DALLAS, EARL BUCKHOLZ AND CHUCK MCKINLEY OF ST. LOUIS PLUS OTHERS IN CALIFORNIA AND FLORIDA WHOSE NAMES ESCAPED BILLY'S MEMORY TO HIS OBVIOUS EMBARRASSMENT.

VETERANS VIC SEIXAS, BERNARD BARTZEN AND GRANT GOLDEN WILL CARRY

THE LOAD IN THE FIRST TWO ROUNDS COMING UP AGAINST THE BRITISH WEST INDIES AND TRINIDAD.

"LATER ON," SAID TALBERT, "I'M COUNTING ON HAM RICHARDSON TO BE OUR BIG BOY AND THEN FEEL MY WAY ALONG TO SEE WHAT DEVELOPS AMONG THE KIDS."

IN THE COMING SEASON ABROAD, TALBERT SEES A "CURIOUS BUT NOT OPELESS" CAMPAIGN SHAPING UP FOR THE YANKS.

"I FEEL A LOT BETTER ABOUT THINGS BECAUSE FOR ONE THING WE DON'T HAVE TO FACE BOTH KEN ROSEWALL AND LEW HOAD OF AUSTRALIA," SAID TALEERT, MEANING ROSEWALL'S DEFECTION TO THE PROFESSIONAL RANKS.

"BUT IT'LL BE A CURIOUS SEASON, TOO, BECAUSE WE DON'T KNOW HOW HOAD'S INJURIES WILL HOLD UP OR WHETHER ONE OR MORE OF OUR YOUNGSTERS WILL COME THROUGH SUDDENLY."

TALBERT HAS HIGH HOPES THE LATTER ITEM WILL BE A FACTOR. IT HAPPENED BEFORE TO VIRTUAL UNKNOWNNS LIKE PANCHO GONZALES AND TONY TRABERT.

THE VARIOUS INJURIES TO HOAD MAKE THE SITUATION AT WIMBLEDON AND LATER AT FOREST HILLS CONSIDERABLY UNCERTAIN. THE STOCKY AUSSIE BOMBER HAD A SEVERE BACK INJURY LAST WINTER AND WENT ON THE SHELF. WHEN HE CAME BACK AT THE START OF HIS CURRENT EUROPEAN TOUR HE HAD A SORE ELBOW.

"BUT REGAV

"BUT REGARDLESS OF HOW HE DOES, AUSTRALIA WILL HAVE TO REBUILD ITS TEAM THIS YEAR," SAID TALBERT. "THE AUSSIES HAVE TO COME UP WITH A NEW DOUBLES TEAM AND ONE MORE SINGLES PLAYER TO REPLACE ROSEWALL. THEIR SECOND STRINGERS ARE GOOD BUT THE ONE THAT LOOKS THE BEST RIGHT NOW, ASHLEY COOPER, DIDN'T DO WELL AT WIMBLEDON OR FOREST HILLS LAST YEAR."

AS FOR THE OLD GAFFERS, TALBERT INDICATED HE PREFERRED NOT TO USE THEM UNLESS THEY PROVED DEFINITELY BETTER THAN HIS KIDS LATE THIS YEAR.

AMONG THEM IS HERBIE FLAM PLUS THE THREE ON THE CURRENT CUP TEAM SOON TO BE HEADING FOR THEIR LATIN DATES.

"BUT ONE THING PEOPLE DON'T REALIZE IS THAT WE SIMPLY HAVE TO REACH THE CHALLENGE ROUND AGAINST AUSTRALIA TO PICK UP THAT \$50,000 OR \$60,000 TO FINANCE OUR YOUTH PROGRAM," SAID BILL. "THE VETERANS ARE BEST FOR THAT. WE SIMPLY CAN'T GAMBLE WITH INEXPERIENCE."

SPORTS (AP)

(PALM BEACH, FLORIDA)--DEFENDING TITLE HOLDER HERB FLAM OF BEVERLY HILLS, CALIFORNIA HAD TO GO 3 SETS TO BEAT AUSTRALIAN DON CANDY IN A SEMI-FINAL ROUND MATCH OF THE EVERGLADES INVITATIONAL TENNIS TOURNAMENT IN PALM BEACH, FLORIDA.

FLAM TURNED BACK CANDY 1-6, 6-4 AND 6-4.

IN THE WOMEN'S DIVISION, YOLANDO RAMIREZ OF MEXICO CITY UPSET TOP SEEDED ANGELA BUXTON OF ENGLAND 7-5, 6-1 IN THEIR SEMI-FINAL MATCH.

SPORTS (AP)

WITH PRO TENNIS

(NEW YORK)--PRO TENNIS STAR PANCHO GONZALES SAYS HE MAY BE FORCED TO QUIT HIS 100-MATCH TOUR WITH AUSTRALIAN KEN ROSEWALL BECAUSE OF A HAND INJURY. GONZALES WHIPPED ROSEWALL IN STRAIGHT SETS TODAY AT NEW YORK IN THE 12TH MATCH OF THE TOUR AND THE FIRST IN THE UNITED STATES. THE FIRST ELEVEN MATCHES WERE PLAYED IN AUSTRALIA WITH GONZALES WINNING 7.

AFTER THE VICTORY PANCHO SAID AN OLD BLISTER ON HIS RACKET HAND HAD OPENED YESTERDAY AND HAD STARTED BLEEDING HEAVILY. HE ADDED THAT HE PLANNED TO TRY PADDING HIS HAND BUT IF IT DOESN'T GET BETTER HE WOULD

HAVE TO QUIT.

THE TOUR MOVES TO DALLAS TOMORROW NIGHT AND THEN TO SAN FRANCISCO TUESDAY.

PROMOTER JACK KRAMER SAID THE TOUR WOULD CONTINUE WITHOUT HIS BIG MAN IF NECESSARY. HE NAMED TONY TRABERT OF THE U-S OF AUSTRALIAN FRANK SEDGMAN AS POSSIBLE REPLACEMENTS.

SPORTS (AP)

(PALM BEACH, FLORIDA)--HERBIE FLAM OF BEVERLY HILLS, CALIFORNIA, AND SHIRLEY BLOOMER OF ENGLAND HAVE WON SINGLES TITLES IN THE EVERGLADES TENNIS TOURNAMENT AT PALM BEACH, FLORIDA.

FLAM WON THE MEN'S CROWN BY DEFEATING AUSTRALIA'S MERVYN ROSE 6-4, 6-2. MISS BLOOMER BEAT YOLANDE RAMIREZ OF MEXICO 6-1, 6-0 TO TAKE THE WOMEN'S CHAMPIONSHIP.

ROSE TEAMED WITH FELLOW AUSTRALIAN DON CANDY TO UPSET FLAM AND VIC SEIXAS OF PHILADELPHIA IN THE MEN'S DOUBLES FINAL. THE SCORES WERE 6-1, 3-6, 6-4.

IN THE MIXED DOUBLES FINAL, DARLENE HARD OF MONTEBELLO, CALIFORNIA, AND JERRY MOSS OF MIAMI DEFEATED MISS RAMIREZ AND PANCHO CONTRARES OF MEXICO 6-1, 3-6, 6-4.

5. Golf News Wire Copy

SPORTS (AP)

(AUGUSTA, GEORGIA)--NINETEEN YEAR OLD AMATEUR ANNE QUAST OF SEATTLE, WASHINGTON HAS TAKEN A ONE STROKE LEAD IN THE WOMEN'S TITLEHOLDERS GOLF CHAMPIONSHIP AT AUGUSTA, GEORGIA. MISS QUAST FIRED A PAR 75 IN THE 3RD

ROUND TO REACH THE 54 HOLE MARK WITH A TOTAL OF 225.

ONE STROKE BEHIND HER IS SAN DIEGO PROFESSIONAL MICKEY WRIGHT. MISS WRIGHT FELL OUT OF THE LEAD BY SHOOTING A 78 IN TODAY'S ROUND.

PATTY BERG OF ST. ANDREWS, ILLINOIS ALSO HAD A 78 TO DROP OUT OF 2ND PLACE INTO A 3 WAY TIE FOR 3RD AT 227. THE OTHERS TIED WITH HER ARE BETTY JAMESON OF SAN ANTONIO, TEXAS AND MARLENE BAUER HAGGE OF DELRAY BEACH, FLORIDA. BOTH HAD 77'S IN THE 3RD ROUND.

MISS QUAST, WHO IS A SOPHOMORE AT THE UNIVERSITY OF WASHINGTON, PUT TOGETHER 7 STRAIGHT PARS IN THE 3RD ROUND. BUT SHE TIRED COMING DOWN THE STRETCH AND BOGEYED EACH OF THE FINAL 3 HOLES.

SPORTS (AP)

(HOUSTON)-- A 31-YEAR-OLD PROFESSIONAL GOLFER FROM HARTSDALE, NEW YORK--HARRY DEE-- HAS TAKEN QUALIFYING HONORS IN THE \$36,000 HOUSTON OPEN. DEE SHOT A 4-UNDER-PAR 68 IN THE WIND AND COLD RAIN TO LEAD A FIELD OF 129 PLAYERS AT THE MEMORIAL PARK COURSE.

THE 72-HOLE TOURNAMENT STARTS THURSDAY.

A SCORE OF 74 OR BETTER WAS NEEDED TO QUALIFY FOR THE 160-MAN FIELD. SEVERAL TOP-NAME GOLFERS WERE EXEMPTED FROM THE QUALIFYING ROUND.

DEE FINISHED ONE STROKE AHEAD OF 4 OTHER PROS-- WALTER CICHON OF BRIDGEPORT, CONNECTICUT; JOHNNY BULLA OF PHOENIX, ARIZONA; PAUL O'LEARY OF BISMARCK, NORTH DAKOTA AND JOHNNY POTT OF SHREVEPORT, LOUISIANA.

IN A PRO-AMATEUR TOURNEY AT THE HOUSTON GOLF CLUB, PETER THOMSON OF AUSTRALIA POSTED A 5-UNDER-PAR 66 TO TAKE DOWN TOP MONEY OF \$450. STAN LEONARD, HOWIE JOHNSON AND TED KROLL TIED FOR 2ND WITH 67'S AND WON \$213 EACH.

SPORTS (AP)

(GULFPORT, MISSISSIPPI)--DESPITE A 3RD ROUND SCORE OF 71, PRO PAT ABBOTT OF MEMPHIS, TENNESSEE, HAS MAINTAINED HIS LEAD IN THE GULF COAST INVITATIONAL GOLF TOURNAMENT AT GULFPORT, MISSISSIPPI.

ABBOTT'S 71 SHOT HIS 54 ROUND TOTAL UP TO 203.

HE HAS A ONE STROKE LEAD OVER DICK METZ OF PIKE ROAD, ALABAMA. METZ, WHO HAD A 71 IN TODAY'S ROUND HAS A 3 ROUND TOTAL OF 204.

JOHNNY REVOLTA OF GULF HILLS, MISSISSIPPI, HELD ON TO 3RD PLACE DESPITE HIS 73 IN THE 3RD ROUND. REVOLTA HAS A TOTAL OF 206, 3 STROKES OFF THE PACE.

SPORTS (AP)

(LAKE WORTH, FLORIDA)--ALVIN DARK OF THE ST. LOUIS CARDINALS HAS TAKEN THE FIRST ROUND LEAD IN THE CAVALCADE OF CHAMPIONS GOLF TOURNAMENT AT LAKE WORTH, FLORIDA. THE VETERAN SHORTSTOP SHOT A ONE-OVER-PAR 71.

DARK IS THE HOTTEST ARTICLE AMONG GOLFING BASEBALL STARS THIS SEASON. HE WON THE MAJOR LEAGUE PLAYERS TOURNAMENT WHICH ENDED YESTERDAY.

A MISHAP WHICH SHARED THE SPOTLIGHT WITH DARK'S FINE ROUND OCCURRED WHEN CLEVELAND INDIAN SOUTHPAW HERB SCORE MADE AN ERRANT SWING AND STRUCK PHIL RIZZUTO ON THE RIGHT TEMPLE. THE FORMER NEW YORK YANKEE SHORTSTOP WAS NOT SERIOUSLY INJURED BUT REPORTED HE HAD A HEADACHE AND WITHDREW FROM FURTHER PLAY.

CLOSEST RIVAL TO DARK IN THE SCORING IS AUGIE BERGAMO OF THE ST. LOUIS ORGANIZATION WITH A 74. LOU KRETLOW OF THE KANSAS CITY A'S, JOHN WRAY OF CLEVELAND AND MILWAUKEE COACH JOHNNY COONEY ARE TIED WITH 81'S--TEN STROKES OFF THE LEADERS'S PACE.

6. Hockey News Wire Copy

AND NOW FOR A SWING DOWN MEMORY LANE, WITH THE STORY OF A SPORT HAPPENING OF THE PAST THAT MERITS RETELLING---

SPORT MEMORY

BY JIM HACKLEMAN

ENTHUSIASM AMONG SPORTS FANS VARIES GREATLY IN INTENSITY. SOME OF THEM EXHIBIT AN ALMOST CASUAL INTEREST WHILE OTHERS ARE DOWNRIGHT RABID. SOME FANS GO TO A GAME AND SUFFER SILENTLY IN DEFEAT OR REJOICE INWARDLY IN VICTORY. OTHERS HAVE TO DISPLAY THEIR FEELINGS WITH RAUCOUS CHEERS OR LOUD BOOS.

WHEN IT COMES TO HOCKEY, THE MONTREAL FANS ARE AS RABID AS ANY IN THE GAME. THEY LOVE THEIR CANADIENS AND THE PLAYER THEY HAVE IDOLIZED ABOVE ALL THE PAST FEW SEASONS IS THE COLORFUL AND CONTROVERSIAL MAURICE (THE ROCKET) RICHARD. THE ATTITUDE MONTREAL TAKES TOWARD HOCKEY, THE CANADIENS AND MAURICE RICHARD CAN BE DESCRIBED BY RELATING A STORY OF A COUPLE OF YEARS AGO.

IT STARTED ON A SUNDAY NIGHT IN MARCH WHEN THE CANADIENS WERE PLAYING THE BOSTON BRUINS. RICHARD BECAME EMBROILED IN A BATTLE WITH AN OPPOSING PLAYER AND THEN GOT INTO A HASSLE WITH LINESMAN CLIFF THOMPSON. THE ROCKET TOOK A POKE OR 2 AT THE OFFICIAL.

THE FOLLOWING WEDNESDAY, RICHARD WAS SUSPENDED FOR THE REMAINDER OF THE REGULAR SEASON AND THE STANLEY CUP PLAYOFFS. THE PENALTY WAS SLAPPED ON MAURICE BY NATIONAL HOCKEY LEAGUE PRESIDENT CLARENCE

CAMPBELL.

SINCE THE CANADIENS WERE IN A DESPERATE STRETCH DRIVE FIGHT WITH THE DETROIT RED WINGS FOR THE LEAGUE CHAMPIONSHIP, CAMPBELL'S ACTION WAS A BITTER BLOW TO MONTREAL. SUPPOSE THE ST. LOUIS CARDINALS AND THE BROOKLYN DODGERS WERE SCRAPPING FOR THE NATIONAL LEAGUE PENNANT IN THE FINAL DAYS OF THE SEASON AND COMMISSIONER FORD FRICK SUSPENDED STAN MUSIAL. IT IS REASONABLE TO ASSUME MR. FRICK WOULD BE A VERY UNPOPULAR GENTLEMAN IN ST. LOUIS. SO IT WAS THAT CLARENCE CAMPBELL WAS A VERY UNPOPULAR GENTLEMAN IN MONTREAL IN MARCH OF 1955.

THE NIGHT AFTER CAMPBELL HANDED OUT THE SUSPENSION TO RICHARD, THE RED WINGS WERE IN MONTREAL FOR A GAME AT THE FORUM. THE 2 CLUBS WERE TIED AT THAT POINT AND THE WINNER WOULD TAKE OVER UNDISPUTED POSSESSION OF FIRST PLACE IN THE STANDINGS. CAMPBELL PUBLICLY ANNOUNCED HE WOULD ATTEND THE GAME ALTHOUGH HE HAD RECEIVED A FLOCK OF THREATENING PHONE CALLS FOLLOWING HIS BAN AGAINST THE ROCKET.

A CROWD OF 14,000 WAS JAMMED INSIDE THE FORUM AND MANY THOUSANDS MORE WERE MILLING AROUND OUTSIDE. AS GAME TIME NEARED, THE GATHERING OUTSIDE BECAME SURLY AND BAD NATURED, AND TRIED TO BREAK INTO THE ARENA. BUT THEY WERE CHECKED BY THE EXTRA POLICE ON DUTY.

CAMPBELL ARRIVED ABOUT MIDWAY IN THE FIRST PERIOD. AS HE MADE HIS WAY TOWARD A BOX SEAT, HE WAS PELTED WITH FRUIT, EGGS, OVERSHOES AND PROGRAMS. HE ALSO WAS GREETED BY AN EAR-SPLITTING VOCAL CHORUS OF JEERS AND CATCALLS. ONE MAN PENETRATED THE POLICE LINE AROUND THE LEAGUE PRESIDENT, PRETENDING TO BE A FRIEND. HE APPROACHED CAMPBELL, OFFERED HIS HAND AND THEN SUDDENLY STARTED THROWING PUNCHES. HE WAS FINALLY PULLED AWAY, SCREAMING AND KICKING.

THE FRENZIED ACTIVITY WENT ON AND THE OPENING QUARTER ENDED WITH

DETROIT AHEAD 4 TO ONE. AT INTERMISSION, THE BOOING AND JEEERING REACHED A FEVER PITCH.

AT ABOUT THIS POINT, SOMEONE SET OFF A SMOKE BOMB NEAR THE FRONT ENTRANCE OF THE FORUM. SMOKE BILLOWED THROUGH THE STANDS AND INTO THE UPPER SEATS. RED-EYED SPECTATORS DASHED TO THE EXITS, COUGHING AND SCREAMING. THINGS WERE NOW COMPLETELY OUT OF CONTROL. THERE WERE FIGHTS AND A GREAT MANY BLOODY NOSES. SEVERAL PEOPLE WERE HAULED OFF BY POLICE.

FINALLY FIRE CHIEF ARMAND PARE STEPPED IN AND TOLD OFFICIALS TO CALL THE GAME ... AND IT WAS FORFEITED TO DETROIT. INSIDE THE FORUM WAS A BEDLAM BUT OUTSIDE IT WAS WORSE.

OUTSIDE THERE WAS A SIZEABLE MOB ADDING TO THE GENERAL PANDEMONIUM. ROCKS, FROZEN SNOW, BOTTLES AND CANS WERE HEAVED AT POLICE. TROLLEY CAR WINDOWS WERE SMASHED AND OVERHEAD WIRES WERE TORN DOWN. TRAFFIC WAS STALLED. HUNDREDS Poured INTO THE FORUM AND TRIED TO BREAK THROUGH TO THE ARENA OFFICE, LOOKING FOR CAMPBELL. FORTUNATELY, THEY WERE TURNED BACK.

EVENTUALLY THE RIOT WAS QUELLED. MONTREAL WENT BACK TO NORMAL AND SO DID THE NATIONAL HOCKEY LEAGUE. INCIDENTALLY, THE CANADIENS LOST THE TITLE TO DETROIT BY ONE GAME ... AND THEY ALSO LOST THE STANLEY CUP PLAYOFFS TO DETROIT, BY ONE GAME.

SPORTS (AP)

(NEW YORK)--THE NEW YORK RANGERS BATTLED THE DETROIT RED WINGS TO A 1-1 TIE IN A NATIONAL HOCKEY LEAGUE GAME. AFTER 2 SCORELESS PERIODS, NEW YORK MOVED INTO A 1 TO NOTHING LEAD AFTER 4 MINUTES OF THE FINAL PERIOD.

ANDY HEBENTON DROVE HOME THE NEW YORK TALLY. AT THE 6 MINUTE MARK, DETROIT TIED THE SCORE ON GORDIE HOWE'S 39TH GOAL OF THE SEASON.

7. Boxing News Wire Copy

(AP) TURNING TO BOXING--

THE 3RD CHAPTER IN THE CARMEN BASILIO-JOHNNY SAXTON WELTERWEIGHT TITLE SERIES TAKES PLACE THIS FRIDAY NIGHT AT THE CLEVELAND ARENA. THE 2 MEN STAND EVEN IN THE SET SO FAR. SAXTON TOOK THE CHAMPIONSHIP FROM BASILIO LAST MARCH IN CHICAGO ON A 15-ROUND DECISION. BASILIO REGAINED THE CROWN BY A 9TH ROUND KNOCKOUT LAST SEPTEMBER IN SYRACUSE, NEW YORK. NEITHER MAN HAS FOUGHT SINCE.

THE UPCOMING BOUT ORIGINALLY WAS SCHEDULED FOR 5 WEEKS AGO, BUT A HAND INJURY INCURRED BY BASILIO IN THE SYRACUSE FIGHT FORCED A POST-PONEMENT. THE CHAMP SAYS THE RIGHT HAND IS STILL TENDER BUT IS CONFIDENT HE CAN WHIP SAXTON AGAIN.

SAXTON WON THE FIRST BOUT BY USING HIS SPEED TO MOVE IN AND OUT AND STAYING AWAY FROM BASILIO'S POWER. JOHNNY CHOSE TO MIX WITH CARMEN IN THE RETURN AND THE CHANGE OF TACTICS PROVED HIS DOWNFALL.

BASILIO IS A 29-YEAR-OLD EX-MARINE FROM CHITTENANGO, NEW YORK. SAXTON IS 26 AND FROM NEW YORK CITY. THEIR RUBBER MATCH WILL BE CARRIED ON NATIONWIDE RADIO AND TELEVISION (N-B-C) WITH THE CLEVELAND AREA BLACKED OUT OF T-V.

ALSO ON THIS WEEK'S RING PROGRAM--

FORMER LIGHTWEIGHT CHAMPION PADDY DEMARCO TAKES ON HUNGARIAN-BORN NEWCOMER STEFAN REDL TONIGHT AT ST. NICHOLAS ARENA IN NEW YORK.

DEMARCO HAS HAD 93 STARTS WITH ONLY 7 KAYOS TO HIS CREDIT WHILE REDL HAS RACKED UP 9 KNOCKOUTS IN WINNING ALL ELEVEN OF HIS PRO BOUTS. THIS 10-ROUNDER WILL BE TELEVISED (DUMONT) REGIONALLY.

WORLD MIDDLEWEIGHT TITLEHOLDER GENE FULLMER HAS ANOTHER OVER-THE-WEIGHT TUNEUP TONIGHT IN DENVER WHEN HE FACES ERNIE DURANDO IN A SCRAP SCHEDULED FOR 10 ROUNDS. IT WILL BE FULLMER'S 2ND FIGHT SINCE HE OUT-POINTED RAY ROBINSON FOR THE CROWN ON JANUARY 2ND. GENE DECISIONED PITTSBURGH'S WILF GREAVES IN A 10-ROUNDER AT SALT LAKE CITY 3 WEEKS AGO. THE UTAH BATTLER HAS A TITLE REMATCH WITH SUGAR RAY SLATED FOR APRIL 24TH AT CHICAGO.

ON TUESDAY NIGHT AT WHITE PLAINS, NEW YORK, MIDDLEWEIGHT CONTENDER RORY CALHOUN MEETS LEROY OLIPHANT IN 10 ROUNDS.

(AP) BOXING

(NEW YORK)--LIGHT HEAVYWEIGHT CHAMPION ARCHIE MOORE HAS AGREED TO DEFEND HIS TITLE AGAINST NUMBER ONE CONTENDER CHUCK SPIESER IN THE DETROIT OLYMPIA EITHER APRIL 5TH OR 12TH. ANNOUNCEMENT OF THE PROPOSED BOUT CAME FROM MOORE'S MANAGER, CHARLEY JOHNSTON, IN NEW YORK.

CHAIRMAN JULIUS HELFAND OF THE NEW YORK STATE ATHLETIC COMMISSION AND PRESIDENT FLOYD STEVENS OF THE NATIONAL BOXING ASSOCIATION HAD SET A DEADLINE OF MARCH 18TH FOR MOORE TO ARRANGE FOR A TITLE FIGHT. HELFAND FURTHER SUGGESTED THE MATCH BE HELD NO LATER THAN APRIL.

MOORE'S LAST DEFENSE WAS LAST JUNE IN LONDON WHEN HE DEFEATED YOLANDE POMPEY OF TRINIDAD. THE AGING CHAMPION FROM SAN DIEGO WAS KNOCKED OUT BY FLOYD PATTERSON IN NOVEMBER IN A BOUT TO DETERMINE THE SUCCESSOR TO RETIRED HEAVYWEIGHT KING ROCKY MARCIANO.

(AP) SPORTS

FIGHT (SUBS PREVIOUS)

(MIAMI BEACH, FLORIDA)--LIGHTWEIGHT CHAMPION JOE BROWN HAD AN EASY TIME DEFENDING HIS CROWN IN AN ASSAULT BY FORMER TITLEHOLDER WALLACE BUD SMITH TONIGHT.

BROWN RIPPED AND SLICED SMITH FROM THE OPENING BELL ONWARD IN MIAMI BEACH, FLORIDA. AND AT THE END OF 10 ROUNDS, PRACTICALLY EVERYONE IN THE STADIUM AGREED THE BOUT SHOULD BE STOPPED. SMITH'S HANDLERS MADE THE REQUEST THROUGH A COMMISSION DOCTOR AND THE DOCTOR ORDERED REFEREE JAMES PEERLESS TO PUT A HALT TO THE ONE-SIDED FRAY.

FOR THE RECORD BOOK, IT WAS LISTED AS A TECHNICAL KNOCKOUT IN THE ELEVENTH ROUND.

COMMISSION DOCTOR ALEXANDER ROBBINS WAS ASKED IF A CUT EYE OR A CUT MOUTH PROMPTED HIM TO STOP IT.

REPLIED THE DOCTOR:

"I THINK IT'S HIS REFLEXES."

THE REFLEXES OF THE 4,100 FANS WERE NOT SLOW. THEY BOOED THE BATTLE WITH VIGOR DURING SEVERAL ROUNDS OF UNINSPIRED ACTION.

HOWEVER, BROWN DID HIS BEST TO PUT AN EARLY END TO THE RETURN BOUT. BROWN WON THE TITLE BY TAKING A SPLIT DECISION OVER SMITH LAST AUGUST.

BROWN WAS UNABLE TO PUT SMITH ON THE DECK. BUT HE DID CLOSE HIS RIVAL'S LEFT EYE IN THE 4TH; CUT SMITH AROUND THE RIGHT EYE AND DREW BLOOD FROM THE MOUTH AND NOSE.

OFFICIALS HAD BROWN WELL AHEAD ON THEIR SCORE CARDS WHEN THE BATTLE WAS STOPPED. AND THERE WASN'T A DISSENTING VOICE IN THE HOUSE WHEN IT WAS OVER--NOT EVEN FROM SMITH.

8. Western Union Copy for a Baseball Re-creation

LEAD FROM

COMISKEY PARK AT CHICAGO ILL

LEAD-----

MGR JACK TIGHE AND HIS DETROIT TIGERS ARRIVED HERE TO BE THE GUESTS OF THE CHGO WHITE SOX AT SPACIOUS COMISKEYPARK. FOR A 4 GAME SET, FOR THIS AFTERNOONS OPENER, PAUL FOYTACK A RIGHTHANDER WITH A 12-10 RECORD WILL BE DETROITS PITCHER.

SENROR AL LOPEZ SKIPPER OF THE WHITE SOX HAS SELECTED DICK DONOVAN ALSO A RIGHTHANDER FOR THE HURLING CHORES.

DONOVAN HAS 12 WINS AND 3 LOSSES.

JIM LANDIS ROOKIE FLEET FOOTED OUTFIELDER OF THE WHITE SOX HAS BEEN OPTIONED TO THE INDIANAPOLIS CLUB ON 24 HOUR RECALL.

THE WEATHER IS OVERCAST SKIES WITH TEMPERATURE IN THE HIGH 80'S THE WIND FROM SOUTH AND COMING IN FROM HOME PLATE OUT TOWARDS CENTER-FIELD BLEACHERS, THE WIND IS ABOUT 10 MILES PER HOUR.

BALL DIAMOND IS IN FINE SHAPE AND VERY FAST, THE TURF IN THE OUTFIELD NICE AND GREEN.

MAY HAVE SOME MORE DOPE ON WHITE SOX HAPPENINGS ON SOME OF THE PLAYERS LEADING LEAGUE ETC

(END LEAD)

COACHES FOR DETROIT

DON LUND AT FIRSTBASE

BILLY HITCHCOCK AT THIRDBASE

FIRST INNING TIGERS---

TUTTLE UP BATS RIGHT AVG 255.

S1 C OUT TUTTLE FLIED TO RIVERA

NEAR FOUL LINE IN RIGHTFIELD

KUENN UP BATS RIGHT AVG 252

S1 C HIT AND AN ERROR

KUENN SINGLED ON A BLOOPER IN SHORT RIGHT

FOX FIELDLED THE BALL THEN THREW WILD TO TORGESON AT

FIRST BASE KUENN TAKING SECOND BASE ON THE ERROR.

BOONE UP BATS RIGHT AVG 270

S1 C S2 C HIT BOONE DOUBLED ON A LINER TO RIGHT
FIELD CORNER KUENN SCORING. SCORE NOW DET 1 CHGO 0

MAXWELL UP BATS LEFT AVG 283

B1 WIDE FL FOUL BACK IN NET S1 FOUL FLY TO LEFT
IN BOXES S2 OUT S3 F MAXWELL FANNED.

KALINE UP BATS RIGHT AVG 288

SIDE OUT KALINE POPPED TO
APARICIO WHO WENT INTO SHORT LEFT AND MADE A BACK TO DIAMOND
CATCH NICE CATCH.

ONE RUN TWO HITS ONE ERROR ONE LEFT ..

UNEARNED RUN

COACHES FOR WHITE SOX--

DON GUTTERIDGE AT FIRSTBASE

TONY CUCCINELLO AT THIRDBASE.

AP

FIRST INNING WHITE SOX

APARICIO UP BATS RIGHT AVG 246

B1 LOW B2 INSIDE S1 F B3 INSIDE

OUT APARICIOLO

APARICIO BOUNCED OUT KUENN TO BOONE.

FOX UP BATS LEFT AVG 317

B1 LOW INSIDE S1 C B2 WIDE

OUT FOX POPPED TO KUENN

BACK OF SECOND BASE ON GRASS.

TORGESON UP BATS LEFT AVG 303

S1 C B1 LOW INSIDE B2 VERY WIDE

B3 INSIDE

S2 C FOUL TIP BALL SQUIRTED OUT OF

CATCHERS WILSONS GLOVE

SIDE OUT S3 C TORGESON

WAS CALLED OUT ON STRIKES.

NO RUNS NO HITS NO ERRORS NONE LEFT

PITCHER JIM HUGHES PURCHASED FROM THE LOSANGELES BY THE WHITE SOX

WILL ARRIVE IN CHGO SUNDAY.

SECOND INNING TIGERS--

BOLLING UP BATS RIGHT AVG 260

S1 C ERROR BOLLING REACHED FIRST BASE

SAFELY WHEN APARICIO TOOK HIS GROUNDER BUT THREW WIDE

TO FIRST PULLING TORGESON OFF THE BAG.

WILSON UP BATS RIGHT AVG 248

GROUND FOUL TO RIGHT PLATE S1 DONOVAN THROWS TO FIRST

FOUL BACK IN BOXES S2

B1 WIDE DONOVAN THORWS TO FIRST

OUT WILSON GROUNDED OUT

APARICIO TO TORGESON, BOLLING TAKING SECOND.

BERTOIA UP BATS RIGHT AVG 273

S1C OUT BERTOIA FLIED OUT TO RIVERA

FOYTACK UP BATS RIGHT .271--FB ON ROOF S1 SIDE OUT

FOYTACK BOUNCED OUT DONOVAN TO TORGESON NO RUNS NO HITS

ONE ERROR ONE LEFT SCORE DET 1 CHI 0

SECOND INNING

CHICAGO--MINOSO UP BATS RIGHT .313 B1 LOW B2 WIDE S1C

B3 INSIDE S2C OUT MINOSO FLIED OUT DEEP TO KALINE

WHO MADE A RUNNING CATCH IN RIGHT CENTER.

DOBY UP BATS LEFT 292 S1C B1 WIDE B2 WIDE B3

HIGH WIDE B4 LOW DOBY WALKED.

RIVERA UP BATS LEFT .273 S1C OUT RIVERA FLIED DEEP

TO TUTTLE.

LOLLAR UP BATS RIGHT 237 SIDE OUT LOLLAR FOULED OUT

TO BOB WILSON LEFT OF PLATE NO RUNS NO HIT NO ERRORS ONE

LEFT SCORE DET 1 CHI 0

THIRD INNING

DETROIT--TUTTLE UP B1 HIGH S1C S2C OUT PHILLIPS

TO TORGESON.

KUENN UP--OUT KUENN BOUNCED OUT DONOVAN TO TORGESON.

BOONE UP--S1C B1 WIDE S2F FOUL FLY IN RIGHT FIELD

SIDE OUT S3F BOONE FANNED NTG ACROSS

SCORE DET 1 CHI 0

THIRD INNING

CHICAGO--

PHILLIPS UP BATS RIGHT .250 S1C B1 LOW FOUL

BACK ON ROOF S2 B2 HIGH S3C PHILLIPS WAS CALLED OUT ON STRIKES

DONOVAN UP BATS RIGHT (NO AVG SHOWN) B1 LOW INSIDE

B2 HIGH WIDE B3 HIGH WIDE B4 LOW INSIDE VERY CLOSE DONOVAN WALKED.

APARICIO UP--S1C PTF AGAIN AGAIN FOUL ON GND RIGHT OF PLATE S2 HIT APARICIO SINGLED ON LINER IN FRONT OF MAXWELL, DONOVAN GOING TO SECOND.

FOX UP BATS LEFT--B1 LOW INSIDE B2 HIGH INSIDE S1C

TWO OUTS, FOX BOUNCED TO BERTOIA AND FORCED APARICIO AT SECOND, BERTOIA TO BOLLING, DONOVAN STOPPING ON THIRD.

TORGESON UP-- SIDE OUT TORGESON FLIED OUT TO MAXWELL
NO RUNS ONE HIT NO ERRORS TWO LEFT SCORE DET 1 CHI 0

FOURTH INNING

DETROIT--MAXWELL UP (A LIGHT DRIZZLE STARTED TO COME DOWN.)

B1 LOW S1F B2 HIGH HIT, MAXWELL SINGLED

ON LINER TO RIGHT CENTER, DOBY FIELDING

KALINE UP-- B1 WIDE S1F PTF FB IN NET S2 FB IN

NET FB IN NET B2 WIDE B3 INSIDE VERY CLOSE HIT KALINE

DOUBLED ON LINER TO RIGHT CENTER FIELD CORNER SCORING MAXWELL

SCORE NOW DET 2 CHI 0

BOLLING UP--FB IN UPPER DECK S1 B1 LOW FOUL ON GND RIGHT OF
PLATE S2 OUT BOLLING GND OUT PHILLIPS TO TORGESON
IT WAS A HARD SMASH TO PHILLIPS

WILSON UP (RAIN COMING DOWN LITTLE HEAVIER NOW) FOUL
LINER TO LEFT FIELD S1 FB IN NET S2 B1 LOW WIDE
FOUL LINER DOWN LEFT FIELD LINE OUT S3C WILSON WAS
CALLED OUT ON STRIKES

BERTOIA UP-SIDE OUT BERTOIA GND OUT FOX TO TORGESON
ONE RUN TWO HITS NO ERRORS ONE LEFT SCORE DET 2 CHI 0

FOURTH INNING

CHICAGO--MINOSO UP--B1 INSIDE OUT MINOSO FLIED OUT TO
TUTTLE NEAR 415 FT FENCE

DOBY UP-- S1F B1 LOWS2C B2 LOW B3 HIGH FB ON ROOF
B4 HIGH WIDE DOBY WALKED

RIVERA UP--B1 HIGH S1C B2 WIDE S2F OUT RIVERA FLIED
OUT TO KALINE

LOLLAR UP-- S1C B1 HIGH INSIDE SIDE OUT LOLLAR GND TO
BERTOIA AND FORCED DOBY AT SECOND, BERTOIA TO BOLLING
NO RUNS NO HITS NO ERRORS ONE LEFT SCORE DET2 CHI 0

FIFTH INNING

DETROIT--FOYTACK UP S1C S2F OUT S3C FOYTACK WAS CALLED
OUT ON STRIKES

TUTTLE UP-

B1 LOW B2 HIGH INSIDE HIT TUTTLE SINGLED ON
LINER TO CENTER.

KUENN UP-- B1 WIDE AND LOLLAR THROWS TO TORGESON. P T F
AGAIN AGAIN OUT KUENN POPPED TO PHILLIPS ON INFIELD
GRASS.

BOONE UP-- SIDE OUT BOONE FLIED OUT TO DOBY NO RUNS ONE
HIT NO ERRORS ONE LEFT SCORE DET 2 CHI 0

FIFTH INNING

CHICAGO-- MISTY DRIZZLE CONTINUING THEY JUST WIPED OFF
HOME PLATE WITH A TOWEL.

PHILLIPS UP B1 LOW INSIDE B2 LOW S1C OUT PHILLIPS
GNDDED OUT KUENN TO BOONE.

DONOVAN UP-- S1C S2C OUT S3F DONOVAN FANNED.

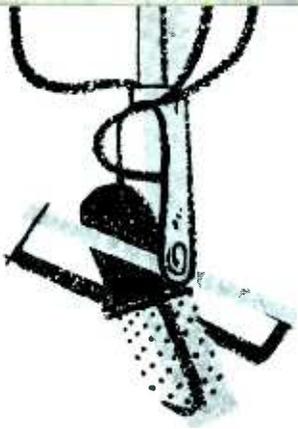
APARICIO UP--B1 WIDE S1C B2 WIDE B3 LOW B4 LOW APARICIO
WALKED.

FOX UP--B1 INSIDE P T F AGAIN S1C HIT FOX SINGLED
ON LINER TO LEFT, APARICIO STOPPING AT SECOND.

TORGESON UP--B1 LOW S1C B2 LOW INSIDE B3 HIGH WIDE
B4 INSIDE TORGESON WALKED FILLING THE BASES.

TIGHE SPEAKING TO FOYTACK

MINOSO UP--S1C DETROIT WUP A LEFT HANDER NOW FB IN NET S2
B1 HIGH SIDE OUT MINOSO POPPED TO BOLLING ON THE GRASS
NEAR RIGHT FIELD LINE NO RUNS ONE HIT NO ERRORS THREE LEFT
SCORE DET 2 CHI 0



Documentary

Narration

1. The Radio Documentary: "Our World," by Alton C. Brown 427
2. The Television Documentary: "The Pacific Boils Over," by Henry Salomon
with Richard Hanser 437

"Our World" was written by Alton C. Brown as a simply produced radio program employing only one speaker. Great responsibility is placed upon the announcer in any script such as this, for he has no one else to look to for assistance; either he is capable of holding the interest and attention of the audience all by himself, or he isn't; but in no event can the program be "saved" by anyone other than the announcer. The first half of this radio program is reproduced here.

"The Pacific Boils Over" was written by Henry Salomon with Richard Hanser as Program #2 in NBC's television series, "Victory at Sea." Practice reading this script without attempting to time it exactly. But if the "Victory at Sea" series should be re-run in your area, then turn down the audio on your television set and read the script in time with the filmed action.

OUR WORLD

by Alton C. Brown

ANNOUNCER:

(_____) invites you to visit another famous place in "OUR WORLD."
SPONSOR

(MUSIC: FANFARE)

Now here's your travel guide, _____, to tell you about today's trip.

GUIDE:

Hi, kids! If you're all bundled up for cold weather, you'd better do a quick change to the coolest clothes you've got. Today we're going to cross part of the Mojave Desert, to see one of the highest dams in the United States, Hoover Dam. Now while you're getting set for our trip, here's a friend of ours with a tip for you.

(COMMERCIAL)

GUIDE:

Before we leave, let me tell you something about Hoover Dam, or Boulder Dam, as it is often called. Think about how tall your house is. Got it? Now try to imagine THIRTY-FIVE houses like yours stacked on top of one another. That's how high Hoover Dam is -- SEVEN HUNDRED TWENTY-SEVEN FEET HIGH! It's almost impossible to realize how high that really is without being there and looking down, but we'll do just that not long from now! There's a four-lane highway right across the top of the dam, and it's as long as THREE city blocks. Now you know what to expect, so let's be on our way. I see you've got on shorts and light shirts, so we're all set. Fasten the safety belts on your imaginations, and we'll be off for KINGMAN, ARIZONA!

(MUSIC: "TRAVELING" MUSIC FADING TO SOMETHING DEPICTING THE WEST)

We're going to start our trip from Kingman, Arizona, because it's just across part of the Mojave Desert from Boulder Dam. As you can see, this is actually a town in the desert. This is cowboy country -- the land of ponies, cattle, cactus, sage-brush, and tumbleweed. Before our trip ends, we'll have seen all these sights and many more. We'd better get in our touring car and start out, 'cause we've just enough time to reach the dam before dark.

(SOUND: CAR DOORS OPEN, PEOPLE ENTER, AND DOORS SHUT)

I thought we'd better cross the desert just as late in the day as possible so we'll have less intense heat. It's nearly five o'clock, and it's still plenty hot, around one hundred eighteen degrees, but if we had come at noon, we would have found the mercury up near one hundred twenty-five. The only time the desert is cool is at night, and we want to see the interesting features of the desert, so we must cross in daylight. But don't say I didn't warn you! Everyone in and got a seat? Then we'll crank 'er up and head north (SOUND: CAR ENGINE STARTS, ENGAGE GEARS AND GAIN SPEED) on U. S. highway sixty-four. As we pass the Kingman city limits, we see signs telling us to get gas at the next station, because it's the last chance between Kingman and Boulder City. We wonder how far that is, then get our answer on a sign which says, "BOULDER CITY -- 80 Mi., BOULDER DAM -- 70 Mi.". It's a long trip, but I think we'll find it an interesting one. The landscape that meets our eyes is a strange one; and beautiful in a quiet, lonely way. It is as if we were moving along in an immense baking pan. We're riding toward the top, and very near the left-hand rim of the pan. Ahead of us and to our right we see the other edges of the pan, mountains. These are

the Great Rockies which we see rising so abruptly in the distance. In the soft light of late afternoon they look very small so far away, yet we know they are some of the tallest mountains on our continent. The clear, hot desert air makes them seem almost unreal. Their outlines are so crisp and sharp that they seem to have been painted with a brush against a blue canvas sky! As I said, the left or western side of the pan is nearest us. The left edge of the pan is a series of foothills running almost north and south, parallel to our road. As the sun slowly sinks, the shadows of this friendly range reach out like giant fingers to touch us with coolness.

The plain that stretches between us and the mountains is real, honest-to-goodness desert! The kind of desert we see so often in desert and cowboy movies. The ground is flat, hot, and sparsely covered with stunted little plants. The soil is not sand, as many people expect in a desert. It's made up largely of mud washed down from the surrounding Rocky Mountains. The sun has baked this mud, or alluvium, as it is called, almost as hard as a brick. This hard earth is covered with a few inches of loose dusty soil, broken loose by plants and the hooves of horses and cattle.

As we drive along we come to bridges with names such as "Horn Creek." We cross the bridge and look down to the creek, expecting to find water. All we see is dry mud! These are what we call "dry washes." Only a few inches of rain fall here even in a "wet year"! Some years only a fraction of an inch may fall. Rain in the desert is scarce, sudden, and when it comes, it comes in torrents. Within a few hours a desert rainstorm may deliver the entire year's supply of water. The hard baked floor of the desert just can't soak up all this water like the floor of

a forest, so the water runs downhill. Little pools collect, fill up, overflow, and the desert is covered with water. As the water drains to lower ground, rivers form. More water draining down from the nearby mountains joins and soon we have a raging river! Then the dry wash, for a few hours, becomes a real river. If we didn't have these bridges, we would just have to wait several hours until the water would go down. Plants in the desert must either store up plenty of water during the few hours when it is raining, or live on practically NO water.

For the past few miles we have been seeing cactus. Giant Saguaro Cactus grow in abundance here. These are some of the largest and most photographed cactus plants in existence. These Saguaro cacti are perfect examples of plants that store water. Saguaro cactus always reminds me of a boy scout using semaphore flags. As you can see, though, most of these plants are much larger than any boy scout, and many have more than two arms. Some of the cacti grow to be more than fifteen feet tall.

The most interesting thing about them, however, is the manner in which they store up water. If you look closely at these you can see that they look gaunt and skinny. You'll see the wrinkles up and down their sides. This shows us that there has been no rain here for many months, and the cactus plants are thirsty. When there is water these amazing plants suck it up just like a sponge. When they're full they look real plump. The wrinkles you see now disappear, and the skin is smooth. The cactus can often live for a year or more on one "filling-up." Prospectors who lived in this country in the frontier days, and even yet, are often saved from dying of thirst by a cactus. The prospectors know that they can get fairly good drinking water by cutting a hole near the base of the cactus. The water isn't iced, and it isn't as fresh as spring

water, but it is wet, and better than no water at all. (MUSINGLY)

Strange, beautiful plants, these Saguaro cactus. They stand tall and straight over the desert casting long shadows in the late afternoon. They seem to sort of rule the desert, don't they? We're not likely to forget these gaunt giants, or the way they've saved prospectors lives! All along the ground we see sagebrush. Stunted, bushy little plants no more than knee-high. They seem to grow in clumps that remind us of a bunch of frightened puppies huddling together. The highway we are traveling is bordered on either side by fences. Barbed wire nailed to gnarled fenceposts keeps cattle from straying onto the road. We wonder that cattle can live here, but occasionally we see a few head grazing contentedly in the shadow of the mountains. Against the fences we see piles of the famous "Tumblin' Tumble Weed". Once in a while we see one rolling across the dry desert like a great sand-colored spider. We are surprised to find the tumble weed to be rather large, some of them a yard thick and nearly six feet long. The desert would be a fascinating place if it only weren't so hot.

Fifty miles of good four-lane highway have slipped by and the mountains in front of us no longer seem small. We see them now as lonely towering sentinels, watching over the wasteland below. We have to sit forward now in order to see their lofty peaks stabbing the blue sky like daggers. All around us we see the bare mountain slopes in varying shades of brown and tan, sunlight and shade. (SOUND: CAR BEGINS TO STRAIN SLIGHTLY)

We feel our car straining a bit now as the road veers to the left. We face the fast-setting sun and fast-approaching Rocky Mountains. For a moment we see the big orange ball hanging on the edge of our world, then we go down a slope into the shadows and the sun disappears

from our sight. We all hope that the air will be cooler now that the sun has set. For a moment we forget the heat now, for at last we're in the foothills of the Great Rockies, and see the great barrier that faced the early pioneers in their Conestoga wagons. We wonder if we will be able to cross them, and marvel at the strength and endurance of the settlers. The road ahead of us winds its way upward and our car roars its protest to the added task of climbing. (SOUND: CAR STRAINING ON UPGRADE) As we climb higher and higher the decreasing pressure causes our ears to roar. Time and time again we have to swallow to relieve the pressure on our eardrums.

All about us now lie the jagged peaks of the Rockies. At last we can really understand their name. These crags are entirely different from the tree-covered ranges of the eastern and central United States. The foothills are rolling, but completely bare. There is even less plant life here than on the desert. These mountains are just desert, in folds, with rocks! As we climb higher we come out of the shadows, and into the sunlight once again. We find that the air has not cooled any, and as we watch our second sunset for the day we have only one hope for cooler air -- the lake ahead. The heat is bearing down on us, choking us, smothering us! The fact that we've slowed down from sixty to thirty-five is one reason that it seems hotter, but whatever the reason, it sure is hot!

Besides the plant life (or lack of it) and temperature, there's a third difference between the Rockies and most mountains. This isn't a natural feature, but a man-made one. On the greater part of the mountains we've visited, the roads have twisted and turned their way up and over the ridges. Not so here. The curves are so gentle you hardly notice that

they exist! There's just a steady grade, steadily UP! In order to make this steady grade road builders had to dig mammoth trenches in the hill or should I say mountainside! Millions of cubic yards of rock were blasted and dug out of these trenches, or "cuts," and used to fill in the valley between the mountains. The result of all this effort is that one minute we are riding in a deep trench, just like a city street between skyscrapers, and the next minute we are riding across a deep fill, looking down on each side of the road to the valley below. Driving this road is the kind of hard, monotonous, steady work that makes any car motor heat up. It's not very cool for the driver, either! Occasionally we see a car stopped at the side of the road cooling off with its hood raised. Nearly every car that we see has a desert water bag tied to the front bumper. Even in this modern day and time you have to take your own water with you when you cross the desert. That sign we saw just out of Kingman wasn't kidding. There AREN'T any service stations out here! The further we travel, the deeper the cuts become until they seem to rise nearly straight up on each side of us. Here we see a sign that says: "DANGER-SLIDE AREA". We'll see many of these signs from now on. Most people don't think much about the slides here, they just take them for granted. Actually, there's a very good, and a very interesting reason why there are frequent landslides here. If I were to tell you that Lake Mead, behind Hoover Dam, which is miles away and thousands of feet lower caused landslides here, would you believe me? Well, there weren't many landslides before they built Hoover Dam in 1937! Of course, this road wasn't here either, but not all the landslides are in the road cut! Think about it this way: We've all seen pictures where the bad man pushes a big rock off the top of a steep

rocky hill. By the time the rock reaches the bottom, it has caused a regular avalanche that almost "gets" the hero. The same principle causes landslides here, but there isn't a bad man doing the pushing. There's another cut up ahead. If you look you'll see how steep the sides are and that they are covered with loose rock and dirt. It really looks as though it might fall any minute, doesn't it? All we need is the villain to start it. Here the villain is, most often, an earthquake. It's a very small one, of course -- so small that we don't call it an earthquake, but an earth tremor. Just a tiny bit of tremble will often be enough to push a pebble over the side and cause a small landslide. Say, I think I see a little slide pile in that cut just ahead! Yes! See that pile of rock and dirt over to the left? It's only six or eight feet wide and a few feet deep. This is average for one of these small slides that occur in cuts. If you were in the cut when a slide came down you would probably know about it, and your car might be struck by a rock, but that's about the worst that's likely to happen. Ah-h-h -- I keep getting off the subject -- AS I WAS SAYING, the slides are usually caused by earth tremors that apparently weren't so frequent before Lake Mead was filled. Now I'll explain why many scientists think Lake Mead is actually causing the slides. Lake Mead is one hundred twenty miles long. It ranges in depth from a few feet at its head to nearly seven hundred feet deep at the dam. In many places the lake is over TEN MILES wide! Think of that! There's a lot of water in this lake, this is a whopper! You know how heavy one bucketful of water is -- can you imagine the tremendous weight of Lake Mead? Not only must we figure the weight of the water, but millions of tons of dirt and silt settle in it each year. Now what will happen when a

tremendous weight like this is piled up on a surface? What happens when you put your foot down on a sandpile? Your foot sinks in, doesn't it? The earth's crust isn't nearly as strong and solid as we think. Just like sand, it can be pushed down by tremendous weight. That's what we have at Lake Mead. A tremendous weight is pushing down on the earth's surface, and it is slowly sinking. Of course, it's VERY slow, about a foot a year, but it is sinking! Now, what happens to the sand all around your foot? It rises doesn't it? The very same thing happens here. The Rocky Mountains are really rising several inches each year. They're being pushed up by Lake Mead! When your foot goes down on the sand, it makes a little crunching sound. The earth tremors are the crunching sound that the ground makes around Lake Mead.

After going uphill for what seems like hours, we find ourselves on the crest of the ridge now. This is the eastern ridge of the Black Mountain Range of the System of the Great Rocky Mountains. Complicated? Well, the Rockies are so big, and cover so much area, that we have to break them down into ranges and ridges. As we ride along the crest of this ridge, it is NOT a flat road. We still ride in cuts and over fills. The only difference is that now we're on a roller coaster. One moment we're climbing a steep slope, and the next moment we're coasting down the other side. Up and down, up and down. The heat is still very uncomfortable, but the view is just wonderful. We feel that we're riding on the very top of the world. The peaks that towered so high above us are now on the same level that we are. Well, not really -- some peaks are still hundreds of feet above us, but we have the feeling that we're right up there with them. No longer are we looking at them as an ant, crawling on the ground looks up at a giant. Now, at least

30. Jap Officer 258-10

SIMULTANEOUSLY, TWO OPPOSED LEVELS OF CULTURE EXIST SIDE BY SIDE: ORIENTAL AND OCCIDENTAL. SOCIAL, ECONOMIC AND RELIGIOUS IDEAS FROM AN ISOLATED PAST SURVIVE WITH SUPERIMPOSED INDUSTRIAL METHODS AND WESTERN WAYS. THE FACE OF JAPAN IS BAFFLING -- A STRANGE MIXTURE OF THE VERY ANCIENT WITH THE BRAND NEW. BUT ONE FACE IS FAMILIAR -- THE WORLD HAS LEARNED TO RECOGNIZE AGGRESSION. JAPAN IS MARCHING. TECHNIQUES SHE HAS LEARNED SO WELL FROM THE WEST ARE HARNESSSED TO IDEAS CULTIVATED IN THE EAST: HAKKO ICHIU -- JAPAN'S DIVINE MISSION TO BRING "THE EIGHT CORNERS OF THE WORLD UNDER ONE ROOF." BUSHIDO -- THE SACRED CODE OF THE WARRIOR, THE GLORY OF CONQUEST.

46. Japs in Grass 308-4

FIRST JAPAN CONQUERED MANCHURIA. LATER SHE STRUCK CHINA. INCIDENT AFTER INCIDENT -- VICTORY AFTER VICTORY, FORGING HER NEW EMPIRE, THE GREATER EAST ASIA CO-PROSPERITY SPHERE. THE WORLD IS BEGINNING TO CATCH THE OMINOUS SOUND OF A STRANGE NEW WORD, "BANZAI"!

48. Jap Flag 342-6

BUT BEHIND BRIGHT BANNERS AND ARROGANT WORDS THE JAPANESE HIGH COMMAND PONDERERS A DILEMMA. TO REALIZE THE DREAMS OF

CONQUEST, THE WAR MACHINE MUST HAVE THE OIL OF SOUTHEAST ASIA. JAPAN HAS NONE. WITH THE EUROPEAN POWERS LOCKED IN A WAR OF SURVIVAL, AMERICA'S PACIFIC FLEET IS THE MAJOR OBSTACLE TO JAPANESE DOMINATION OF ASIA AND THE PACIFIC. THE RULING MILITARISTS HATCH A FATEFUL PLAN TO ELIMINATE THE OBSTACLE. SINK THE UNITED STATES NAVY.

54. Ship's Guns 394-7

GUNS ARE SIGHTED ON PEARL HARBOR, THE KEY TO AMERICA'S DEFENSE OF THE PACIFIC, THE HEADQUARTERS OF THE UNITED STATES PACIFIC FLEET. JAPAN KNOWS THE ATTACK SHE IS PLANNING MEANS WAR, BUT IF SHE SINKS THE PRINCIPAL STRIKING FORCE OF THE UNITED STATES NAVY, THE PRIZE IS WORTH THE RISK. SUCH BOLD DESIGNS DEMAND HARD STUDY AND EXACT INTELLIGENCE.

58. Animation 438-15

Japanese Chart

THE HAWAIIAN ISLANDS ARE SCRUTINIZED, ESPECIALLY OAHU WITH ITS PRINCIPAL TARGETS: HONOLULU . . . PEARL HARBOR . . . THE MAJOR AIR FIELDS.

Bigger Map

INSTALLATIONS OF EVERY KIND -- FORTS, NAVAL BASES, WAREHOUSES, DRYDOCKS -- EVERY MILITARY FACTOR OF IMPORTANCE IS PINPOINTED FOR THE COMING ATTACK.

Arrow to Ford Island

BUT THE HEART OF THE ASSAULT WILL CENTER ON FORD ISLAND IN THE MIDDLE OF PEARL HARBOR, AROUND WHICH THE AMERICAN FLEET IS MOORED.

First Symbol on Ford Island

THE JAPANESE INTELLIGENCE REPORTS "MAIN ENEMY FORCE HERE".

Second Symbol

DESTROYERS HERE.

Third Symbol

CRUISERS.

Fourth Symbol

CONVERTED TARGETSHIP UTAH.

Fifth Symbol

SEAPLANE TENDER . . . THERE IS LITTLE THE JAPANESE DO NOT KNOW IN ADVANCE.

59. Pilot Class 510-8

THE NAVY'S FINEST PILOTS ARE PICKED TO DELIVER THE ASSAULT WHICH WILL BE CARRIED OUT ENTIRELY BY CARRIER-BASED AIRCRAFT. TECHNICALLY AND EMOTIONALLY THEIR INDOCTRINATION IS AS PERFECT AS HUMAN INGENUITY CAN MAKE IT.

60. Jap Planes 549-11

BY LATE OCTOBER 1941 DRESS REHEARSALS FOR THE ATTACK ARE SECRETLY STAGED OVER TERRAIN CHOSEN FOR ITS RESEMBLANCE TO PEARL HARBOR. AIR CREWS HOLD REPEATED, HIGHLY REALISTIC MANEUVERS, PERFECTING THEIR TEAMWORK, PRACTICING APPROACHES, SHARPENING THEIR MARKSMANSHIP. PLANS AND DECISIONS BECOME ORDERS AND ACTION.

62. Admiral's Barge 591-15

EVENTS MOVE WITH RELENTLESS PRECISION TOWARD THEIR CLIMAX. IN EARLY NOVEMBER,

ADMIRAL YAMAMOTO, DESIGNER OF THE PEARL HARBOR ATTACK, ORDERS HIS STRIKING FORCE TO "ADVANCE INTO HAWAIIAN WATERS AND, UPON THE VERY OPENING OF HOSTILITIES, ATTACK THE MAIN FORCE OF THE UNITED STATES FLEET."

63. CU Waves 637-6

ON NOVEMBER 16TH, THE SHIPS, SINGLY AND IN SMALL GROUPS, SLIP OUT TO SEA TO RENDEZVOUS IN A HIDDEN HARBOR IN THE REMOTE KURILE ISLANDS, FAR NORTH OF TOKYO. A WEEK LATER, THE PEARL HARBOR STRIKING FORCE IS ASSEMBLED AND WEIGHS ANCHOR FOR HAWAII -- FOUR THOUSAND (4,000) MILES AND TWELVE (12) DAYS AWAY. THE TASK FORCE MAINTAINS RADIO SILENCE, AND TRAVELS A ROUNDABOUT COURSE OFF NORMAL SHIPPING LANES. DIRTY WEATHER AND HEAVY SEAS HELP VEIL ITS PROGRESS.

72. Big Cruiser 701-12

THERE HAS NEVER BEEN SO POWERFUL A STRIKING FORCE IN THE PACIFIC: TWO (2) FAST BATTLESHIPS, SIX (6) OF JAPAN'S NEWEST AND FINEST CARRIERS, A SCREEN OF EIGHT (8) DESTROYERS, THREE (3) CRUISERS AND THREE (3) SUBMARINES. ABOARD THE CARRIERS ARE FORTY (40) TORPEDO BOMBERS, ONE HUNDRED AND THIRTY-FIVE (135) DIVE BOMBERS, ONE HUNDRED AND FOUR (104)

HORIZONTAL BOMBERS AND EIGHTY-ONE (81)
STRAFING PLANES -- A TOTAL OF THREE HUN-
DRED AND SIXTY (360) AIRCRAFT.

83. Below decks 753-7 PREPARING THEMSELVES FOR THE ATTACK,
PILOTS PAUSE AT SHINTO SHRINES TO RENEW
THEIR DEDICATION TO THE SPIRITS OF THEIR
ANCESTORS.

85. On flight deck 777-2 ON EVERY FLIGHT DECK PILOTS RECEIVE LAST
MINUTE INTELLIGENCE ON PEARL HARBOR.
THEY PREPARE TO STRIKE FOR THE GLORY OF
JAPAN.

87. Officer speaking 800-15 ADMIRAL NAGUMO, COMMANDER OF THE TASK
FORCE, DELIVERS A FINAL MESSAGE FROM
IMPERIAL HEADQUARTERS IN TOKYO: NIITAKA
YAMA NABORE -- "CLIMB MOUNT NIITAKA" --
THE CODE TO ATTACK!

FADE OUT 851-1

E N D O F R E E L I

NARRATION PEARL HARBOR - REEL II

90. Bridge Shot 851-2

91. Smoke Pot 855-15 A FRESH NORTHWESTERLY TRADE IS BLOWING,
AND THE HELMSMEN SWING THEIR CARRIERS
INTO THE WIND FOR LAUNCHING THE PLANES.

95. Officer on bridge 877-15 LATITUDE TWENTY-SIX (26) DEGREES NORTH;
LONGITUDE A HUNDRED FIFTY-EIGHT (158)
DEGREES WEST -- THE LAUNCHING POINT.

PEARL HARBOR LIES TWO HUNDRED AND SEVENTY-FIVE (275) MILES TO THE SOUTH. IT IS 0600. IT IS X-DAY.

102. Navy Department 1010-8

FIVE THOUSAND (5,000) MILES AWAY IN WASHINGTON, IT IS ALMOST NOON.

AT THE NAVY DEPARTMENT INTELLIGENCE EXPERTS HAVE HAD A PUZZLING SUNDAY MORNING. SOME TIME AGO THEY BROKE JAPAN'S MOST CAREFULLY GUARDED CODE. THEY HAVE DECIPHERED A DISPATCH FROM TOKYO TO THE JAPANESE EMBASSY. SECRET INSTRUCTIONS REJECT AMERICA'S REQUEST FOR MEDIATION IN THE FAR EASTERN CRISIS, ORDER NEGOTIATIONS BROKEN OFF. EXACTLY WHAT THIS MEANS, NO ONE KNOWS. THE STATE DEPARTMENT IS UNEASY. SECRETARY CORDELL HULL AWAITS ANOTHER CRUCIAL CONFERENCE, WITH THE JAPANESE AMBASSADOR AND A SPECIAL ENVOY FROM TOKYO, SCHEDULED FOR ONE O'CLOCK. THE JAPANESE ASK FOR A FORTY-FIVE (45) MINUTE POSTPONEMENT, BUT THERE IS NO DELAY IN THE FLIGHT OF THEIR WAR PLANES TOWARD HAWAII.

115. Palms, beach 1129-8

OAHU -- SUNNY, RELAXED, PEACEFUL -- AN UNUSUALLY BEAUTIFUL MORNING. FLYING WEATHER, GOOD; VISIBILITY, CLEAR. SLOWLY LIFE BEGINS TO STIR ON THE ISLAND.

123. Radar 1194-13 AT AN ARMY RADAR STATION, A PRIVATE PRACTICES AS HE WAITS FOR THE BREAKFAST TRUCK. HE PICKS UP PLANES APPROACHING FROM THE NORTH AND TRACKS THEM FOR A FEW MINUTES BEFORE REPORTING TO HICKAM FIELD. BUT THE PLANES ARE THOUGHT TO BE AMERICAN.

128. Aloha Tower 1223-11 FIVE MINUTES TO EIGHT -- DECEMBER 7TH, 1941.

FADE OUT 1636-4

E N D O F R E E L I I

NARRATION PEARL HARBOR -- REEL III

166. Ships Aflame 1636-5

200. Jap planes depart 1833-15 THE PILOTS AND THE PLANES DEPART. NEVER IN MODERN HISTORY HAS A WAR BEGUN WITH SO SMASHING A VICTORY. IN ONE HOUR AND FIFTY MINUTES, THE JAPANESE HAVE SUNK OR SHATTERED EIGHT (8) BATTLESHIPS: OKLAHOMA, WEST VIRGINIA, ARIZONA, NEVADA, CALIFORNIA, TENNESSEE, MARYLAND AND PENNSYLVANIA. THREE (3) CRUISERS, THREE (3) DESTROYERS, AND FOUR (4) SMALLER SHIPS ARE SUNK OR BATTERED. ONE HUNDRED AND EIGHTY-EIGHT (188) PLANES, AND MOST OF THEIR HANGERS, DEMOLISHED.

206. Wrecked Jap plane 1961-14 THE JAPANESE HAVE LOST TWENTY-NINE (29) PLANES, SIXTY-EIGHT (68) OF THEIR PILOTS

AND SAILORS ARE DEAD, AND FIVE (5) MIDGET SUBMARINES, WHICH TRIED TO PENETRATE PEARL HARBOR, ARE BEACHED OR SUNK -- ONE OF THE CHEAPEST MILITARY TRIUMPHS ON RECORD.

210. Litter cases 1994-5

SUFFERING, AGONY, DEATH: ONE THOUSAND ONE HUNDRED AND SEVENTY-EIGHT (1,178) MEN -- WOUNDED. SIXTY-EIGHT (68) CIVILIANS -- DEAD. ONE HUNDRED AND NINE (109) MARINES -- DEAD. TWO HUNDRED AND EIGHTEEN (218) SOLDIERS -- DEAD. TWO THOUSAND AND EIGHT (2,008) SAILORS -- DEAD.

211. Japan radio station 2040-12

IN TOKYO THE GOVERNMENT LOSES NO TIME IN EXPLOITING THE NEWS OF PEARL HARBOR -- JAPAN'S GREATEST VICTORY. WITH PRIDE AN AUTOCRATIC REGIME INFORMS AN AMAZED POPULATION OF ITS NEWLY WON PRIZE. PROPAGANDA CARRIES ON WHERE THE BOMBERS LEFT OFF. JAPAN'S MISSION IS BEING FULFILLED -- THE EIGHT CORNERS OF THE WORLD WILL BE UNDER ONE ROOF. THE MILITARISTS HAVE KEPT THEIR PROMISE. THEY HAVE DEMONSTRATED THE POWER OF THE JAPANESE EMPIRE. THEY HAVE DONE THE IMPOSSIBLE -- SUNK THE UNITED STATES NAVY. (PAUSE) THE HEAD OF THEIR GOVERNMENT, WAR MINISTER AND DICTATOR TOJO, ACCEPTS A CONQUEROR'S LAURELS AND REJOICES WITH HIS SUBJECTS.

218. BB hulk	2166-7	<p>PEARL HARBOR LOOKS AS THOUGH THE JAPANESE PROPAGANDISTS ARE RIGHT. SO IT SEEMS IN THE AFTERMATH. BUT WHILE THE HULKS ARE STILL HOT FROM THE ATTACK, EXPERTS AND TECHNICIANS ARE BEING FLOWN IN FROM THE MAINLAND. THE MOST EXTRAORDINARY SALVAGE JOB IN HISTORY BEGINS. HIDDEN IN THE HAVOC, WRAUGHT BY THE NEW ENEMY, ARE THE SEEDS OF A MIRACLE. IN THE RUINS, THERE IS LIFE.</p>
231. Marine	2290-11	<p>WITH THE DEAD LIES THE VISION OF A SHATTERED FLEET HIDDEN IN A PALL OF FIRE AND SMOKE, AND THE VENGEANCE OF THE UNITED STATES.</p>
232. USS California	2329-15	<p>DEAD SHIPS SAIL AGAIN. THE FLEET HAS ARISEN FROM PEARL HARBOR.</p>
234. Closing Title	2366-15	
FADE OUT	2376-15	

Glossary

Television nomenclature is far from standardized, and a great many of its terms have been borrowed from radio and the motion pictures. In various areas of the country, terms have been invented where needed, and these, of course, are a source of much confusion. The following glossary takes up only those terms which appear in the television copy of this book, and is confined to those which must be understood in order to produce the scripts.

- BG** Abbreviation for *background*. Refers to anything in the way of sets, cycloramas, or painted drops at the rear of the scene.
- CU** Abbreviation for *close-up*. Although this is a relative term, in general, when referring to a shot of a person, it means a shot which takes in the head and shoulders.
- cut to** A fast switch from the picture on one camera to the picture on another.
- dissolve** A slow fade-out of one picture, as a slow fade-in of a second picture is occurring.
- dolly** The pedestal of the camera. The terms "dolly in," "dolly out," "dolly back," etc., refer to movements of the camera in which the entire instrument, including its base, is moved in the direction indicated.
- ECU** Abbreviation for *extreme close-up*. Although the term is relative, it usually means a shot showing only a portion of a face or other object being scanned.
- fade in** The slow fading in of a picture, usually from a previously dark screen.
- fade out** The slow fading out of a picture, usually to a darkened screen.
- flip** Used to describe a method of changing title cards. In some television scripts, it is used to indicate a "cut" from one picture to another.
- limbo shot** A shot in which the object of interest is illuminated, but in which all other portions of the screen are kept dark.
- lose super** The instruction to remove a title card or other information which has been superimposed on a second picture. The "super" is "lost," usually, by fading out the picture.
- MCU** Abbreviation for *medium close-up*. Since a medium shot is intermediate between a long shot and a close-up, the MCU is the tightest kind of medium shot.
- MS** Abbreviation for *medium shot*. Any shot between a long shot and a close-up.
- pan** An abbreviation of *panoramic*. To "pan" is to move the camera, either to its left or right, without moving the dolly, or base. A movement up or down

- is properly called a “tilt,” but on some scripts you will see the direction “pan up” instead of “tilt up.”
- pic** Abbreviation of *picture*.
- pop on, pop in** By switching from one picture to another, which is identical with the first except for some added feature, the impression is given that this added feature has “popped in.”
- segue** A radio term meaning the fade out of one sound (usually music) and the simultaneous fade in of another. In television, this frequently refers to a dissolve from one picture to another.
- shared I.D. spot** A commercial, either aural or visual or both, placed during the station-break period, and at the time the television station is identifying itself.
- shimmer dissolve** A distortion in the picture being faded out, which is used to signal a flash-back or a dream sequence.
- slide in** Used to indicate that a transparent or opaque slide (usually mounted in a Telop) is to be shown on the screen.
- super** Abbreviation of *superimposition*. One picture (usually titles) is imposed on top of another picture, and both are seen simultaneously.
- sync** Abbreviation of *synchronization*. In television it usually refers to the synchronizing of voice with action.
- TCU** Abbreviation of *tight close-up*. While relative, it typically refers to a shot, when of a person, which includes only his head.
- two shot** Often printed “2-shot.” Refers to a picture in which two persons are seen.
- VO** Abbreviation of *voice-over*, meaning that someone’s voice is to be heard speaking off-camera, while the camera is showing us a picture related to what the voice is talking about.
- wide shot** A shot which shows us a large portion of the set.
- wipe on** A new picture appears, not instantaneously, but fairly slowly, and appears to be “wiped on” from either the left or the right.
- zoom** A “zoom in” or “zoom out” is accomplished with a varifocal lens, which enables us — apparently — to move inward or away from the object of interest, while the camera remains stationary.

Answers to Drill on Page 88

1. ten	<u>ten</u>	11. caught	<u>kɒt</u>
2. goat	<u>gɒt</u>	12. looking	<u>lʊkɪŋ</u>
3. sat	<u>sæt</u>	13. easy	<u>izi (i)</u>
4. wait	<u>wet</u>	14. awhile	<u>ə'hwail</u>
5. which	<u>hwɪtʃ</u>	15. louder	<u>'laʊdər</u>
6. shoot	<u>ʃʊt</u>	16. usable	<u>'juzə,bɪ</u>
7. whither	<u>'hwɪðər</u>	17. loiter	<u>'lɔɪtər</u>
8. murder	<u>mɜːdər</u>	18. about	<u>ə'baʊt</u>
9. church	<u>tʃɜːtʃ</u>	19. bombing	<u>'bʌm,bɪŋ</u>
10. mutter	<u>mʌtər</u>	20. moisten	<u>'mɔɪsən</u>

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AP: *see* Associated Press
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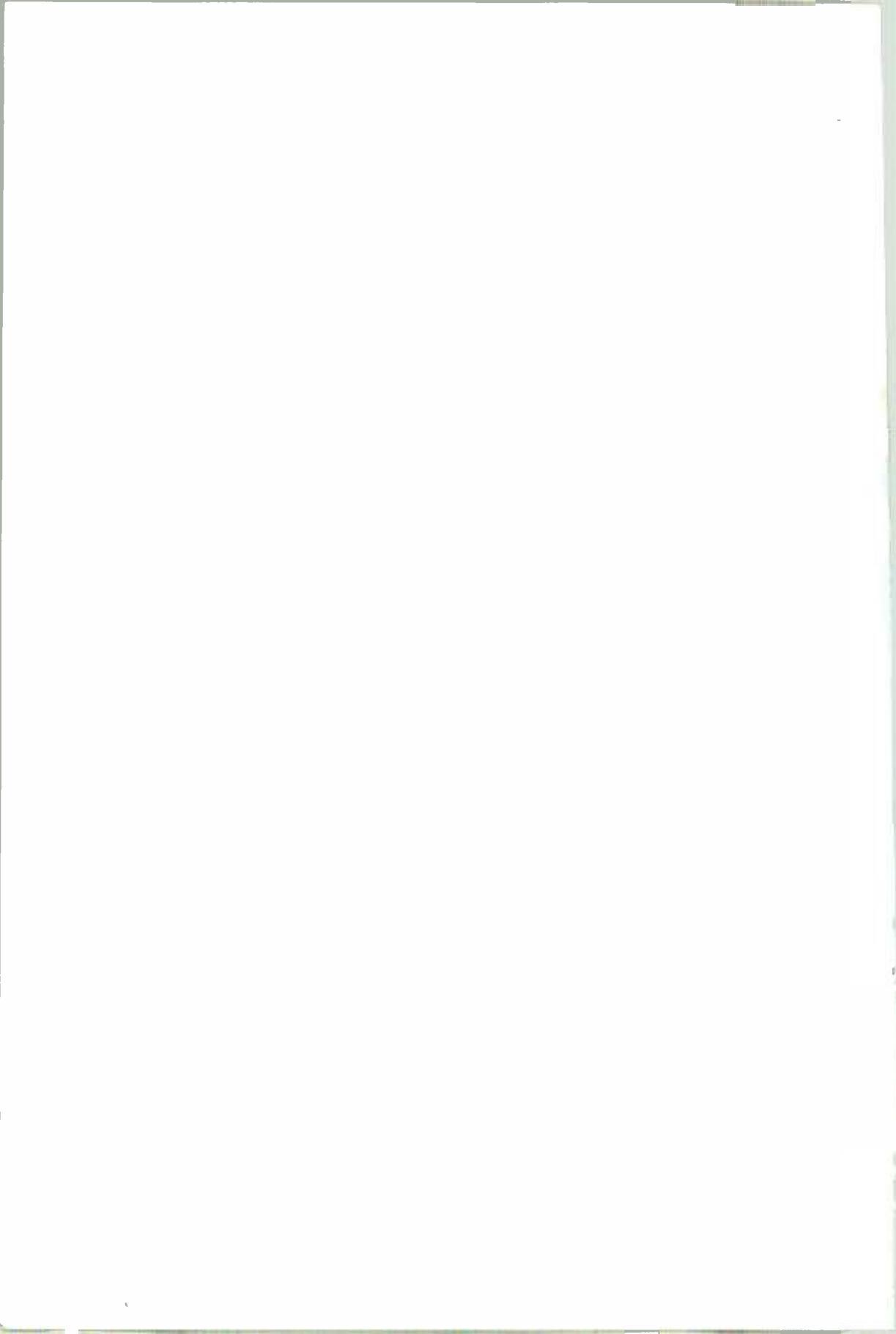
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Hyde

TELEVISION
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