



Television  
and  
Radio  
Announcing

Third Edition

Hyde

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Third Edition

Stuart W. Hyde  
San Francisco State University

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*To my wife, Allie, and to  
my children, Stuart, Jr.,  
John Christian, and  
Allison Elizabeth Ann*

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## PREFACE

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The third edition of *Television and Radio Announcing* is a major revision. The field of broadcasting has changed so much since the second edition was published that a few patches here and there would not do. New data, new emphases, and new specializations had to be included.

All material retained from the second edition was thoroughly rewritten and updated to conform to current broadcast practices. The chapters on voice and diction, the International Phonetic Alphabet, and foreign pronunciation have been expanded to include more information and exercises. Chapter 6, "The Technical Side," discusses new hand signals developed for modern radio and television operations and provides the most recent information on broadcast equipment and practices that have been introduced since the publication of the second edition.

The American English language required a more in-depth treatment than it received in the previous editions in order to discuss adequately the misuses and changes to which it has been subjected in recent years. Therefore, two chapters that address these issues have been added to this edition. Chapter 7, "American English Usage," concentrates primarily on developing not only an awareness of language abuses most frequently encountered but also an understanding of and appreciation for correct usage of the language. Chapter 8, "The New Language," includes correct use of terms for Americans of African, Asian, European, and Latin American descent; correct as well as current names (and pronunciation) of most nations of the world and the terms to be used in referring to citizens of these nations; and the official titles of all common occupations as contained in the United States Department of Labor's publication entitled *Job Title Revisions to Eliminate Sex- and Age-Referent Language from the Dictionary of Occupational Titles*.

Extensive sections on performance and production have been added to the chapters on interviewing, commercial announcements, broadcast journalism, music announcing, and sports announcing. The drill material has been improved and incorporated with the chapters to which it applies. In many cases it has been obtained 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. The news copy was chosen for its timelessness; it is impossible to muster enthusiasm for obviously outdated news. This revision supplies for the first time a glossary of terms that are defined as they are used in the text.

The result of these changes is a book that continues to present a realistic picture of the broadcasting industry today, describes the kinds of jobs available to announcers, and discusses the skills and personal characteristics necessary for success in the field.

There is—perhaps fortunately—no formula for automatically producing successful radio and television announcers. No amount of reading, attending lectures, or practicing will insure success. The various human qualities can be combined in limitless ways, and no one can unerringly guide another to the winning combination. Consequently, this text offers no “system” or list of “ten easy steps to becoming an announcer.” Instead, it attempts to set down as much material in as many areas of announcing as possible. It offers a wealth of information, but it permits instructors to choose what best suits their needs.

In general, there are two schools of thought on the subject of announcing training. One emphasizes mechanics—developing the student’s voice, diction, ability to pronounce, and so on. The other largely ignores mechanics and substitutes a strong emphasis on communicating ideas regardless of skills. Since good announcers have resulted from both approaches, this book advocates neither in particular. Instead, it presents the best of both, allowing instructors to interpret and select the material as they wish.

Some of the material included in this text is extremely basic. The wide range of abilities of the users of the book and the need to forestall common announcing malpractices dictated that it not be omitted. Experience indicates that “knowing” something often differs vastly from practicing it effectively. Take communication through speech, for example. Announcers are employed for the sole purpose of communicating ideas to an audience. To do this, however, announcers must talk *to* people, not merely read words *at* them; hence, the rather extensive treatment of this topic in the text.

One bit of advice to students who are using this book for a required course. Though one may not intend to become an announcer, a

thorough study of announcing will be advantageous for other reasons. *Everyone* talks, not just announcers. In fact, most contact with others involves speech. Consequently, the effort to improve one's voice, diction, vocabulary, and ability to express ideas will not be wasted.

For students who are interested in other phases of broadcasting, it should be noted that announcing is one of the best ways to get into the industry. Countless directors, writers, stage managers, and executives begin their careers as announcers. Whether or not a person ever announces professionally, announcing training will be beneficial. As a writer, it will instill a better "feel" for copy to be delivered orally; as a director, it will develop an awareness of the problems of announcers; as an executive, it will cultivate an ability to guide announcers' work more effectively. A course in announcing therefore deserves the best efforts of every broadcasting student.

S. W. H.

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# ELECTRONIC COMMUNICATION

## CHAPTER

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**1** We live in the age of electronic communication. Each year greater numbers of people receive more and more of their news, information, and entertainment from radio and television. Surveys show a steady increase in the reliance of people on the broadcast media, together with a rise in the influence of these media on public opinion, decision making, and cultural taste. To study electronic communication—of which radio and television announcing are important parts—is to prepare for a time when competence in the use of electronic media will be nearly as important as literacy was a century ago.

In one sense, this is a book about radio and television announcing. It discusses announcing as a profession, it treats both the technical and the performance aspects of announcing, it covers correct usage of American English, it contains chapters on the major areas of specialization within the field, and it provides broadcast copy for practicing performance skills.

In another and broader sense, this book is about human communication with an emphasis on the electronic media. Whether or not you intend to become an announcer, a study of this subject can benefit you in many ways. Specifically, if you apply yourself to the task, you can look forward to noticeable improvements in your abilities to (1) make speech sounds, (2) articulate the speech sounds of the English language, (3) pronounce words according to accepted standards, (4)



**Figure 1.1** Jacquie Adams, weekend news anchor for “Newsroom 7,” WNAC-TV. (Courtesy WNAC-TV, Boston)

select and use words, phrases, and metaphors effectively, (5) express yourself confidently before others, (6) interpret copy, (7) speak ad-lib, and (8) communicate ideas to others, both orally and through effective nonverbal communication.

The regular use of audio- and videotape recorders will open up for you an important possibility for personal growth. Before the era of tape recording, there was no satisfactory way of allowing students to see and hear themselves with objectivity. Disc recording and motion pictures were of some help, but both processes are expensive and time consuming. Further, film does not allow for instantaneous feedback, while the cost and effort in making a film tend to intimidate the performer. Film is a medium for professionals, not for beginning or intermediate students of announcing.

Both audio and video recorders are inexpensive, are readily available, and can be operated at low cost. They have another advantage: Mistakes can be mercifully erased. Tape recorders give students of announcing many regular, ongoing opportunities to see and/or hear themselves. Nearly every college department of broadcasting owns and uses audio- and videotape recorders as aids in the teaching of

radio and television announcing. After seeing and hearing yourself perform over a period of time, you will be an unusual student if you do not find yourself noting and correcting various mannerisms, speech malpractices, voice deficiencies, and personal idiosyncrasies that displease you. As you make adjustments and improve, you will gain confidence, and this, in turn, should guarantee further improvement.

#### **THE BROADCAST ANNOUNCER**

The announcer is a unique creation of our times. Though resembling the troubadour, the town crier, and the newspaper journalist of earlier days, the announcer is essentially a product of the electronic age. Circuses, vaudeville shows, and public ceremonies long used speakers to provide information and maintain continuity. But such announcers were not essential; since their audiences were gathered in one place and could both see and hear the proceedings, voiced introductions were more for building enthusiasm than providing information.

Radio was faced with a new problem in history. For the first time, the audience was scattered and could not see the event being communicated. Radio could not function without the services of people who provided direct oral communication and who described events, introduced entertainers, or read the news. A new kind of communicator was invented, called an *announcer*. The term was carried over into television.

Announcers are related to preliterate storytellers in that they speak directly to their audiences; this makes voice quality and vocal personality important aspects of their performances. Radio announcers also resemble print journalists, in that they often describe events not personally seen by their listeners. Television newscasters and reporters, on the other hand, frequently read voice-over announcements while the viewers are watching films or tapes of the event being described. In this, they can be compared only with the narrators of newsreels.

Despite their similarities with people of earlier professions, there are some important differences. Both radio and television possess instantaneousness, a power denied to most other communications media. Radio made it possible for the first time in history to describe to millions of people scattered over thousands of miles events happening at that very moment. Television made it possible for viewers to see the events. But the instantaneousness of the broadcast media

would be a meaningless concept if it were not for radio and television announcers.

On radio, the announcer is the clarifying link between the audience and otherwise incomprehensible sound, noise, or silence. On television, the announcer is the presenter, the communicator, and the interpreter. The announcer is thus as important to the broadcast media as any person can be. Without such performers, both radio and television as we know them would be impossible. Because announcers usually make direct presentations to their audiences, they represent economy as well. No other means of disseminating information is as swift or need be as brief as the word spoken directly to the listener. Small wonder, then, that radio and television announcers must be equipped with native talent, undergo intensive training, possess broad educational backgrounds, and work diligently at practicing the skill. After all, the function is important, and the responsibility is considerable.

We use a variety of terms to describe announcers, among them “personalities,” “disc jockeys,” “hosts,” “narrators,” and “reporters.” Some people in several categories of broadcast performance do not like to be called announcers. Among them are newscasters, reporters, commentators, sportscasters, and narrators. Specialization and codification have certainly made more precise nomenclature possible; when clarity demands it, it should be used. The term *announcer* will be used throughout this book for economy whenever the profession is being discussed in general terms. It would be tedious and unnecessary to qualify each statement made about an announcer with a catalogue of the various specializations included within this generic term. In this book, an announcer is anyone who speaks to an audience through a medium using the electronic device of radio or television transmission over the public airwaves, of cabled or other closed-circuit audio or video distribution, or of electronic amplification, as in an auditorium or a theater. Singers, actresses and actors, and other entertainers are considered announcers only when they perform that specific function, as in commercial presentations.

According to the U.S. Department of Labor, approximately seventeen thousand men and women presently are employed full time as commercial staff announcers. Another ten thousand to fifteen thousand are part-time or free-lance announcers. Because many free-lance announcers work sporadically, we may assume that not more





**Figure 1.2** Tony Myrick, operations manager and disc jockey for WNSL-AM and FM, Laurel, Mississippi, checks off the completion of a program element on the running log. (Courtesy Tony Myrick and WNSL, Laurel, Mississippi)

than twenty-five thousand men and women earn their full incomes as broadcast announcers. The relatively small number of announcing jobs provided by educational and commercial broadcasters means two things. The field is highly competitive, and the announcer who can offer a station more than announcing skills has a better chance for initial employment and career advancement. It should also be observed that approximately 85 percent of all professional announcers are working for radio stations. Your chances for success as an announcer, then, will be enhanced if you prepare chiefly for radio announcing. This means learning time selling, copywriting, news writing, weather reporting, and music programming as well as announcing.

A large but unknown number of men and women work not in broadcast stations but in industrial media. Audiotapes, video cassettes, film loops, and slide-sync presentations are made for a variety of purposes—training new employees, retraining inservice employees, disseminating information to distant branches, and, in short,



**Figure 1.3** Lynne Joiner, reporter for KPIX “Eyewitness News,” delivering a report from the field with the assistance of a remote ENG (electronic news gathering) crew. (Courtesy KPIX, San Francisco)

serving the communication needs of businesses, factories, government agencies, hospitals, prisons, schools, and similar entities. Few training or media departments can afford the services of a full-time announcer or narrator; if such work appeals to you, you should prepare for media writing and producing as well as announcing. One or more courses in mediated instruction would serve you well.

The following chapters indicate the working conditions and the kinds of abilities you will need to succeed in each of the major announcing specializations. If you are a typical student of broadcast announcing, you probably are interested in one of three attractive job possibilities: news reporting, sports reporting, or music announcing (as a disc jockey, an MOR announcer,<sup>1</sup> or a “classical” announcer). Few students show much enthusiasm for commercial delivery or for

<sup>1</sup> “MOR” stands for “middle-of-the-road” music stations.

interviewing. This may be understandable, but the temptation to concentrate on one kind of announcing should be resisted. It is true that most large radio stations follow a single format—all music, all talk, all news—but the chances are that you will not find employment first at the station that features the format of your choice. You should work on every facet of announcing, even while you emphasize the area of announcing in which you hope ultimately to specialize.

Television stations provide multiprogram service, but few are heavily engaged in local production. Network feeds, syndicated reruns, and chopped-up movies make up most of the program day of American television stations. This means that there are far more employees working in sales, traffic, and engineering than there are announcing. Aside from the news department, which employs both news reporters and newscasters, few television announcers are employed by local stations. Even station breaks are recorded, and the person who used to sit in an announcer's booth, waiting thirty or sixty minutes to identify the station, now records the breaks as a small part of the workday and goes on to news or weather reporting, news writing, or some other specialization, thus doing the work of two persons.

Local stations *do* produce commercials, and they also run commercials produced by local and regional production companies. This means that even the smallest community with a commercial television station may offer at least some work for announcers. If this field interests you, you can get specific information about how announcers are hired by calling the production unit of the sales or promotion department of the station. If a talent agency is involved in local production, you can find "Agencies, Theatrical" in your local telephone directory; a call to such an agency will provide you with information as to how to present yourself for possible employment.

#### **EDUCATION AND TRAINING**

The subject matter of radio is not radio, nor is the content of television television. Both these influential media devote their hours of broadcast to nonbroadcast disciplines such as news, weather, music, sports, and drama. Though you should learn performance techniques and the history and theory of mass communication, you should not limit your studies to these. The ability to talk knowledgeably about broadcasting, to manipulate consoles, turntables, and tape cartridge units, and to interpret skillfully a script prepared by someone else is



**Figure 1.4** Traffic reporter Lou Hurley covers his beat from a helicopter. (Courtesy KGO-TV, San Francisco)

necessary for employment, but you must offer more to the station and the public. Radio and television have little room for empty-headed announcers. For one thing, the broadcast announcer is being evaluated by increasingly sophisticated listeners. Americans are better informed today than in previous times. Informational media are reaching more people with more messages than ever before. A television generation has grown up that is quick at spotting clichés and gimmicks.

Moreover, as radio stations have moved away from the policy of offering something for everyone toward special-appeal formats, they have attracted more homogeneous audiences that know and care about the program material being offered. Because of this, the majority of listeners to a single-format radio station are quick to detect and resent an announcer's lack of knowledge.

The dramatic explosion of knowledge in the past several years will make inadequate for the 1980s announcers of the 1960s and 1970s who do not grow with the times. The makers of dictionaries have been adding new words to their editions at an unprecedented pace; each represents to an announcer not only a new word to pronounce but a new concept, a new technological breakthrough, a newly perceived human condition, or a new phenomenon to know about.

Finally, both radio and television have increased considerably the number of broadcast hours devoted to unscripted presentations. Television program hosts and hostesses, radio disc jockeys, interviewers, announcers covering sports and special events, and talk-show personalities use written material only occasionally; most of the time they are on their own. With such independence comes the necessity of having much information at hand to share with the audience.

What should you study if you intend to become an announcer? This question must be answered in two ways. First, of course, you should pursue subjects that will most quickly and obviously prepare you for your first announcing job; second, you should have a general background in arts and sciences. The following list of courses is arranged under these two headings. It is preposterously large, and you will have to discriminate in choosing the courses you take. But if you are serious about an announcing career, you should understand that not only are both kinds of education important, but so is the breadth of your education.

**Announcing Training** You should find courses teaching

radio and television announcing, concentrating on interpretation, articulation, phonation, use of the microphone, pronunciation, camera presence, ad-libbing, and adapting the individual personality to the broadcast media

the International Phonetic Alphabet (If your broadcasting department does not teach this, look to the speech department.)

skills leading toward a radiotelephone operator's license (Such skills may have to be acquired in a technical institute; few degree-granting colleges offer courses in them.)

control room operations (if previously listed courses do not cover them), including theory of control room operations and practice in manipulating audio consoles, turntables, tape cartridge machines, and microphones

economic aspects of broadcasting or business (Many small stations hire personnel who work as both sales personnel and announcers. Also, the ability to interpret audience measurement statistics could tip the scales in obtaining a first or second job with a small or medium-sized radio station.)

writing for radio and television: commercial copy, news, and station editorials

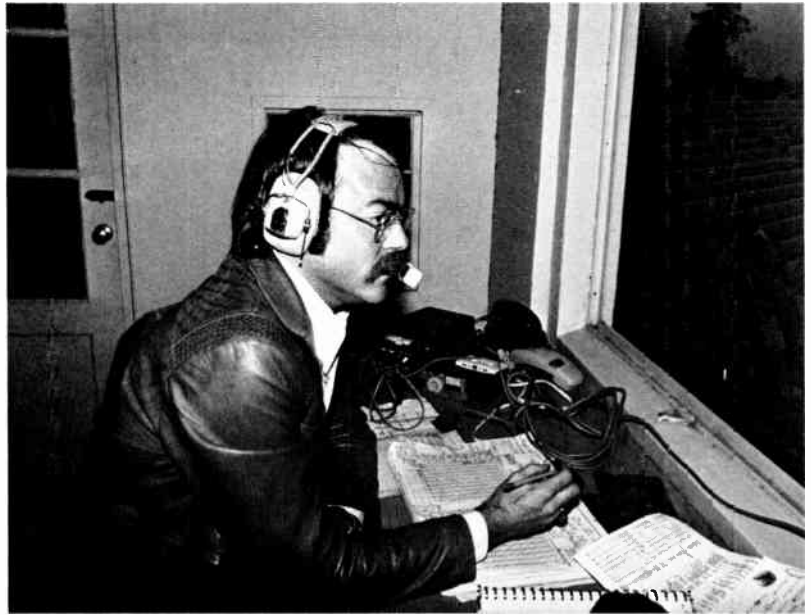
foreign language pronunciation (Some departments of music offer a course in principles of pronunciation for the major European languages—French, German, Italian, and occasionally Spanish or Russian.)

film making (Some television stations expect newscasters to be able to film as well as narrate a news story.)

the principles, nomenclature, and strategies of a variety of major sports (Some physical education departments teach a course in "sports officiating" that offers this information.)

**General Education** Look for courses in

departments of broadcasting that view broadcast communication from social, intellectual, ethical, aesthetic, psychological, legal, anthropological, or historical perspectives



**Figure 1.5** Art Popham, sports director for KMO, Tacoma, Washington, and play-by-play announcer for the Tacoma Yankees, does his own engineering, play analysis, statistics, and score keeping as he calls a baseball game. (Courtesy Art Popham)

departments of journalism that stress the responsibilities of the broadcast journalist in a democratic society (Few departments of broadcasting are organized to provide much education in journalism.)

one or another of the nonelectronic arts (music, literature, theater, cinema, art) or the humanities, which synthesize the arts, emphasizing the ways the arts function in our lives

social and behavioral sciences: political science, international relations, sociology, economics, psychology

linguistics, general semantics, cybernetics, persuasion

business or economic theory

creative writing

education, especially child growth and development, educational sociology, educational psychology, and educational technology (especially for the educational-instructional radio or television announcer)



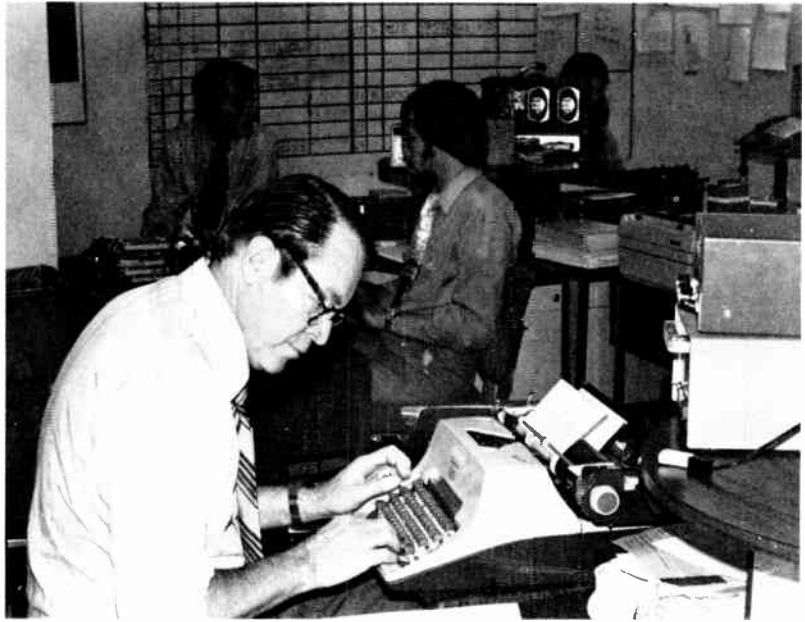
Certainly you must evaluate these suggestions in the light of your own aptitude, interest, and career aspirations. Any college counselor can help you determine their appropriateness and that of other disciplines. The important point is that all nonbroadcasting courses will be of lasting benefit and practical value to you only insofar as you use your growing knowledge constantly and increasingly in your daily work.

Attempting to separate practical and theoretical studies could lead to considerable misunderstanding. The typical degree-granting college or university requires about 125 semester hours for the B.A. or B.S. degree, of which usually no more than 45 are in broadcasting. Only about one-third of these, or 15 hours, are directly related to announcing training. Modern broadcasting departments invariably require courses in broadcast law and regulation, historical, social, and economic aspects of broadcasting, communication theory, writing for radio and television, station management, international and comparative broadcasting, and any of a number of other courses that do not obviously relate to the work of an on-the-air announcer. Such courses, whether taught by a department of broadcasting or a cooperating department, are in the category of liberal education rather than skills training.

Consequently, if your aspiration is only to get your personality on the air or if you feel that you have a good liberal arts education, perhaps you should go to the most efficient and economical source of skills training: a good and reputable trade school. A strong word of caution is warranted. Some trade schools are neither reputable nor competent. Beware of broadcasting schools that try to convince you that scores of stations will want your services, that announcing is all glamour and little work, that "anyone can make it as an announcer," that all announcers earn huge sums of money, or that "age is no barrier to employment." Before enrolling in any broadcasting school, seek the advice of practicing broadcasters or professors of broadcasting. Ethical trade schools will welcome your caution and may even refer you to responsible people for advice.

As you have seen, announcing encompasses a great range of activities. Most modern liberal arts colleges and their broadcasting departments are well equipped to help you begin the process of becoming a competent and versatile communicator, for that is what you must be if you expect to be able to face such challenges as these:





**Figure 1.6** Radio news anchor Don Mozley prepares news copy for his on-air shift. (Courtesy KCBS, San Francisco)

1. You are a staff announcer, and you are to read a commercial for a local restaurant featuring international cuisine. You must pronounce correctly *vichysoisse*, *coq au vin*, *paella*, *saltimbocca alla Romana*, and *Hasenpfeffer*.
2. You are a staff announcer, and you must read news headlines including the place names Sault Sainte Marie, Schleswig-Holstein, Santa Rosa de Copán, São Paulo, and Leicester.
3. You are the announcer on a “good music” program, and you need to know the meanings and correct pronunciation of *scherzo*, *andante cantabile*, *Die Götterdämmerung*, and *L’Après-midi d’un faune*.
4. You are a commercial announcer, and the copy for a pharmaceutical company demands that you correctly pronounce *hexachlorophene*, *prophylaxis*, and *epidermis*.
5. You are play analyst on a sports broadcast, and you need to obtain extensive historical and statistical information on football in order to fill inevitable moments of inactivity.

6. You are the play-by-play announcer for a semipro baseball game, and you must pronounce the following American names: Martineau, Buchignani, Yturri, Sockolow, Watanabe, Engebrecht, and MacLeod.
7. You have been sent to interview a Nobel Prize winner in astrophysics, and you need to obtain basic information about the subject as well as biographical data.
8. You are narrating a documentary, and you must analyze the intent and content of the program to determine the mood, rhythm, structure, and interrelationship of sound, picture, and script.
9. You are covering a riot, and you are expected to assess responsibly the human dynamics of the incident.
10. You are a radio disc jockey, and you are on duty when word is received of the unexpected death of a great American (a politician, an entertainer, a scientist); until the news department can take over, you must ad-lib appropriately.

Obviously, no one type of course will completely educate you as an announcer.

#### **THE ANNOUNCER'S RESPONSIBILITY**

Before committing yourself to a career as a broadcast announcer, it is well to ponder the fact that, along with the undeniable privileges and rewards that accrue to people working in this field, there are several areas of responsibility as well. First of all, and most obvious, there is the obligation any performer owes to the audience: that of being informative, objective, fair, accurate, and entertaining. Not everyone who goes before an audience deserves respect. Announcers who are sloppy, unprepared, given to poor American English usage, or just plain boring, get what they deserve—a two-week notice. But there are others who work hard, possess outstanding skill, and never want for work and who, at the same time, pollute the public air. These are the announcers who sensationalize or slant the news, who seriously misrepresent shoddy products, who circulate unfounded rumors, or who fan the flames of prejudice by displaying misguided fervor. In a free society, such announcers are protected by the First Amendment to the Constitution; the only protection the audience has resides in the integrity of each individual announcer.

Another area of responsibility is that of emergency notification. During times of floods, hurricanes, tornadoes, and other natural disasters, broadcast announcers frequently are in a position to save lives through early warnings. The U.S. government has established an emergency broadcast system that relies on broadcast licensees to disseminate disaster information. It is imperative that all broadcast announcers study the disaster manual, found at all stations, and be prepared to act swiftly and appropriately in an emergency.

Finally, there is the area of social responsibility. This goes beyond the normal responsibility of performer to audience. Nearly all announcers, whether they like it or not, influence society by their visibility and prestige. Years ago, Paul F. Lazarsfeld and Robert K. Merton perceived and described the "status-conferral function" of the mass media. In essence, they said, the general public attaches prestige to people who appear on the mass media and are more readily influenced by prestigious people than by equals. The public's reasoning is circular: "If you really matter, you will be at the focus of attention; and, if you *are* at the focus of mass attention, then you must really matter." A newscaster, then, is not simply an efficient conveyor of information; as a radio or television "star," the newscaster is trusted and believed in as a qualified authority. Even the entertainment show announcer or the disc jockey has automatic, though sometimes unwarranted, prestige. As an announcer in any of the broadcast media, you should be aware of your status and measure up to it.

Not all announcers have a sense of social commitment, and not all who do are in a position to accomplish very much. Still, you should be aware of the opportunities you may have to enlighten or confuse the public. As a nation, we have been slow to perceive and attack serious problems of urban deterioration, increasing crime, pollution of land, air, and water, racial inequities, poverty, the rise of anti-democratic action groups, and increased use of drugs. If you are committed to using the mass media to make a better society, you are already responsible and potentially important as the kind of communicator demanded by our times.

# THE ANNOUNCER AS COMMUNICATOR

## CHAPTER

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**2** Your goal as a radio or television announcer is to *effectively communicate ideas or feelings to other human beings*. This brief and rather obvious statement is the key to success in announcing. Understanding that effective communication ought to be your goal is by no means the same thing as achieving it. For some, the ability to communicate comes easily and is readily adapted to radio or television performance. For most, however, the difficulties in being effective, economical, and accurate even in daily conversation are constant reminders that much work lies ahead. This chapter discusses the communicative process and offers specific advice on interpreting copy. At the end of the chapter, ad-lib announcing is briefly considered. Subsequent chapters offer exercises in both reading and ad-libbing.

Unfortunately, many announcing students feel that they have succeeded when they have developed the ability to sound like an announcer. American broadcasting has been served by several generations of announcers, and a distinct style has evolved. Tune across the radio dial in any part of the country, and you will soon hear someone trying very hard to approximate the phonation, articulation, phrasing, and pronunciation of the stereotyped announcer. Such effort is misplaced. Good announcing is not imitation; it is *communication*. Most outstanding announcers succeed because they are unique. They retain their individuality as they focus on getting their

messages across. As an announcer, true communication begins when you *learn who you are, reflect yourself in your delivery, and know that you are speaking to individuals, not to a crowd.* Developing your vocal apparatus or expanding your vocabulary alone cannot guarantee that you will become an effective communicator. Try always to be aware of two other aspects of effective oral communication: reflecting your personality and communicating the ideas or feelings inherent in the words you are uttering.

As an announcer, one of your most challenging tasks is to read in an effective manner copy written by someone else. You are the middle link in a communication chain that begins with a writer and ends with a listener. It is your responsibility to bridge the two in such a way as to have the writer's ideas faithfully represented in the minds of your listeners.

Copy begins not as a script but as an idea in the mind of a news writer, an agency copywriter, a station sales representative, or some other specialist in broadcast scriptwriting. Having conceived the idea, the writer's next step is to cast the idea into words (and, in television, into pictures) that will best communicate the thought. The ability to select the most effective and fresh words and arrange them well is the art of writing; the ability to communicate these words in an effective manner to a listener is the art of announcing.

Radio and television are media of oral communication. As a professional announcer, your skill can make messages more effective than they would be if communicated directly by the written word. On a basic level, you will not misread or mispronounce words; on another level, you will convey an emotion appropriate to your copy—enthusiasm, seriousness, jocularly—and will thereby provide variety and interpretation for your listeners; on yet another level, you will show the relative importance of the various parts of your message, thus enhancing its meaning. In short, you will present the material in its most persuasive and readily understood form.

Oral communication, however, can be ineffective when radio or television announcers fail to present their material clearly and convincingly. Too many professional announcers merely read words and consider themselves successful if they avoid stumbling over them. A word is a symbol of an idea; if the idea is not clear in your mind, or if you lack the ability to transmit it effectively through your spoken words, you reduce your chances of communicating the idea

to your listener. Of course, reading words with little or poor interpretation will convey some of the ideas from writer to listener, but this is not good announcing, and no amount of rationalizing can justify it. Announcers are paid to be effective, and this means that they must develop far more than adequate oral reading skills.

Some radio announcers feel that if all the words in a message are read aloud with no mispronunciations and in low, resonant tones, their 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 and study their deliveries. Listen especially to those you have come to avoid. Decide for yourself who among them are mere readers of words and who are true communicators. In all probability you will discover that you have unconsciously formed the habit of tuning in the announcers who communicate best and tuning out those who communicate least. Lay persons may not think in terms of the communicative ability of a given announcer, but they are nonetheless affected by it. They find themselves unconsciously listening to those who are best able to help them receive and assimilate ideas. They are, at the same time, being swayed to causes, concepts, and products, however subtly.

Many announcers on television do a consistently better job of communicating than their counterparts on radio because they are virtually forced to give some physical interpretation to their copy. Their eyes, mouths, hands, and arms all convey meaning to the viewer. Though these alone can achieve only a relatively low level of communication, they enhance and extend the shades of meanings when combined with good vocal delivery. Perhaps most important, the fact that appropriate physical interpretation is expected of television announcers gives them a rather compelling reason for thoroughly analyzing their copy. Having to demonstrate a product, point to visual materials, or cue a film adds to the amount of preparation needed for even an adequate job. Though the radio announcer, especially the overworked disc jockey, may read much copy cold, in television it is not uncommon to spend weeks producing a thirty-second filmed commercial. As a matter of fact, some filmed commercials are more expensive and take longer to produce than many half-hour entertainment programs. This extra investment of time and money does not automatically insure a successful commercial; only a good script and a first-rate performance can do that. Failure

to be spontaneous and convincing, to use the intimate nature of the medium, or to use face, hands, and other tools of nonverbal communication can make an announcer seem an uninspired voice working at odds with an unrelated face and body.

Radio announcers who believe that only their voices are important may attempt to project vitality without moving their arms or torsos. Such playacting is unlikely to be convincing. Energy is easy to simulate, but unless genuinely motivated by the content of the message, it usually seems phony; uncalled-for enthusiasm hinders communication. To avoid it, you should announce for radio as though your listener were in the booth with you. You should use your face, hands, and body as you speak, as you do in ordinary conversation. Integrating all the tools of communication should help clarify and intensify your message, despite the fact that your listener cannot see you. Good physical gesturing for both radio and television is marked by two considerations: (1) honest motivation and (2) harmony with the size and moods of the ideas being expressed. Oversized grins, frowns, and grimaces and sweeping arm movements taught to generations of declaimers are seldom appropriate in radio and television.

If merely reading words constitutes a low level of oral communication, what is good oral communication? *Good communication occurs when the listener or viewer receives an undistorted and effective impression of the ideas of the writer or of the ad-lib speaker, with proper emphasis on each of the parts that make up the whole.* Basic to good interpretation is a thorough understanding of the material to be presented. Just as a musician or conductor must understand the intentions of the composer, so must the announcer understand the intentions of the writer. With the exceptions of the ad-lib announcer, the disc jockey, and people who write their own copy, the announcer is an interpretative rather than a creative artist. Announcers, like musicians, often create their own material, but most serve as a link between creator and audience.

Furthermore, the art of the musician is not just manufacturing beautiful tones or demonstrating great technical skill; it is also faithfully interpreting and executing the intention of the composer. If beautiful tones and technical proficiency are integral to 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 may demand sacrificing the interpreter's sense of beauty. However beautiful your voice may be and however rapidly and unfalteringly you may be able to read copy, you are not truly a good announcer unless you use your ability to communicate the ideas and the values of the writer as the writer originally conceived them.

### INTERPRETING THE COPY

Understanding the intention of the writer is more difficult and demanding than is commonly thought. Many specific considerations must be discussed at length. Stanley T. Donner of the University of Texas has prepared an excellent approach to analyzing copy. He suggests that you work very seriously with the following fourteen points, using them as a check list when approaching new copy. Newscasters and disc jockeys very often read their copy without preparation, since the pressures of their work do not allow for it. But it is no exaggeration to say that their effectiveness in interpreting copy quickly is possible only because, at some time in their careers, they undertook deliberate and methodical practice. Using the suggested check list for serious analysis of various types of copy, you will become able to size up new copy almost unconsciously. While you still have the luxury of time, establish a solid foundation for the analysis of 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 part of the copy?
7. What help is the punctuation in reading the copy?
8. Are there any words or allusions you do not fully understand or cannot pronounce?
9. Read the copy aloud.
10. Do you have any genuine interest in the subject matter of the copy? Do you reveal this interest?
11. Who is your listener? Can you visualize him or her? Are you able to establish rapport? Are you actually talking to him or her?
12. If the copy is literary, who is the author?
13. Should you know anything about the origin and background of this copy?
14. Do you need to do any characterization?



This list of considerations suggests much more than might seem obvious at first reading. Let us elaborate on Donner's points.

1. *Read the copy twice to get the general meaning.* One problem confronting anyone who spends time and effort preparing copy for oral delivery is that too much concentration on pronunciation or timing may obscure the overall meaning and purpose. You should form an impression of the whole piece by silently reading through it at least twice before undertaking any of the more detailed work of preparation.

2. *State the specific purpose of the copy in one brief sentence.* This is the most important decision you will make. You must discern the major objectives of the copy. Just as it is pointless to begin a trip to some undetermined destination only to wonder why you did not arrive at a satisfactory place, so it is foolish to begin interpreting copy without first knowing its goal. Your job as an oral interpreter is choosing appropriate means; it is first necessary to determine appropriate ends. The interpretations of two identical sentences will differ if the sentences are used in different contexts or for different purposes; similarly, pieces of broadcast copy that seem superficially to call for the same delivery may actually require quite different interpretations. Raising questions about the purpose of the copy will help determine this.

Read this commercial and determine its specific purpose:

ANNCR: See the all-new Jaguar, on display tomorrow at the Foreign Motorcar Centre, 16th and Grand. You'll love the Jaguar's styling and appointments. If you love automobiles, come see the new Jaguar tomorrow!

If you decided that the purpose of this copy is to awaken curiosity and interest in the new Jaguar, you analyzed the copy correctly. If you decided that its purpose is to promote the name and address of the sponsor, you were incorrect. The phrase "at the Foreign Motorcar Centre, 16th and Grand" is subordinate to the idea of the "all-new Jaguar." Though it is somewhat unusual to subordinate the name

and address of the sponsor, the copy clearly indicates that it should be done in this instance. Perhaps the sponsor has the only foreign car agency in town, or perhaps sponsor identification has been built up over a long time by more conventional commercials. The moral here is that it is unsafe to decide automatically that the name and address of the sponsor is the phrase to be stressed in all copy.

Now read another commercial for the same sponsor:

ANNCR: See the fabulous Jaguar at the Foreign Motorcar Centre, at 16th and Grand. Serving you since 1933, it's the Foreign Motorcar Centre, 16th and Grand in downtown River City!

Here phrases from the other commercial have been used, but it is obvious that the name of the automobile in this version is subordinate to the name and address of the sponsor. If you decided in analyzing this copy that its chief purpose was to impress on the audience the dealer's name, address, and reliability, you 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 limits the degree to which you can control the mood, especially in commercial copy. In the commercials for the Foreign Motorcar Centre, you must read 30 words in 10 seconds, or 180 words a minute, which is just about as rapidly as one should read aloud. In much radio and television work, excluding commercial announcements written with inflexible time limits in mind, the copy may be shortened or lengthened to allow for a rate of delivery proper to a particular mood. The length of time taken for still other kinds of announcements—the introduction to a musical composition, for example—is not a particularly important consideration, although split-second timing frequently is (as we will see in Chapter 12 on the disc jockey). In sportscasting, the determinants of mood are set by the action of the game.

Read the following eight news items and determine the mood of each.

(NEW YORK) NEW YORK POLICE SAY A TRAIN ENGINEER HAS BEEN KILLED AND A SECOND RAILROAD EMPLOYEE INJURED IN A COLLISION OF TWO EMPTY PENN-CENTRAL COMMUTER TRAINS IN A TUNNEL UNDER THE EAST RIVER.

A SPOKESMAN SAID THE MISHAP OCCURRED WHEN A FOUR-CAR JERSEY ARROW TRAIN ON ITS WAY TO PENN STATION IN MANHATTAN FOR THE EVENING RUSH HOUR STRUCK ANOTHER EMPTY TRAIN WHICH HAD STOPPED IN THE TUNNEL.

THE COLLISION OCCURRED IN THE BOROUGH OF QUEENS.

(MIAMI) A COAST GUARD SPOKESMAN SAYS A CIVILIAN PILOT HAS REPORTED SIGHTING TWO MORE OIL SLICKS OFF THE COAST OF FLORIDA NEAR FORT LAUDERDALE AND WEST PALM BEACH. CLEAN-UP CREWS ARE STILL CLEANING UP THE FLORIDA BEACHES AS THE RESULT OF A MASSIVE OIL SLICK THAT SPREAD ONE WEEK AGO.

(WATSONVILLE) A FARMER WORKING PRIVATE LAND NEAR WATSONVILLE UNCOVERED A WORLD WAR TWO BAZOOKA ROUND LATE YESTERDAY. POLICE CLOSED OFF A PORTION OF CHITTENDEN PASS WHILE A BOMB SQUAD FROM FORT ORD ATTEMPTED TO DEFUSE THE DEVICE. A SOUTHERN PACIFIC RAILROAD FREIGHT TRAIN WAS HELD UP NEARLY TWO HOURS.

BUT AFTER CAREFULLY DISMANTLING THE EXPLOSIVE HEAD, THE FORT ORD EXPERTS FOUND NO CHARGE INSIDE.

STILL NO EXPLANATION OF HOW THE ROUND GOT THERE.

(LOS ANGELES) LOS ANGELES AUTHORITIES CALLED OFF SEARCH FOR A MISSING 8-YEAR-OLD GIRL TODAY SAYING SHE MAY HAVE MET WITH FOUL PLAY. VIVIEN HAYS HAS BEEN MISSING SINCE SUNDAY NOON. HER MOTHER SAYS SHE MAY HAVE WITNESSED A FATAL SHOOTING IN A LANDLORD-TENANT DISPUTE EARLIER THIS MONTH. ABOUT 80 SHERIFF'S DEPUTIES CONDUCTED A DOOR-TO-DOOR SEARCH FOR THE GIRL IN THE SOUTH-CENTRAL SECTION AND ALL ABANDONED STRUCTURES WERE CHECKED. TWO HELICOPTERS AIDED THE GROUND SEARCHERS.

(WASHINGTON) THE FEDERAL ELECTION COMMISSION HAS MOVED TO HALT SECRET CONGRESSIONAL "SLUSH FUNDS" . . . A PRACTICE IN WHICH LAWMAKERS USE PRIVATE DONATIONS TO PAY PERSONAL AND OFFICE EXPENSES. THE COMMISSION UNANIMOUSLY VOTED TO REQUIRE THAT ALL SUCH FUNDS BE PUBLICLY REPORTED. THE DECISION WOULD REQUIRE THAT THE FUNDS COUNT TOWARD LAWMAKERS' CAMPAIGN SPENDING LIMIT.

(CHICAGO) AGRICULTURE OFFICIALS IN SEVERAL MIDWESTERN AND PLAINS STATES REPORT CROPS ARE HURTING FROM SEARING HEAT AND LACK OF RAIN. THE REDUCED SOIL MOISTURE IS "CAUSING SOME STRESS" . . . BUT OFFICIALS STILL HOPE FOR A RECORD SIX-BILLION-BUSHEL CORN CROP.

(QUEBEC) A CANADIAN RESEARCHER SAYS SOLAR DISTILLATION IS PROVIDING CLEAN WATER ON A DROUGHT-STRICKEN ISLAND. RESEARCHER RON ALWARD OF QUEBEC SAYS

HIS WORK DEALS WITH THE USE OF SOLAR ENERGY ON THE ISLAND OF LA GONAVE, OFF THE COAST OF HAITI. ALWARD SAYS RESIDENTS OF THE SMALL FISHING AND FARMING COMMUNITY FORMED A COOPERATIVE TO BUILD A SOLAR DISTILLATION SYSTEM TO PROVIDE CLEAN WATER AFTER YEARS OF DROUGHT HAD DEPLETED THE NATURAL SUPPLY.

(HUGO, OKLAHOMA) IT TOOK 18 DAYS . . . BUT SEARCHERS HAVE FINALLY TRANQUILIZED ONE OF THE TWO BABY ELEPHANTS LOST IN THE DENSE SOUTHEASTERN OKLAHOMA BRUSH. SPOKESMEN FOR THE CARSON AND BARNES CIRCUS SAY THE ELEPHANT WILL BE TIED TO A TREE IN AN EFFORT TO LURE THE OTHER OUT OF HIDING.

Notice in these news items the great range of emotion and mood; no two are alike. 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 the purpose? (d) How can it best be communicated?

Now let us look at two commercials with a wide difference in mood. Read both and ask the same questions about each.

AGENCY: Liller, Neal, Battle & Lindsey

CLIENT: Rich's

PRODUCT: Vendor/Van Heusen Shirt & Tie

LENGTH: 30 seconds

MUSIC UP & UNDER ANNCR.

ANNCR: For one day, Saturday, Rich's puts together a really special Father's Day gift! Van Heusen's polyester Splendor Knit shirt, and a handsome, fashion tie. In

Rich's Man's World, Saturday, when you buy the shirt for 11 dollars . . . you get the 7.50 tie for 3 dollars. Van Heusen's Splendor Knit shirt . . . short-sleeved for summer in white or 5 pastels. The tie, in blending colors. Put them together and save 4.50, Saturday only! Rich's and Van Heusen, a great team for Father's Day.

MUSIC UP & OUT

The second commercial was prepared by Ingalls Associates, Inc.

CLIENT: Waterville Valley

LENGTH: 60 seconds

MUSIC UNDER: SOFT FLUTE SOUNDS.

ANNCR: (ORSON WELLES-TYPE VOICE) The forest primeval. It still exists at Waterville Valley in New Hampshire. Come discover the untouched beauty of a winter wilderness. Come discover ski touring. It's a world apart from down hill skiing. Using different, lightweight equipment. As simple as a walk in the snow. At Waterville Valley, a network of trails winds in and out the snowy woods of the vast White Mountain National Forest. Ski Tour at your own pace . . . and at the end of the day, a blazing fire and après-ski at Waterville Valley make a nice return to civilization. Come ski touring at Waterville Valley . . . it's the

perfect way to get back to nature. We'll be happy to teach you, guide you, or rent you equipment. Take Interstate 93 to Waterville Valley, New Hampshire . . . it's just two hours from Boston . . . yet nothing comes close to it. For complete information on package plans for both ski touring and downhill skiing, write Ski Touring, Waterville Valley, New Hampshire. Or call, 603-236-8311.

What a difference in the mood in the two examples! The first, for Rich's Man's World, is designed to hold attention through vitality, speed, and the illusion of importance. Every effort is made to encourage direct action from the listener. The second commercial, for Waterville Valley, holds attention in a quieter and more subtle way. While it attempts to sell a product, like the first commercial, the very nature of the product, a quiet wilderness retreat, dictates that the commercial be soft, gentle, peaceful, and leisurely.

4. *Where does the mood change?* A long piece of copy may contain several moods, though the dominant one may remain constant. In commercial copy, one common construction calls for a change from gloom to joy as the announcer first describes a common problem (halitosis, loose dentures, irregularity) and then tells the listener how Product X can solve it. Spot such changes as you give your commercial a preliminary reading and indicate them on your script. Unless the script calls for mock-serious delivery, be careful not to exaggerate the moods.

In narrating an extended television or film documentary or presenting a five-minute or thirty-minute newscast, changes of mood are more numerous and more apparent. The next time you watch a newscast, make it a point to notice those changes; notice, too, the devices the speaker uses to reflect the shifting moods. In carefully working out such changes in mood, the narrator or announcer contributes to the flow, unity, and overall meaning of the presentation.

In newscasting, as we have seen, changes in mood usually coincide

with changes in news items. But many newscasts begin with brief headlines that call for several changes within a short span of time. Read these headlines and determine the mood of each:

HERE IS THE LATEST NEWS:

TYPHOON JAMES HIT OKINAWA LATE LAST NIGHT, CAUSING TIDAL WAVES, DESTRUCTION OF MAJOR BUILDINGS, AND AS MANY AS 300 DEATHS.

ANOTHER PROMINENT ITALIAN INDUSTRIALIST HAS BEEN KIDNAPED OUTSIDE OF MILAN, AND POLICE BLAME AN UNDERGROUND TERRORIST GROUP. NO RANSOM NOTE HAS YET BEEN RECEIVED.

A NINE-YEAR-OLD ALBANY BOY IS A HERO TODAY. JOHN ALLISON SMASHED A WINDOW OF A BURNING HOME, AND RESCUED TWO SMALL CHILDREN WHO HAD BEEN LEFT UNATTENDED.

A TROY HEIRESS HAS BEEN CHARGED WITH CONSPIRACY IN THE MURDER-FOR-HIRE PLOT AGAINST HER BROTHER.

THE AREA'S MOST SEVERE STORM OF THE SEASON IS ON THE WANE, AND THE WEATHER BUREAU PROMISES CLEARING SKIES TONIGHT.

AND, FREDA, THE POLICE DEPARTMENT'S MARIJUANA-SNIFFING DOG, FAILED IN HER ASSIGNMENT LAST NIGHT. SHE STOPPED OFF TO DELIVER EIGHT PUPPIES. THE MOTHER AND BABIES ARE DOING FINE TONIGHT, AND FREDA HAS BEEN GIVEN MATERNITY LEAVE.



I'LL HAVE DETAILS OF THESE AND OTHER STORIES  
AFTER THESE MESSAGES.

The mood implicit in each of these headlines requires flexibility in delivery, with rapid changes of mood—a challenge facing newscasters daily.

5. *What are the parts of the copy?* Almost any example of well-written copy shows rather clearly differentiated parts. On the most basic level, copy may be broken down into its beginning, middle, and end. The beginning is the introduction, and customarily is used to gain attention. The middle, or body, contains most of the information. In commercials, the middle tells us the advantages of this product over all others. The end is generally used for summing up the most important points. It frequently urges action or repeats the name, address, and telephone number of the sponsor.

In most copy these three parts may be further subdivided. Commercial copy frequently follows this organization:

- a. getting the attention of the listener or viewer
- b. giving some concrete reason for further interest and attention
- c. explaining step by step why this product or service is superior
- d. mentioning or implying a price lower than the listener has been led to expect
- e. repeating some of the selling points
- f. repeating the name and address of the sponsor

Read the following copy prepared by Ingalls Associates, Inc., and divide it into its parts:

CLIENT: Fenway Motor Hotels

LENGTH: 60 seconds

ANNCR: With all the night life this city has to offer, you probably think there's nothing new under the moon. Well, Boston, get ready to hit a new high. Come . . . take a ride with me. You're traveling up the outside

of a building . . . in Boston's only glass elevator. Riding nonstop right to the top. To Boston's newest, most unusual after-dark meeting place . . . The Up & Up. Where high above the city, you can get together with friends . . . dance to a live band . . . or just lean back and watch the moonlight tip-toe across the Charles. It's a whole new way to see in the dark. The unique, new Up & Up, on top of the Fenway Commonwealth Motor Hotel, in Kenmore Square, Boston. So come on up . . . to the new Up & Up. Getting there is just half the fun.

One word of caution is useful here. Much copy, particularly the least hackneyed, frequently uses an original and unique arrangement of the parts. For this reason, no formula or rules of structure can be automatically applied in analyzing copy. The parts listed here are by far the most commonly used in copywriting, but they are not rigidly followed in that sequence.

6. *What changes of meaning are involved in each part of the copy?* If one segment of an announcement is intended to point out a problem and another to suggest a solution, it follows that two different, related meanings are involved. The change in meaning will, therefore, affect your interpretation; you may change your voice, pace, volume, gestures, or distance from the microphone. Changes in meaning can occur within a single section or even within a single sentence in copy. Careful analysis will disclose them, and careful interpretation will project them. Read this public service announcement and notice the changes of meaning in it:

AGENCY: Ingalls Associates, Inc.  
LENGTH: 60 seconds  
SUBJECT: Learning Disability/Dyslexia

SFX: GARBLED WOMAN'S VOICE UP FOR FIRST 3 SECS . . . FADE  
VERY SLOWLY--UNDER APPROX. FIRST 15 SECS OF SPOT

ANNCR: You're hearing what a mother's voice can sound like to a child with dyslexia. A learning disability that affects 1 out of every 10 children in America. The frightening part is that most dyslexics aren't diagnosed as dyslexics. Instead they're called slow. Un-teachable. Even retarded. It's a waste. Because help is available. The techniques are there to help the dyslexic child to overcome his handicap. He can be taught to read and write. Speaking and hearing difficulties can be resolved. College is even possible. If--and only if--dyslexia is diagnosed early. And dealt with. Today, there are over a dozen centers in Massachusetts that can diagnose dyslexia--even among preschoolers. To find out more, call 872-6880. 872-6880. One out of every 10 kids has dyslexia. And every one of them needs help.

7. *What help is the punctuation in reading the copy?* In addition to the symbols of ideas that we call words, writers have at their disposal a number of other marks that we call punctuation. They are of great potential help to the announcer, for they show the author's intentions regarding mood and meaning. They are equivalent to the 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.

While you may have a good grasp of punctuation, the section that follows is intended to relate that knowledge to *broadcast copy*. It asks for consistency and accuracy in the use of ellipses; it suggests an unusual use of question and exclamation marks; it states how certain marks, including quotation marks and dashes, should be vocally interpreted; and it lists several marks that you may use to mark your copy. This section reviews the chief marks and their pertinence to students of announcing, and it suggests some allowable variations.

a. The *period* is used to mark the end of a sentence or to show that a word has been abbreviated. In copy written for broadcast, abbreviations such as FBI, NATO, and AFL-CIO are written without periods. Abbreviations such as Ms. and Mr. may appear with or without concluding periods. News writers often use ellipses to mark the ends of sentences and as a substitute for commas, dashes, semicolons, and colons—for example, “The Mayor was late to his swearing-in ceremony today . . . He told those who had gathered for the ceremony . . . some two hundred supporters . . . that he had been held up in traffic.” This practice is widespread but regrettable, since the ellipsis has a distinct purpose of its own that should be respected. (See the following section on ellipsis for further discussion.)

b. The *question mark* appears at the end of a sentence that asks a question. In marking copy, it is frequently helpful to follow the Spanish custom of placing an upside-down question mark (¿) at the

beginning of a question, so that you will know it is interrogatory as you begin to read it.

c. The *exclamation mark* is used at the end of a sentence that demands some stress or emphasis. As with question marks, it is helpful to place an upside-down exclamation mark (;) at the beginning of a sentence.

d. *Quotation marks* are used in broadcast copy for two different purposes: to indicate that the words between the marks are a word-for-word quotation and to substitute for italics. The first use is found extensively in news copy:

. . . HE SAID AN ANONYMOUS MALE CALLER TOLD HIM TO “GET OUT OF THE CASE OR YOU WILL GET BUMPED OFF.”

In reading this sentence, you can indicate the quotation by the inflection of your voice, or you can add words of your own to make it clear that it is a direct quotation:

. . . HE SAID AN ANONYMOUS MALE CALLER TOLD HIM TO QUOTE, “GET OUT OF THE CASE OR YOU WILL GET BUMPED OFF.” END OF QUOTE.

In any event, do not say “unquote,” since you cannot cancel out the quotation you have given.

Quotation marks are often used in news copy in place of italics:

. . . HIS NEW BOOK, “READING FOR FUN,” HAS BEEN ON THE TIMES BEST SELLER LIST FOR THREE MONTHS.

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

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

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

f. 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:

EARTHQUAKES ARE COMMON TO CENTRAL AMERICAN NATIONS: GUATEMALA, HONDURAS, NICARAGUA, EL SALVADOR, COSTA RICA, PANAMA, AND BELIZE.

In reading a sentence that uses a colon, you should pause between the two words separated by the colon, but, as with the semicolon (to which the colon is related), you must indicate by inflection that the two phrases or clauses are related.

g. 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 as —. It indicates hesitance, an omission of letters or a name, or a sudden breaking of 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 that uses a dash, you should first determine which of the rather different meanings just given is intended. If the purpose is to show hesitation 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 you had no idea until you did so that you were going to stop. An exception to this occurs when the dash is combined with a mood of slowness and deliberation.

In using the dash to summarize a preceding statement, you 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 dash when used in pairs may also set off a thought that interrupts or 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 phrase 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 by manipulating pace, volume, and voice quality.

h. Although parenthetical remarks (remarks that are important but not necessary to the remainder of the sentence) are used occasionally in radio and television copy, the same result is usually achieved with pairs of dashes. *Parentheses* are used in radio and television work to set apart the instructions to the audio operator, to indicate music cues, and to contain instructions or interpretations for the announcer, the actor, or the television camera director.

i. An *ellipsis* is an omission of words in a sentence. The mark that 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 copywriters 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, or colons. An example of this misuse follows:

ANNCR: We hear next on the Sunday Symphony . . . Beethoven's "Eroica." Written in 1803-4, the work gives promise of the power which Beethoven . . . already 33 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 written with a series of periods taking the place of the proper punctuation, you should repunctuate the copy, employing appropriate marks.

j. The *comma* has several specific purposes but, generally speaking, it indicates a separation of words, phrases, or clauses from others to which they may be related but with which they are not necessarily closely connected in the structure of the sentence. Commas may link main clauses, separate a number of items in a series, separate a non-restrictive modifier from the remainder of the sentence, indicate the name of a person being addressed or referred to ("I want you, John, to leave"), set apart an interjection ("I want you, let's see, at about five o'clock"), or 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, the comma frequently gives you an opportunity to pause briefly for breathing.

Because punctuation marks are quite small, most announcers have worked out systems of marking their copy that 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.

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



- b. Two virgules (/) are placed between sentences, or between words, to indicate a longer pause.
- c. Words to be stressed are underlined.
- d. Question marks and exclamation marks are enlarged.
- e. Crescendo ( $\wedge$ ) and decrescendo ( $\vee$ ) marks indicate that a passage is to receive an increase or decrease in stress.

8. *Are there any words or allusions you do not fully understand or cannot pronounce?* To interpret someone else's copy, you must understand the meanings of the words. You should cultivate the habit of looking up in an authoritative dictionary all unfamiliar words. This means developing a healthy skepticism about your own vocabulary; through years of silent reading, you have probably learned to settle for approximate meanings of many words. For a quick test, how many of these words can you define and use correctly?

peer	impassible
burlesque	ordnance
fulsome	immerge
mendicant	apposite
catholic	ascetic

Write the meaning you associate with these words opposite each; then check your definition in any standard dictionary. Some of these words are heard and seen frequently; others only look or sound familiar. If you correctly defined more than four, you have an unusually large vocabulary.

Correct pronunciation of words is as important as accurate understanding. You should, therefore, also be skeptical about your ability to pronounce words correctly. Check your familiarity with these words by writing them out phonetically:

drought	accessories
forehead	junta
toward	worsted
diphtheria	pestle
asterisk	primer

Compare your transcriptions with those in Kenyon and Knott's *A Pronouncing Dictionary of American English* (G. & C. Merriam, Spring-

field, Mass., 1953). You may consider yourself exceptional if you did not make at least five mistakes.

In addition to using and pronouncing words correctly, you must understand allusions in your copy. Look at a few common ones and again check your knowledge:

“He was hoist with his own petard.”

“He found himself between Scylla and Charybdis.”

“He was considered a quisling.”

“She has a Shavian wit.”

“She was given to spoonerisms.”

“She was as false as Cressida.”

“He had the temper of Hotspur.”

“He suffered as mightily as Prometheus.”

You cannot expect to be familiar with all allusions in every piece of copy. During your career you may read copy written by hundreds or even thousands of people, each drawing on a separate fund of knowledge. You can, however, cultivate the habit of finding out about allusions initially beyond your ken. Self-discipline is required, since it is easy to convince yourself that context will make an allusion clear to an audience even if you do not understand it. The Bible, Shakespeare, and classical works are common sources; dictionaries of word origins, encyclopedias, and guides to mythology are also useful.

9. *Read the copy aloud.* Because you will perform aloud, you should practice aloud. Copy written for radio or television differs from copy written for newspapers, magazines, and books. Good broadcast copy usually makes poor silent reading. Short, incomplete, or ungrammatical sentences are often found in perfectly acceptable radio and television scripts:

ANNCR: Been extra tired lately? You know, sort of lopy 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 . . .

This is quite different from the copy an agency would write to advertise the same product in a newspaper. Reading it correctly requires a kind of skill developed most rapidly by practicing aloud.

Reading a long script can be difficult. You cannot afford to make even the minor errors the silent reader may make, such as skipping over words or sentences, passing over difficult material or unfamiliar words, and resting your eyes when they become tired. As an announcer, you must read constantly, read everything before you, read it accurately and with appropriate expression, and do all this with little opportunity to rest your eyes. As your eyes tire, you are more and more likely to make reading mistakes. One way of giving your eyes the rest they need is by reading ahead: When your voice is at about *this* point, your eyes should be about *here*. When your eyes have reached the end of the sentence, you should be able to glance away from your script while you finish speaking the words. Practice this, and you should be able to read even lengthy newscasts without excessive eyestrain. But as you practice, make certain you do not fall into the irritating habit of many announcers who read ahead by going into a monotonous, decelerating speech pattern at the end of every sentence. Unless you guard against it, you may be unconsciously relaxing your interpretation as you rest your eyes.

Another way to avoid eyestrain is to use oversized type in broadcast copy. Many radio and television stations make typewriters of this kind available to members of the news department. Commercials are reproduced with conventional type, but their brevity makes eyestrain unlikely.

10. *Do you have any genuine interest in the subject matter of the copy? Do you reveal this interest?* Whatever the purpose or nature of the copy to be read, you must show an interest in it if you are to interpret it effectively. In many instances you will have a genuine interest in the subject; in others, as in introducing a candidate you dislike or in reading commercial copy for a product you have never tried, you may have to work hard to generate interest. But as a professional, you cannot afford to show indifference or disrespect for persons, products, or musical selections; you must try to put your feelings and biases aside, even though some successful announcers have made their reputations on their prejudices. You are an intermediary between people who supply information and people who receive it. You act as a magnifying glass: to enhance perceptions with the least

possible distortion. In introducing *Tannhäuser*, it should not matter that you like Bach and detest Wagner; such prejudice has no place in your work. The admirers of any type of music deserve to have it introduced without antipathy.

In reading commercial announcements, the problem can be more critical. Any sensible announcer will find it difficult to deliver a paean of praise for a questionable product. Even harder is delivering copy that offends listeners and announcer alike. Especially tasteless are radio commercials intended for youthful audiences in which the disc jockey is required to use slang thought by some misguided copywriter to reflect the speech in vogue:

ANNCR: (*To be read in a jivey, groovy, jazzy style, man.*) Hey, there, you hip chicks, like hearken to the word from THE MAN! Wanta flip the hip of that guy in your life? Well then, y'all come hitherwards to THE THREAD, that groovy, grooviest den for young hens this side of elsewhere! Cast a glance at swim suits that y'hafta look at twice to see!

Some stations refuse to run such commercials; some ask permission to rewrite or paraphrase the material; some allow announcers to express disdain for the copy; but most stations demand that the commercial be delivered effectively and without comment. How do you develop a belief in the product you are selling under such circumstances? If you are smart, you will not try; if you are smart and sensitive, you will try to persuade management and agency personnel that bad copy results in bad business for station and advertiser alike.

At least as offensive as slang copy is the kind written for the radio and television pitchman. The time may come when you will be asked to sound like a contemporary counterpart of the old carnival barker. Regardless of the financial rewards, beware and be wary; respectable employers do not hire pitchmen. As with other offensive copy, the announcer who receives pitchman copy must decide whether or not to help disseminate it.

Even with good or merely acceptable copy, you may find yourself reading commercials for literally hundreds of different products; you

cannot possibly develop a belief in each of them. Perhaps these guidelines will prove helpful. (a) Where you must read a great many commercials, including those for competing products, and where it is impossible to generate honest enthusiasm for all of them, the best you can do is read every one with as much effectiveness and interpretative skill as possible. (b) Where you are the exclusive speaker for a product, or have had a long personal relationship with a sponsor, try to gain firsthand knowledge of the product and communicate your honest belief in it. (c) Where you find yourself reading copy that is offensive or advertises products you know to be inferior, work to have the copy changed or the account dropped. (d) Where your best efforts are unsuccessful in changing or dropping bad copy and the problem is too serious to ignore, look for another job.

Assuming that your announcing copy deserves genuine interest, how can you reflect it in your interpretation? Certainly not by ranting, raving, table-thumping, or fender-pounding. Honest enthusiasm is seldom noisy or obtrusive. It manifests itself in inner vitality and quiet conviction. As a radio or television commercial announcer, you seldom will be dealing with life-or-death matters—advertisers to the contrary notwithstanding—and you will be speaking to small groups of people who are, in effect, only a few feet away. In a sense, you are their guest. Your conviction is revealed through a steady focus on your listeners, your earnestness, and your personality. Notice that this does not rule out the possibility of a humorous commercial or introduction. Being sincere does not necessarily mean being somber!

11. *Who is your listener? Can you visualize him or her? Are you able to establish rapport? Are you actually talking to him or her?* Several aspects of this problem of communication have already been mentioned, but one more point should be made. Most of this chapter has emphasized the problems of reading scripts. It might be better if you considered your job to be one of *talking* scripts. Even though you work from a script and your listeners know it, they appreciate it when you sound as if you are not merely reading aloud. The best way to achieve a conversational style is to visualize the person to whom you are speaking, and “talk” your message to him or her. Of course, some commercials lend themselves to intimate delivery while others do not. These two commercials, one written for a woman

and the other for a man, may be used for practice in talking your scripts:

MUSIC: RAGTIME PIANO, UP AND UNDER

ANNCR: This is \_\_\_\_\_ (first name only), for Peaches & Cream . . . about nightgowns. Now, some of you are saying, "well, I never wear nightgowns," but there are a lot of good reasons for wearing nightgowns besides covering things up. We have all the right nightgowns for all the right reasons. We have long flannel nightgowns, like you wore when you were a kid, and they're excellent when you're feeling small and insecure, and want to go curl up somewhere. And there's a long, soft Victorian lace nightgown, which is good for looking elegant and rich when you're walking around the house. And, there's our long, slippery, black nightgown that's slit up the front, which is good for taking off. Now, all these nightgowns are at Peaches & Cream, and they're 15 dollars or less. And, if you're a man, they're perfect for giving your lady. And, if you're a lady, they're perfect for giving yourself--in. There's a Peaches & Cream in Sausalito, and in Mill Valley in The Port, at 393 Miller Avenue, and at Vintage 1870, up in the Wine Country. Peaches & Cream.

(Courtesy of Mia Detrick of Peaches & Cream.)

AGENCY: McDonald & Little Advertising  
CLIENT: Six Flags  
CAMPAIGN: New season  
LENGTH: 60 seconds  
TITLE: IT STARTS OFF SLOWLY

ANNCR: It starts off slowly at first, climbing upward at maybe two miles an hour. Then it hits the crest, picks up speed and before you know it, it happens. The ground is gone. The world is a blur far below; look down if you dare. And don't think about the fact that you're moving at almost a mile a minute and headed straight down into a lake. Or that you're screaming and laughing at the same time. It's all in good fun. Here on the biggest, fastest, highest roller coaster in the world. The Great American Scream Machine. Just one of the many many new experiences now at the new Six Flags Over Georgia. There's a whole lot of new to do this year at Six Flags. Things you'll never forget. Because good times here are not forgotten.

12. *If the copy is literary, who is the author?* As an announcer you may some day be engaged to read the words of a famous author. Aside from the normal considerations of script analysis, timing, phrasing, and mood determination, you should make a brief study of the author and his or her works. If, for example, you were hired to narrate a filmed documentary on the life of William Faulkner, you would do a better job if you could take to the script some information

about his life, his strong ties to Oxford, Mississippi, his feelings about the South, the Snopes and Sartoris families, the forces they symbolically represent, and the criticism of his work. And this means research.

13. *Should you know anything about the origin and background of this copy?* Unlike brief commercials, which tend to be self-explanatory, some longer and more complex pieces are better interpreted if you know the author and understand the author's intentions. Consider what you should find out before attempting these announcing assignments:

- a. narrating a series of radio programs on Afro-American history
- b. narrating a series of television programs on the Soviet educational system
- c. narrating a program on the U.S. Constitution
- d. narrating a program on the women's movement

Each of these requires specialized knowledge and an understanding of the author's motivations. Commercials are quite obviously designed to sell products or services, but what are the purposes of these programs? One good way to find out is by talking to authors, producers, and directors. On a basic level, you will learn whether the program is intended to be objective and factual or a position statement. You may also discover the mood the author wants conveyed. You can question passages that puzzle you, suggest improvements, and ultimately do a better job of interpretation.

14. *Do you need to do any characterization?* You may be asked at times to read copy calling for characterization. Commercials and documentaries are often written for actors, but both free-lance and staff announcers may find themselves with such assignments. Imagine yourself auditioning with the following commercial copy. Do you now have the ability to deliver this commercial in a believable and entertaining manner?

AGENCY: McDonald & Little Advertising

CLIENT: McDonald's

PRODUCT: Egg McMuffin



LENGTH: 60 seconds

TITLE: BREAKFAST IS A BIG THING

ANNCR: You know, down in Willacoochee where I hail from breakfast is a big thing with grits and fried steak of lean and all, but the other day I had a different kind of breakfast. I went to a McDonald's store. It was right after 7 in the morning, and they were cooking breakfast like I never saw. They take this muffin, it's not like biscuits, I suppose it's what people over in England sop syrup with, cause it's called an English muffin. But they take this foreign muffin and heat it up, and flat dab on it they put a yard egg, and this bacon that's more like ham, but they call it Canadian bacon. And right there on top of all of it they put a piece of cheese. And I'm telling you that it sure is mighty delicious. I never did have a breakfast before that you could hold in your hand. But that would get kinda messy with grits.

Courses in acting and participation in plays, including radio and television plays, will help you learn character interpretation. At times commercials call for no real characterization but demand a foreign accent or a regional dialect. Commercials are commonly written for Scandinavian, English, Irish, Scottish, German, Russian, and "Transylvanian" (or middle European) accents and dialects of the South, New England, and the rustic West. The dialects of most ethnic minorities in America are seldom heard today because they are considered harmful stereotypes. If you practice both characterization and dialects, your job opportunities will expand considerably.

These, then, are some points to be considered in preparing your copy. You cannot, of course, apply every point each time you pick up a piece of copy. In time, however, you should develop a conditioned reflex that allows you to size up a script and interpret it effectively without relying on a check list. In the meantime, the suggestions here may help you spot your weaknesses and measure your progress.

#### AD-LIB ANNOUNCING

At some point, you are sure to find yourself working without a script, when all your acquired skills of phonation, articulation, and interpretation cannot guarantee effective communication. When you are on your own as an ad-lib announcer, only your ability as a compelling conversationalist will earn you listeners. Much of the broadcast day consists of unscripted shows; disc jockeys, telephone-talk hosts and hostesses (“communicasters”), interviewers, children’s show personalities, game show hosts and hostesses, and panel moderators are among those who seldom see a script and must conduct their programs spontaneously.

Ad-lib announcing can be practiced, but it is doubtful if it can be taught. The formula for success is easy to state but difficult to apply: Know what you are talking about, be interested in what you are saying, be eager to communicate with your listener, and try to develop an attractive personality. The ad-lib announcer has a greater opportunity to be boring than does the reader of scripts. Scripts are usually tightly written, whereas ad-lib announcers often wander from point to point. Scripts have specific objectives, but ad-lib announcers frequently ramble with no apparent purpose in mind. Scripts call for interruptions only when they are motivated, but ad-lib announcers all too often throw in another question just as their guests are about to make an important point in answer to the *last* question. Despite pitfalls, the challenges and opportunities of ad-lib announcing make the endeavor worthwhile. Keeping the formula in mind, practice ad-libbing at every opportunity, using a tape recorder for self-evaluation.

1. *Know what you are talking about.* Ordinarily we take this for granted. We expect a sportscaster to have a thorough knowledge of sports and a disc jockey to know music. The problem arises when an announcer must ad-lib on an unfamiliar topic. As a staff announcer

you may at any time be asked to interview a person about whom you know little and about whose special interests you know nothing at all. Suppose, for example, you are to interview an astrophysicist about an important discovery. How would you prepare for this interview? Most radio and television stations maintain both a library and a morgue, or collections of newspaper and magazine clippings, news releases, and other published biographical material. You might well begin your research there, but also notice the suggestions given in the chapter on interviewing, particularly the first suggestion offered.

2. *Be interested in what you are saying.* It seems superfluous even to raise this point, yet one who listens attentively to radio or television ad-lib announcers can detect some who seem to have no interest in what they are saying. Boredom, acquired through years of repetitious activity, is the cause of this malaise. The best cure is to try constantly to grow with your subject. The sports announcer who asks athletes today the same questions asked twenty years before deserves to be bored and boring.

3. *Be eager to communicate with your listener.* Only if you really want to communicate should you consider radio or television announcing in the first place. If you want to speak merely for and to yourself, buy a tape recorder and have fun “doing your own thing.”

4. *Develop an attractive personality.* Very little can be offered on this point. Most people who are attractive to others have found out how to be truly themselves, are able to show their interest in others, and have wide intellectual curiosity. Wit, wisdom, and charm are easily detected and warmly appreciated but hard to come by.

This chapter opened with the observation that the key to successful radio and television announcing is the ability to communicate effectively ideas or feelings to other human beings. All the ensuing suggestions were offered as various means to that end. In the last analysis, though, your success as an announcer will be determined by something that cannot be taught, studied, or purchased—that is, talent. With talent, careful attention to the suggestions in this book can help you grow toward true professionalism; without it, hard work may develop your abilities to a level of adequacy, but further

growth may be impossible. Before committing yourself to an announcing career, you should make a serious appraisal of your talent. First, assume that you are talented (mental outlook is very important for any performer; if you think you are untalented, you almost certainly will measure down to that level). Second, set yourself a target date for your evaluation and establish a work regimen. Allow yourself at least six months of practice before attempting to appraise the results. Third, practice, practice, practice! Finally, evaluate yourself as honestly and objectively as you can. If you have any doubts, ask qualified people to help you. Do not compare yourself with an established professional with a headstart of twenty or thirty years. Your purpose is to measure your growth and your potential. If you discover that you simply do not have enough ability to satisfy your aspirations, face up to this. If, on the other hand, the evidence indicates a promising future, intensify your practice. If nothing more comes of your hard work, you will at least benefit from extended practice in oral communication.

**TELEVISION  
PERFORMANCE CHECK  
LIST**

Critical self-evaluation is the mark of the true professional in any of the performing arts. Please notice that “critical” does not mean disparaging; it means careful and exact evaluation. It means, too, the development of objectivity toward one’s performance. A superior performance on an assignment does not make you a superior person, any more than a wretched performance makes you a wretch. Learn to distinguish between yourself as a person and your performance on any given assignment. Growth and improvement depend on your ability to learn from your mistakes rather than to grow disheartened by them.

George Wilson, professor of speech and telecommunicative arts at Iowa State University, has prepared a check list for television performers that embodies in two parts both a positive and a negative approach. In the first part, statements about performance are couched in positive terms, such as “reveals personality.” In the second part, the terms are stated negatively: “is distant, removed.” Using the check list should help you discover both the virtues and the shortcomings of your performances. Many of the points to be checked are equally applicable to radio performance; you might prepare a modified check list for radio assignments.

**Check List for the Television  
Performer—A Positive  
Approach**

Performer's Name \_\_\_\_\_ Director's Name \_\_\_\_\_  
Date of VTR \_\_\_\_\_ Project # \_\_\_\_\_

This is a self-evaluation form, intended as a check list to help remind you of performer adaptations for the medium of television. All sections which relate to oral communication can be used to evaluate your radio performances as well. Fill out the form immediately after the playback session. You will not have noticed or remembered *every* facet of your performance, but you should make an attempt to note the greatest strengths and weaknesses of your effort.

Circle the number most appropriate for your evaluation: 0 for "does not apply"; 1 for "present to some degree"; to 5 for "present in a great degree." List the key words from the copy to help locate the point(s) of greatest effectiveness or ineffectiveness.

I. Adaptation to the Camera Audience

- |   |             |
|---|-------------|
| 1. Camera presence and poise  | 0 1 2 3 4 5 |
| 2. Cheats to the camera <sup>1</sup>  | 0 1 2 3 4 5 |
| 3. Maintains concentration  | 0 1 2 3 4 5 |
| 4. Facial animation   | 0 1 2 3 4 5 |
| 5. Use of head and torso movement to enhance communication and reveal personality | 0 1 2 3 4 5 |
| 6. Effective use of memory aid:   |             |
| a. Script   | 0 1 2 3 4 5 |
| b. Idiot card   | 0 1 2 3 4 5 |
| c. Teleprompter   | 0 1 2 3 4 5 |
| d. Memorization   | 0 1 2 3 4 5 |
| e. "Ad-Lib" or "impromptu" pattern  | 0 1 2 3 4 5 |
| f. 3 × 5 note cards   | 0 1 2 3 4 5 |
| 7. Restraint of head and torso movement in tight shots                            | 0 1 2 3 4 5 |
| 8. Gives opening and closing copy with total eye-lens contact                     | 0 1 2 3 4 5 |
| 9. Eye-to-lens contact  | 0 1 2 3 4 5 |
| 10. 90-degree facial angle  | 0 1 2 3 4 5 |
| 11. Effective camera hold or freeze at end of segment                             | 0 1 2 3 4 5 |

<sup>1</sup> To *cheat* is to assume a position which is not normal to you, yet which will look normal to the viewer. *Cheat* is a positive term.

- |   |             |
|---|-------------|
| 12. Use of peripheral vision to “hit marks”   | 0 1 2 3 4 5 |
| 13. Moves easily and surely on set according to patterns planned in rehearsal blockings               | 0 1 2 3 4 5 |
| 14. Makes effective use of “studio focus” to present face for the camera and catch lights in the eyes | 0 1 2 3 4 5 |
| 15. Maintains a limited horizontal-vertical field of camera-audience “eye contact”                    | 0 1 2 3 4 5 |
| 16. Effective use of monitor checks:  |             |
| a. Prior to going on  | 0 1 2 3 4 5 |
| b. During off-camera sequences  | 0 1 2 3 4 5 |
| c. Casual “sneaks” during on-camera sequences   | 0 1 2 3 4 5 |
| 17. Presentation of objects for CU:   |             |
| a. Steady   | 0 1 2 3 4 5 |
| b. Braced   | 0 1 2 3 4 5 |
| c. Tilted for correct angle   | 0 1 2 3 4 5 |
| d. Positioned and timed as rehearsed or planned   | 0 1 2 3 4 5 |
| e. Presented on surface of demonstration table, on CU stand, or in predetermined “frame” area         | 0 1 2 3 4 5 |
| 18. Gestures in the “glass sandwich”  | 0 1 2 3 4 5 |
| 19. Ability to reposition self to hit the “hot spots,” or “find the filaments”                        | 0 1 2 3 4 5 |
| 20. Dress for the camera:   |             |
| a. Use of clothing to enhance appearance  | 0 1 2 3 4 5 |
| b. Use of finer-weave fabrics rather than heavy weaves  | 0 1 2 3 4 5 |
| c. Use of pastels rather than pure white  | 0 1 2 3 4 5 |
| d. Use of modest, non-busy patterns   | 0 1 2 3 4 5 |
| e. Use of gray-scale colors that are different from skin tone (for monochrome cameras)                | 0 1 2 3 4 5 |
| f. Use of hair style that enhances  | 0 1 2 3 4 5 |
| g. Use of nonsparkling jewelry and/or ornaments   | 0 1 2 3 4 5 |
| h. Use of compatible colors   | 0 1 2 3 4 5 |
| 21. Effective posture, position, and/or pose  | 0 1 2 3 4 5 |

22. Apparent use of inferential feedback	0	1	2	3	4	5
23. Masculinity-femininity appeal in face and/or figure	0	1	2	3	4	5
24. Camera switches done easily and naturally	0	1	2	3	4	5
25. To what extent does talent appear relaxed, poised	0	1	2	3	4	5
26. To what extent does talent appear alert	0	1	2	3	4	5
27. Talent is cognizant of lens limitations	0	1	2	3	4	5
28. Advance preparation gives facile presentation	0	1	2	3	4	5
29. Handles visuals and props smoothly	0	1	2	3	4	5
30. Makes effective use of set areas	0	1	2	3	4	5
31. Makes effective use of furniture	0	1	2	3	4	5

## II. Adaptation to the Television Microphone-Audience

1. Psychological adaptation to the television audience:						
a. A mental set or attitude that reveals you are talking to an audience of "one"	0	1	2	3	4	5
b. Is warm, social, cordial	0	1	2	3	4	5
c. Is intimate, close	0	1	2	3	4	5
d. Uses "casual" articulation—not overly precise	0	1	2	3	4	5
2. On beam	0	1	2	3	4	5
3. Correct aesthetic distance for copy, camera shot, and listener	0	1	2	3	4	5
4. Use of particular type of microphone:						
a. Lavalier:						
(1) Talks over mike—not down into it	0	1	2	3	4	5
(2) Men—mike cable is looped in belt	0	1	2	3	4	5
(3) No microphonics from movement, action, or use of props	0	1	2	3	4	5
b. Boom:						
(1) Uses peripheral vision to stay on beam	0	1	2	3	4	5
(2) Cheats toward mike in volume and position	0	1	2	3	4	5
(3) Leads mike on crossing shots	0	1	2	3	4	5
(4) Telegraphs to boom and cameraman for rises, crosses, etc.	0	1	2	3	4	5

- c. Desk:
- (1) Mike is positioned so that it does not mask face 0 1 2 3 4 5
  - (2) On beam 0 1 2 3 4 5
  - (3) Does not vary distance from mike 0 1 2 3 4 5
5. Voice quality—expressive, varied 0 1 2 3 4 5
  6. Variety in inflection 0 1 2 3 4 5
  7. Masculinity/femininity appeal in voice
  8. Conversational pattern 0 1 2 3 4 5
  9. Uses intensity rather than volume 0 1 2 3 4 5
- III. Response to and Use of Production Crew
1. Command of studio-production situation 0 1 2 3 4 5
  2. Use of production crew enhances performance 0 1 2 3 4 5
  3. Uses peripheral vision to receive all cues from floor director 0 1 2 3 4 5
  4. Keeps cool in face of auditory and visual distractions from crew 0 1 2 3 4 5
  5. Asks for and gets monitor check from director on opening shots, transitions, cues and other critical shots 0 1 2 3 4 5
  6. Checks visuals and/or props with floor director; order, sequence, location, handling
  7. Checks scenery, set; location, changes 0 1 2 3 4 5
  8. Telegraphs movements to camera operator and director when expecting a camera switch by turn of body or face 0 1 2 3 4 5
  9. Telegraphs movement to camera operator and director for rising, sitting, or crossing 0 1 2 3 4 5
  10. Gives oral cues to director and/or floor crew for movement 0 1 2 3 4 5
  11. Makes effortless adaptations to meet studio and/or director emergencies and/or errors 0 1 2 3 4 5
  12. Uses a variety of visuals and/or props to clarify communication 0 1 2 3 4 5
- IV. Performance Aspects of Presentation
1. Desire to share—a sense of communion 0 1 2 3 4 5
  2. Maintains a magnetic hold on the audience 0 1 2 3 4 5
  3. Reveals personality 0 1 2 3 4 5



4. Presentation has credibility	0	1	2	3	4	5
5. Ability to radiate, to scintillate	0	1	2	3	4	5
6. Sense of vitality	0	1	2	3	4	5
7. Ethical appeal	0	1	2	3	4	5
8. Assimilation of script content	0	1	2	3	4	5
9. Conveys illusion of the first time	0	1	2	3	4	5
10. Maintains realization of meaning at moment of utterance	0	1	2	3	4	5
11. Is natural, relaxed	0	1	2	3	4	5
12. Sincerity and honesty	0	1	2	3	4	5
13. Use a "Gestalt" delivery pattern	0	1	2	3	4	5
14. If playing self, reveals attitudes toward audience	0	1	2	3	4	5
15. If playing self, reveals attitudes toward subject	0	1	2	3	4	5
16. If playing a character, projects a 3-dimensional and believable person	0	1	2	3	4	5
17. If in a dramatic scene, captures the mood and feeling of the scene	0	1	2	3	4	5
18. Presentation shows evidence of creativity and imagination	0	1	2	3	4	5
19. Program (segment) has pace, a sense of direction and movement	0	1	2	3	4	5
20. Program segment achieves a commendable climax, peak, or ending	0	1	2	3	4	5
V. Vocal Aspects of Performance						
1. Holds on the voiced consonant continuants	0	1	2	3	4	5
2. Uses ebb and flow—variety in rate	0	1	2	3	4	5
3. Uses voice quality to express meaning	0	1	2	3	4	5
4. Uses a variety of methods to stress meaning:						
a. Changes in volume-pitch	0	1	2	3	4	5
b. Attenuation of words or phrases	0	1	2	3	4	5
c. Use of pause, before	0	1	2	3	4	5
d. Use of pause, after	0	1	2	3	4	5
e. Use of pitch and/or inflection patterns	0	1	2	3	4	5
f. Use of timing and/or rate	0	1	2	3	4	5
5. Makes effective use of word color—or onomatopoeia	0	1	2	3	4	5
6. Uses colloquial pronunciation	0	1	2	3	4	5

- |   |             |
|---|-------------|
| 7. Has an apt sense of timing for the type of material: |             |
| a. Dialogue   | 0 1 2 3 4 5 |
| b. Narration—voice-over or on-camera                    | 0 1 2 3 4 5 |
| c. Fiction  | 0 1 2 3 4 5 |
| d. Poetry   | 0 1 2 3 4 5 |
| e. Play-by-play   | 0 1 2 3 4 5 |
| f. Interview  | 0 1 2 3 4 5 |
| g. Editorial  | 0 1 2 3 4 5 |
| h. Sales pitch  | 0 1 2 3 4 5 |
| i. Program introduction and closes                      | 0 1 2 3 4 5 |

**Check List for the Television Performer—A Negative Approach**

Sometimes it is helpful in evaluating the performance skill of a person to “tick” off the errors and negative traits of your presentation. In the following negative check list, circle 0 if the error, or trait, is not present at all, and from 1 to 5 if it is present—1 for “present in a mild degree” to 5 for “present in a great degree.”

- I. Adaptation to the Camera-Audience and to the Studio and Production Procedures
- |   |             |
|---|-------------|
| 1. If presentational technique is called for—is furtive-eyed or focuses on something other than the camera-audience | 0 1 2 3 4 5 |
| 2. Distracting up-and-down head movements—from script   | 0 1 2 3 4 5 |
| 3. Is not in lighted area   | 0 1 2 3 4 5 |
| 4. Forgets to put on lavalier microphone  | 0 1 2 3 4 5 |
| 5. Strays away from boom  | 0 1 2 3 4 5 |
| 6. Forgets to check which is the opening camera   | 0 1 2 3 4 5 |
| 7. Forgets to check opening shots: angle, field of view   | 0 1 2 3 4 5 |
| 8. Does not check out CU shots  | 0 1 2 3 4 5 |
| 9. Does not hold objects still for CU shots   | 0 1 2 3 4 5 |
| 10. Does not telegraph movements  | 0 1 2 3 4 5 |
| 11. Does not check monitor when off-camera  | 0 1 2 3 4 5 |
| 12. Lunges in and out of frame  | 0 1 2 3 4 5 |
| 13. Dresses inappropriately for the camera: colors, patterns, light-reflecting                                      | 0 1 2 3 4 5 |
| 14. Does not know and/or respond to cues  | 0 1 2 3 4 5 |

- |  |             |
|--|-------------|
| 15. Is not ready on set prior to going on  | 0 1 2 3 4 5 |
| 16. Does not check order and location of visuals and/or props                    | 0 1 2 3 4 5 |
| 17. Arrives tardily at studio and/or set   | 0 1 2 3 4 5 |
| 18. Off-beam of microphone   | 0 1 2 3 4 5 |
| 19. Too far (close) from (to) microphone   | 0 1 2 3 4 5 |
| 20. Forgets to tell director of last-minute changes in script and/or procedure   | 0 1 2 3 4 5 |
| 21. Distracted by production personnel and/or procedures                         | 0 1 2 3 4 5 |
| 22. Displays a lack of knowledge and/or imagination for the assets of television | 0 1 2 3 4 5 |
| 23. Has a distracting and/or exaggerated "hair-do"                               | 0 1 2 3 4 5 |
| <br>   |             |
| II. General Performance Personality and Manner                                   |             |
| 1. Communication style is for a large, live audience                             | 0 1 2 3 4 5 |
| 2. Is distant, removed   | 0 1 2 3 4 5 |
| 3. Is "hard-sell," overly aggressive   | 0 1 2 3 4 5 |
| 4. Is tense, apprehensive  | 0 1 2 3 4 5 |
| 5. Is restrained, inhibited  | 0 1 2 3 4 5 |
| 6. Uses formal pronunciation   | 0 1 2 3 4 5 |
| 7. Uses pedogogical, jargonistic, or polysyllabic diction                        | 0 1 2 3 4 5 |
| 8. Is cold, dispassionate, remote  | 0 1 2 3 4 5 |
| 9. Is artificial, pretentious  | 0 1 2 3 4 5 |
| 10. Lack of interest   | 0 1 2 3 4 5 |
| 11. Frozen-faced, uncommunicative  | 0 1 2 3 4 5 |
| 12. Is self-conscious, ill at ease, nervous                                      | 0 1 2 3 4 5 |
| 13. Is out of character on occasion  | 0 1 2 3 4 5 |
| 14. Misuses or abuses stereotype   | 0 1 2 3 4 5 |
| 15. Not in command of self or the studio situation                               | 0 1 2 3 4 5 |
| 16. Lacks a social and gregarious manner   | 0 1 2 3 4 5 |
| 17. Displays no evidence of creativity   | 0 1 2 3 4 5 |
| <br>   |             |
| III. Complex Complications   |             |
| 1. Has reader's rhythm   | 0 1 2 3 4 5 |
| 2. Has an inflection pattern that calls attention to itself                      | 0 1 2 3 4 5 |

3. Has faulty groupings	0	1	2	3	4	5
4. Has faulty emphasis	0	1	2	3	4	5
5. Has too even stress	0	1	2	3	4	5
6. Has a monopitch	0	1	2	3	4	5
7. Has a monorate	0	1	2	3	4	5
8. Uses a monostress	0	1	2	3	4	5
9. Pauses are ineffective	0	1	2	3	4	5
10. Inflection stereotypes are distracting	0	1	2	3	4	5
11. Is affected	0	1	2	3	4	5
12. Has a regional dialect	0	1	2	3	4	5
13. Mispronounces words	0	1	2	3	4	5
14. Has a foreign dialect	0	1	2	3	4	5
15. Diphthongs are distracting	0	1	2	3	4	5
16. Other distracting traits are: _____	0	1	2	3	4	5
<b>IV. Voice Quality Distractions</b>						
1. Dull	0	1	2	3	4	5
2. Nasal	0	1	2	3	4	5
3. Hard	0	1	2	3	4	5
4. Harsh	0	1	2	3	4	5
5. Heavy	0	1	2	3	4	5
6. Flat	0	1	2	3	4	5
7. Denasal	0	1	2	3	4	5
8. Coarse	0	1	2	3	4	5
9. Breathly	0	1	2	3	4	5
10. Whining	0	1	2	3	4	5
11. Throaty	0	1	2	3	4	5
12. Thin	0	1	2	3	4	5
13. Muffled	0	1	2	3	4	5
14. Shrill	0	1	2	3	4	5
15. Metallic	0	1	2	3	4	5
16. Hollow	0	1	2	3	4	5
17. Infantile	0	1	2	3	4	5
18. Falsetto	0	1	2	3	4	5
19. Other: _____	0	1	2	3	4	5
<b>V. Articulatory Distractions</b>						
1. Overly precise	0	1	2	3	4	5
2. Generally inaccurate	0	1	2	3	4	5
3. Sound substitutions	0	1	2	3	4	5

4. Muffling of sounds	0	1	2	3	4	5
5. Sound omissions	0	1	2	3	4	5
6. Sound distortions	0	1	2	3	4	5
7. Sounds slighted	0	1	2	3	4	5
8. Sounds unvoiced	0	1	2	3	4	5
9. Sounds overaspirated	0	1	2	3	4	5

Subsequent chapters of this book provide information and exercises for the development of performance skills. After studying such chapters as "Interviewing," "Commercial Announcements," "Broadcast Journalism," "Music Announcing," and "Sports Announcing," you should perform assignments in each of these specializations and use the check lists to note progress or backsliding.

# THE INTERNATIONAL PHONETIC ALPHABET

## CHAPTER

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3 As an American announcer, you face unique and challenging problems in pronunciation. In music copy you must constantly read words in French, Spanish, Italian, German, and Russian fluently and correctly. In newscasting you are asked not only to master the correct pronunciation of all words and names in these and other languages but also to know when and how to Americanize many of them. Unlike your British counterpart, you are not allowed to Americanize categorically and will be thought odd if not incompetent if you say DON KWICKS-OAT for *Don Quixote*. And though you are expected to follow German rules of pronunciation when speaking the name of Richard Wagner, it now has become acceptable to Americanize the name of George Frederick Handel.

As is well known, the pronunciation of English is subject to few rules. Foreigners tell us that American English is among the most difficult of languages to learn for this 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:

“sh” as in *Cheyenne*

“tch” as in *champion*

“k” as in *chemist*

two separate sounds as in the name *Macheath*

Other examples might be cited. The letter *a* is pronounced differently in such words as *cap*, *father*, *mate*, *care*, *call*, *boat*, and *about*. Similar variations are seen in all other vowel sounds and in most consonants as well. For example, *th* is pronounced differently in *Thomas*, *through*, and *then*; *r* is pronounced differently in *run*, *fire*, and *boor*. At times 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 *misunderstood* and *plenipotentiary*. The letters *ie* are sometimes pronounced “eye,” as in *pie*, and sometimes “ce,” as in *piece*. Two words with almost identical spellings, *said* and *maid*, have quite different pronunciations. In short, the only constant is variation and change.

Of course, common words such as those above do not cause difficulty. But try to determine the correct pronunciation of the following words according to your knowledge of language and any “rules” of pronunciation you may have learned:

quay	flaccid	dais
mortgage	interstices	gunwale
medieval	forecastle	brooch
egregious	cliché	phthisic

After checking these words in any good dictionary, you certainly must agree that no amount of puzzling over the word and no available rules would have helped.

Correct American pronunciation of English is not only inherently illogical, it also changes with time and common usage, generally tending toward simpler forms. It is becoming more and more acceptable to pronounce *clothes* KLOZE, for example, to leave the first *r* out of *February*, and to slide over the slight “y” sound in *news* so that it becomes NOOZ.

The whole problem of English pronunciation was reduced to its most obvious absurdity by George Bernard Shaw, who wrote the letters *ghoti* and asked how his manufactured word was to be pronounced. After all attempts 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*.

If you have difficulty pronouncing words whose spelling offers little help, you may be doubly perplexed by American personal names

and place names derived from foreign originals. As a sportscaster, for example, you cannot assume that a player named Braun gives his own name the correct German pronunciation “Brown.” He may pronounce it “Brawn” or “Brahn.” If you tried to pronounce every foreign-derived name as it would be pronounced in the country of origin, your audience would wince every time you failed to follow established custom.

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. The *San* in *San Jose* is pronounced SAN (as in *sand*) rather than the Spanish SAN (as in *sonnet*), and HO-ZAY is used rather than an Americanized JO-ZAY or the Spanish HO-SAY. Because the only standard for pronouncing place names is the common practice of the natives of the region, you must be on guard to avoid error. All American communities have specialized and capricious ways of pronouncing street names and the names of suburbs, nearby towns, and geographical landmarks. Radio and television announcers who are new to an area and who consistently offend listeners with mispronunciations may not be around long enough to learn regional preferences. Bostonians may not care if you mispronounce *Pago Pago*, but they will be outraged if you make *Quincy* rhyme with *mince-ee*.

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 when the pronunciation of a name or city is not commonly known. Their systems may be understood from two United Press examples:

(BAD KREUZNACH / BAHT KROYTS'-NAHK / WEST  
GERMANY) ARMY SPOKESMEN SAY VETERAN PARATROOPER FRED  
JACKSON IS EAGER TO JUMP AGAIN, AS SOON AS DOCTORS  
THINK HE'S READY.



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 used widely not only in news copy but in music and sports copy as well. Though it is quite handy, it does have limitations. In the first place, the phonetic spellings are only approximate. In the case of *Bad Kreuznach*, the system allowed the transliterater to indicate that the final German "d" is sounded as an English "t." The system failed, however, when it came to the German "ch," for no arrangement of English letters can indicate that this sound is to be pronounced like the Scottish "ch" in *loch*. In BOHL-LEHN', is the last syllable to be pronounced as in English "lain," "lean," or "len"?

The problem of trying to make the twenty-six letters of the English language represent more than forty speech sounds is all but insurmountable. How would you phoneticize *calisthenics*? While nearly all the sounds of this word can be accurately represented by the English alphabet, the sound "th" defies accurate transcription. What about *Harwich* in England? The correct pronunciation calls for the *a* to be pronounced as in *bat*. HA'-RIDGE just does not do it, and neither does any other combination of letters.

In truth there simply is no foolproof way of using the English alphabet to indicate accurate pronunciation. The teletype machine is stuck with this limitation—at least for the time being—but the announcer is not. Although the majority of professional announcers have, over the years, preferred to use the crude system of phonetic transcription to which the typewriter is limited, there is no reason why you should settle for that. If you intend to spend the next thirty or forty years of your life as a speaker of words and a reader of scripts, a few hours spent learning a complete and accurate system of phonetic writing is a small investment in your future. If you listen carefully to newscasts in your area, you will detect the lengths to which some announcers go to eliminate from their news copy foreign words and names they cannot pronounce, even with the help of wire-service phonetics.

American dictionaries provide one system of phonetic transcription.

Using the regular letters of the English alphabet (often with the addition of the schwa vowel), they add to them marks or symbols indicating pronunciation. Thus, the letter *a*, when given a straight line across its top—*ā*—is always pronounced as in *ale*, *fate*, or *labor*. These signs, called *diacritical marks*, have at least three important limitations. First, they are difficult to learn and remember. After years of almost daily use of dictionaries, most of us still must check the meanings of the symbols at the bottom of each page. A second disadvantage is that diacritical marks were not designed for use by oral readers. The marks are small and vary only slightly in their configurations. When accuracy under pressure is demanded, diacritical markings often fail to meet the test. A final limitation of the dictionary method of transcription is that the key words used to identify symbols vary in pronunciation from area to area. To learn that *fog* is pronounced as *dog* tells a Texan that “*fawg*” rhymes with “*dawg*,” just as it tells a Rhode Islander that “*fahg*” rhymes with “*dahg*.” Most modern dictionaries have moved toward more accurate pronunciation guides; they have added symbols for foreign speech sounds, eliminated some ambiguity through the use of more standardized key words, and included a few pronunciation symbols from more sophisticated systems of phonetic transcription. They remain, however, less than satisfactory for serious students of speech.

To overcome the ambiguities of earlier systems of speech transcription, the International Phonetic Alphabet (IPA) was devised. Though it, like any other system that attempts to transcribe sounds into written symbols, is not totally accurate, it comes closer to perfection than any other system in widespread use. The International Phonetic Association has assigned individual written symbols to all the speech sounds of the major languages of the world. Thus, whether the language is French, German, or English, the symbol [e] is always pronounced “ay” as in *bait*. Speech sounds not found in English have distinct symbols—for example, [x] represents the sound *ch* as in the German word *ach* and no other sound, and [y] represents the sound *u* as in the French word *lune*.

IPA is a system of encoding correct pronunciation for efficient and accurate retrieval. As such, you can use it only where you know the correct pronunciation of the word to be encoded. Obviously, your use of IPA will be reserved for the small number of names and words that appear in your copy and require you to turn to a dictionary,

gazetteer, or similar source of information. *The Associated Press Broadcast News Style Book* (The Associated Press, New York, 1976, pp. 18–19) suggests the following sources for determining correct pronunciation in each of several different problem categories:

<i>Category</i>	<i>Source</i>
Persons	The individual featured in the story; failing that, members of the family or associates
Foreign names	Appropriate embassy or consulate
Foreign place names	<i>Columbia Lippincott Gazetteer of the World</i>
State or regional place names	State or regional historical societies or highway patrol
Members of legislatures	Clerk of legislature

To this useful list should be added the Kenyon and Knott *A Pronouncing Dictionary of American English* (G. & C. Merriam, Springfield, Mass., 1953) and the *NBC Handbook of Pronunciation* (Thomas Y. Crowell, New York, 1964) for American and foreign place names and for the names of famous composers, authors, artists, scientists, and history makers.

Once you have determined the correct pronunciation of a word, you can render it into IPA symbols directly above the problem word in your script. Having done so, you should be able to read it on the air with little chance of stumbling. Here is a sample script:

THE MAYOR OF THE SMALL NORTH CAROLINA TOWN OF  
 ['kɪmbɪtən]  
 KIMBOLTON SAID TODAY THAT HE IS SKEPTICAL ABOUT RE-  
 PORTS OF FLYING SAUCERS ABOVE HIS COMMUNITY.

In this example, a glance at the *Pronouncing Dictionary of American English* would show that *Kimbolton* is pronounced KIM-BOLT'-UN [kɪm'boltŋ] in the Ohio community of that name, but that a town of the same name in North Carolina is pronounced KIM'-BUL-TUN ['kɪmbɪtən]. The correct pronunciation of the name of this town may seem of slight importance to some, but to a professional announcer it is a matter of pride to be as accurate as time and resources permit.

Although IPA seems formidable at first, it actually is easier to learn than the system of diacritical markings found in dictionaries. You will find many uses for IPA, and you should make a sincere effort to learn it. Because spoken language is the communication medium used by announcers, the mastery of any aspect of human speech will benefit your work. While it is true that only a small (but growing) number of professional announcers are familiar with IPA, it also is true that all would benefit from knowing and using it. Those who do not know IPA usually follow the principles of wire service phonetic encoding, adding to that system symbols of their own as necessity demands. While such a system is capable of handling most of the pronunciation problems that arise in a day's work, it falters often enough to warrant being replaced by a more refined and accurate system. The International Phonetic Alphabet has several advantages: (1) It is an unvarying system of transcription in which one symbol represents only one speech sound. (2) Every sound in any language, however subtle it may be, is invested with a separate symbol. (3) Once the correct pronunciation of each sound is learned, it allows almost no possibility of error because of regional dialect. (4) It is the most nearly perfect system of describing human speech sounds yet devised.

As times goes by, IPA commands more and more attention. The excellent *NBC Handbook of Pronunciation*—virtually a must for any announcer—transcribes names and places into IPA. Many foreign language dictionaries and texts use IPA to indicate correct pronunciation. Drama departments use IPA to help teach dialects, and music departments use it to teach singers foreign pronunciation. The Kenyon and Knott *A Pronouncing Dictionary of American English* and the *English Pronouncing Dictionary*, 13th ed., by Jones and Gimson (E. P. Dutton, New York, 1968) both transcribe exclusively into IPA.

A further word on the use of IPA. As with any attempt to indicate correctness in speech sounds, IPA defines each sound in terms of its use in a particular word. Thus, in indicating the correct sound of the symbol [i], IPA tells us that it is pronounced as the vowel sound of the word *bee*. Though 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 *wash*, and [ɔ], as in *bought*, are not differentiated; thus *bomb*, *wash*, and *bought* are all pronounced with the same vowel sound, which varies from [ɒ] to [ɔ]. This should be borne in mind when consulting Jones and Gimson's *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.

Please notice that if you live in a region of the United States or Canada where General American is not spoken, you may experience some difficulty in learning the IPA symbols. If, for example, you live in the southeastern United States and you pronounce the word *bait* as most Americans pronounce *bite*, then the key words used to explain IPA may confuse you.

#### USING THE INTERNATIONAL PHONETIC ALPHABET

IPA symbols represent vowel sounds, diphthongs or glides, and consonants. In this section of the book, only the sounds in American speech will be listed. Symbols for foreign speech sounds will be discussed in Chapter 5.

**Vowels** Vowel sounds are classified as front vowels and back vowels, depending on where they are formed in the mouth. The front vowels are produced 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 produced in the same manner but are articulated by the 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> [bɪt]
[e]	<i>bait</i> [bet]
[ɛ]	<i>bet</i> [bɛt]
[æ]	<i>bat</i> [bæt]
[a]	( <i>bath</i> ) [baθ]

If you pronounce each of these sounds in turn, beginning at the top of the list and running to the bottom, you will find your mouth opening wider 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.<sup>1</sup>

Before moving on to the back vowels, it is necessary to discuss the two front vowels [i] and [ɪ]. If you 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

<sup>1</sup> 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 that appear in brackets can be identified immediately as being IPA symbols rather than ordinary Roman letters.

too complex to pin down. They, like most other American dictionaries, simply use the [ɪ] symbol for words in which the sound may actually be either [ɪ] or [i]. Thus they arrive at the pronunciation [sɪtɪ] for *city*. Though 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 in the word somewhere between a distinct [ɪ] and a distinct [i].

Kantner and West, in their excellent book *Phonetics*, address themselves to the problem of [ɪ] and [i] in the transcription of human speech. They note that some authorities use the symbol [ɨ] to represent the sound that is halfway between [ɪ] and [i]. They express reservations, however, over the use of a symbol that otherwise is confined to narrow phonetic transcription. They conclude that, in rapidly spoken speech, the [ɪ] symbol is closer to the sound actually articulated in the final syllables of words such as *body*, *mighty*, *likely*, and *city* than is the [i] symbol. It is suggested that you follow these principles in determining your personal use of the symbols involved:

1. If your speech tends toward eastern or British pronunciation, then the [ɪ] symbol is appropriate for your use.
2. If you speak general American, you might want to develop a narrow transcription approach to the vowel sounds in this section. Therefore, you might use [i] for the final sound in *candy*, the symbol [ɪ] for the medial sound in *merciful*, and the narrow transcription symbol [ɨ] for the word *mighty* in the clause “the mighty Casey has struck out.” Here, the [i] symbol might well be used for the name *Casey*.

In conclusion, it is worth noting that the essential purpose of IPA is to help with pronunciation problems and that the examples used here and throughout this chapter are for clarity, not in the expectation that you actually have problems pronouncing *mighty*, *Casey*, or *city*. 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. You should remember that you

are transcribing sounds, not letters, and should disregard all letters not sounded 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, described previously, and the [ɔ] sound, whose description follows. It is sometimes heard in the word *wash*, when not given the customary pronunciation of [wɑʃ].
- [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].
- [ʊ] This sound is pronounced “ooh,” as in *book*. Phonetically, *book* is spelled [buk].
- [u] This sound is pronounced “oo” as in *boot*. Phonetically, *boot* is spelled [but].

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

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

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



- [ɜː] stressed “er,” as in the first syllable of *further*
- [ɚ] unstressed “er,” as in the second syllable of *further*
- [ʌ] stressed “uh,” as in the second syllable of *above*
- [ə] unstressed “uh,” as in the first syllable of *above*

The word *further*, then, is spelled [fɜːðɜː] in IPA, and *above* is spelled [əbʌv]. The unaccented “uh” sound—[ə]—is given a special name—the *schwa* vowel. Naturally, in a one-syllable word with an “uh” or an “er” sound, the sound is stressed. 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* is so run together as to make the “uh” in the *le* become a schwa: [vwasiləʃəpo].

**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 IPA.
- [aʊ] This sound is pronounced as a rapid combination of the two vowels [a] and [u]. The key word is *how*, transcribed as [haʊ] in 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 IPA.
- [ju] This sound is pronounced as a rapid combination of the two sounds [j] and [u]. The key word is *using*, transcribed as [juːzɪŋ] in IPA.

[ɪʊ] This sound is pronounced as a rapid combination of the two vowels [ɪ] and [u]. The key word is *fuse*, transcribed as [fiuz] in 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 [i]. 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 IPA.

The diphthongs, then, are:

<i>Diphthong</i>	<i>Key word</i>
[aɪ]	<i>bite</i> [baɪ]
[aʊ]	<i>how</i> [haʊ]
[ɔɪ]	<i>toy</i> [tɔɪ]
[ju]	<i>using</i> [juziŋ]
[ɪʊ]	<i>fuse</i> [fiuz]
[eɪ]	( <i>say</i> ) [seɪ]

**Consonants** With few exceptions, the IPA symbols for consonant sounds are their American English equivalents. The consonants are therefore the most readily mastered IPA symbols.

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

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

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

[t] This is exploded air with no phonation, as in *time* [taɪm].

[d] This is a phonated explosion, as in *dime* [daɪm].

- [k] This is exploded air with no phonation, as in *kite* [kai].
- [g] This is a phonated explosion, as in *guide* [gaid].
- [f] This is escaping air with no phonation, as in *few* [fiu].
- [v] This is escaping air with phonation, as in *vieu* [viu].
- [θ] This is escaping air with no phonation, as in *thigh* [θai]. 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, making it easier to remember.
- [ð] This is escaping air but with phonation, as in *thy* [ðai].
- [s] This is escaping air without phonation, as in *sing* [siŋ].
- [z] This is escaping air with phonation, as in *zing* [ziŋ].
- [ʃ] This is escaping air without phonation, as in *shock* [ʃak].
- [ʒ] This is escaping air with phonation, as in *Jacques* (French) [ʒak].
- [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 *jest* [dʒɛst].

These are the paired consonants. The following consonants have no direct counterparts.

- [h] This is an unvoiced sound, as in *how* [hau].
- [hw] This is an unvoiced sound, as in *when* [hwɛn].
- [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* [siŋ].
- [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* [jɛlo].
- [r] This is a voiced sound, as in *run* [rʌn].

Most consonants present relatively little difficulty, but a few are potential sources of confusion and deserve special consideration.

The word *fire* is usually pronounced [faɪə] in the United States, but it 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* is really quite different from the “r” sound in the word *fire*, which is to say that the “r” sound differs depending on 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 the words and both follow vowel sounds. This difference stems from the fact that it is easy to produce an [r] after the vowel [u] but difficult to produce an [r] after the diphthong [aɪ]. If you transcribe *fire* in the conventional manner as a one-syllable word—[faɪr]—you must be careful to avoid having it become [fɑr], as it is often pronounced in the South.

Certain combinations of sounds may be transcribed in two ways, either of which is as accurate as the other. The word *flattery*, for example, may be transcribed either [flætəri] or [flætəri]. The difference in the way [ə] and [ɚ] are pronounced is 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,” though in actuality they end in a “z” sound—*brushes*, *masters*, *dozens*, *kittens*, and so on. Make certain, when transcribing into IPA, that you do not confuse the two symbols [s] and [z].

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

The symbol [j] is never used to transcribe a word like *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 only to represent a sound in the French and German languages.

Notice that many of the consonants change their sounds as they change their positions in words or are combined with different vowel sounds. We have already seen how the “r” sound does this. A similar change takes place in the “d” sound. Notice it in the first syllable of the word *dazed*. Because the initial *d* is followed by a

vowel sound, [e], 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 the final *d* could be sounded would be if a slight schwa sound were added.


Three of the consonants, [m], [n], and [ŋ], can be sounded as separate syllables without a vowel sound before or after them. Though a word such as *button* may be pronounced [batən], in colloquial speech the [ə] sound often is missing, and the word is represented [batŋ]. In such a transcription, as you can see, the syllabic consonant is represented by a short line under the symbol. A few words using the syllabic consonants follow:

<i>button</i> [batŋ]	<i>punkin</i> [pʌŋkŋ]
<i>see 'em</i> [sɪm]	<i>hokum</i> [hokŋ]
<i>saddle</i> [sædɫ]	<i>apple</i> [æpɫ]

### Accent and Length Marks

*Accent Marks.* Thus far most of the words transcribed into IPA have been of one syllable. Polysyllabic words must be transcribed with accent marks to indicate the relative stress to be placed on the various syllables. In the word *familiar* we have three syllables, [fə], [mɪl], 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, IPA uses a mark ['] *before* the syllable being modified. If the mark is placed above the syllable, as before the first syllable in the word *facing* [ˈfesiŋ], it indicates that the syllable is to receive the primary accent in the word. If the mark is placed below the syllable, as before the first syllable of *farewell* [ˌfɛrˈweɪl], it indicates that the 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, drawn under the word, indicating the degrees of accent or stress placed on the syllables when uttering them, would look about like this:

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 [sæ'tis'fækʃən]. The primary mark is used for the syllable [fæk], the secondary mark for the syllable [sæt], and no mark at all for the two unstressed syllables [ɪs] and [ʃən]. Because secondary stress varies from slightly less than primary stress to slightly more than the unstressed syllables in a word, the secondary accent mark is used for a wide range of emphasis, although it is used only once per polysyllabic 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 [:] 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 [puːtʃiːni].

For handy reference, all IPA symbols used to transcribe American English speech are listed below.

### *Vowels*

<i>IPA symbol</i>	<i>Key word</i>	<i>IPA symbol</i>	<i>Key word</i>
[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]	[u]	<i>book</i> [buk]
[ɛ]	<i>bet</i> [bet]	[ʊ]	<i>boot</i> [but]
[æ]	<i>bat</i> [bæt]	[ɜ]	<i>bird</i> [bɜːd]
[ɑ]	<i>bath</i> [baθ] (Eastern)	[ɚ]	<i>bitter</i> [bitɜː]
[ɑ]	<i>bomb</i> [bʌm]	[ʌ]	<i>sun</i> [sʌn]

<i>IPA symbol</i>	<i>Key word</i>	<i>IPA symbol</i>	<i>Key word</i>
[ɒ]	<i>wash</i> [wɒʃ] (infrequent)	[ə]	<i>sofa</i> [ˈsɒfə]
<i>Diphthongs</i>			
[aɪ]	<i>bite</i> [baɪt]	[ju]	<i>using</i> [ˈjuːzɪŋ]
[aʊ]	<i>how</i> [haʊ]	[ɪu]	<i>fuse</i> [fjuːz]
[ɔɪ]	<i>toy</i> [tɔɪ]	[eɪ]	<i>say</i> [seɪ]
<i>Consonants</i>			
[p]	<i>poor</i> [pʊr]	[ʃ]	<i>shock</i> [ʃæk]
[b]	<i>boor</i> [bʊr]	[ʒ]	<i>Jacques</i> [ʒæk]
[t]	<i>time</i> [taɪm]	[tʃ]	<i>chest</i> [tʃɛst]
[d]	<i>dime</i> [daɪm]	[dʒ]	<i>jest</i> [dʒɛst]
[k]	<i>kite</i> [kaɪt]	[h]	<i>how</i> [haʊ]
[g]	<i>guide</i> [gaɪd]	[hw]	<i>when</i> [hwɛn]
[f]	<i>few</i> [fiu]	[m]	<i>mom</i> [mɒm]
[v]	<i>view</i> [viu]	[n]	<i>noun</i> [naʊn]
[θ]	<i>thigh</i> [θaɪ]	[ŋ]	<i>sing</i> [sɪŋ]
[ð]	<i>thy</i> [ðaɪ]	[l]	<i>love</i> [lʌv]
[s]	<i>sing</i> [sɪŋ]	[w]	<i>watch</i> [wɒtʃ]
[z]	<i>zing</i> [zɪŋ]	[j]	<i>yellow</i> [jeləʊ]
		[r]	<i>run</i> [rʌn]

These examples show the IPA symbols in a variety of applications:

<i>IPA symbol</i>	<i>Word</i>	<i>IPA spelling</i>
[i]	<i>free</i>	[fri]
	<i>peace</i>	[pis]
	<i>leaf</i>	[lif]
	<i>misdeed</i>	[mɪs'di:d]
	<i>evening</i>	['i:vniŋ]
[ɪ]	<i>wither</i>	['wɪðə]
	<i>pilgrim</i>	['pɪlgrɪm]
	<i>kilowatt</i>	['kɪlə,wæt]
	<i>ethnic</i>	['eθnɪk]
	<i>lift</i>	[lɪft]
[e]	<i>late</i>	[let]
	<i>complain</i>	[kəm'pleɪn]
	<i>La Mesa</i>	[,lə 'mesə]
	<i>coupé</i>	[ku'pe]
	<i>phase</i>	[feɪz]
[ɛ]	<i>phlegm</i>	[flɛm]
	<i>scherzo</i>	['skɛrtso]
	<i>Nez Perce</i>	['nɛz 'pɜ:s]
	<i>pelican</i>	['pɛlɪkən]
	<i>bellicose</i>	['bɛlə,kos]
[æ]	<i>satellite</i>	['sætlaɪt]
	<i>baggage</i>	['bæɡɪdʒ]
	<i>campfire</i>	['kæmp,faɪr]
	<i>Alabama</i>	[,ælə'bæmə]
	<i>rang</i>	[ræŋ]
[ɑ]	<i>body</i>	['bɑdi]
	<i>collar</i>	['kɑlə]
	<i>pardon</i>	['pɑrdn]
	<i>padre</i>	['pɑdre]
	<i>lollipop</i>	['lɑli,pɑp]
[ɔ]	<i>fought</i>	[fɔt]
	<i>longwinded</i>	['lɔŋ'wɪndɪd]
	<i>rawhide</i>	['rɔhaɪd]



<i>IPA symbol</i>	<i>Word</i>	<i>IPA spelling</i>
	<i>Kennesaw</i>	[ˈkɛnə,sɔ]
	<i>awful</i>	[ˈɔfʊl]
[o]	<i>closing</i>	[ˈkloʊzɪŋ]
	<i>Singapore</i>	[ˈsɪŋgə,pɔr]
	<i>tremolo</i>	[ˈtrɛmə,lɔ]
	<i>odor</i>	[ˈɒðə]
	<i>Pueblo</i>	[ˈpwɛb,lɔ]
[u]	<i>looking</i>	[ˈlʊkɪŋ]
	<i>pull</i>	[pʊl]
	<i>took</i>	[tʊk]
	<i>tourniquet</i>	[ˈtʊrnɪ,kɛt]
	<i>hoodwink</i>	[ˈhʊd,wɪŋk]
[ʊ]	<i>Lucifer</i>	[ˈlusəfə]
	<i>cuckoo</i>	[ˈku,kʊ]
	<i>losing</i>	[ˈlʊzɪŋ]
	<i>nouveau riche</i>	[nuvoˈriʃ]
	<i>cruel</i>	[ˈkruəl]
[ɜ]	<i>absurd</i>	[əbˈsɜːd]
	<i>early</i>	[ˈɜːli]
	<i>curfew</i>	[ˈkɜːfju]
	<i>ergo</i>	[ˈɜːgo]
	<i>hurdle</i>	[ˈhɜːdl]
[ɝ]	<i>bitter</i>	[ˈbɪtɝ]
	<i>hanger</i>	[ˈhæŋɝ]
	<i>certificate</i>	[səˈtɪfə,kɪt]
	<i>Berlin</i>	[bɝˈlɪn]
	<i>flabbergast</i>	[ˈflæbɝgæst]
[ʌ]	<i>lovelorn</i>	[ˈlʌvlɔrn]
	<i>recover</i>	[,rɪˈkʌvɝ]
	<i>chubby</i>	[ˈtʃʌbi]
	<i>Prussia</i>	[ˈprʌʃə]
	<i>hulled</i>	[ˈhʌld]
[ə]	<i>lettuce</i>	[ˈletəs]
	<i>above</i>	[əˈbʌv]
	<i>metropolis</i>	[,mɝˈtrɒp ɪs]
	<i>arena</i>	[əˈrɪnə]
	<i>diffidence</i>	[ˈdɪfədəns]

<i>IPA symbol</i>	<i>Word</i>	<i>IPA spelling</i>
[aɪ]	<i>dime</i>	[daɪm]
	<i>lifelong</i>	['laɪf'lɒŋ]
	<i>leviathan</i>	[lə,vaiəθən]
	<i>bicycle</i>	['baɪ,sɪkl]
	<i>imply</i>	[,ɪm'plai]
[aʊ]	<i>plowing</i>	['pləʊ,ɪŋ]
	<i>endow</i>	[,ɛn'dəʊ]
	<i>autobahn</i>	['aʊtə,bɑ:n]
	<i>council</i>	['kaʊnsəl]
	<i>housefly</i>	['haʊs,flaɪ]
[ɔɪ]	<i>toiling</i>	['tɔɪlɪŋ]
	<i>oyster</i>	['ɔɪstə]
	<i>loyalty</i>	['lɔɪlti]
	<i>annoy</i>	[ə'nɔɪ]
	<i>poison</i>	['pɔɪzən]
[ju] <sup>2</sup>	<i>universal</i>	[junə'vɜ:səl]
	<i>euphemism</i>	['ju:fə'mɪzəm]
	<i>feud</i>	[fju:d]
	<i>refuse</i>	[rɪ'fju:z]
	<i>spew</i>	[spju]
[p]	<i>place</i>	[ples]
	<i>applaud</i>	[ə'plɔ:d]
	<i>slap</i>	[slæp]
[b]	<i>break</i>	[brek]
	<i>about</i>	[ə'baʊt]
	<i>club</i>	[klʌb]
[t]	<i>trend</i>	[trɛnd]
	<i>attire</i>	[ə'taɪr]
	<i>blast</i>	[blæst]
[d]	<i>differ</i>	['dɪfə]
	<i>addenda</i>	[ə'dɛndə]
	<i>closed</i>	[klozd]

<sup>2</sup> [ju] and [iu] are all but indistinguishable, and speakers tend to use one or the other depending on the preceding sound.

<i>IPA symbol</i>	<i>Word</i>	<i>IPA spelling</i>
[k]	<i>careful</i>	[ˈkɛrfəl]
	<i>accord</i>	[əˈkɔrd]
	<i>attack</i>	[əˈtæk]
[g]	<i>grand</i>	[grænd]
	<i>aggressor</i>	[əˈgrɛsə]
	<i>eggnog</i>	[ˈɛg,nɔg]
[f]	<i>finally</i>	[ˈfaɪnli]
	<i>affront</i>	[əˈfrʌnt]
	<i>aloof</i>	[əˈluːf]
[v]	<i>velocity</i>	[vəˈlɒsəti]
	<i>aver</i>	[əˈvɜː]
	<i>love</i>	[lʌv]
[θ]	<i>thrifty</i>	[θrɪfti]
	<i>athwart</i>	[əˈθwɔːrt]
	<i>myth</i>	[mɪθ]
[ð]	<i>these</i>	[ðiːz]
	<i>although</i>	[,ɔlˈðoʊ]
	<i>breathe</i>	[brið]
[s]	<i>simple</i>	[ˈsɪmpəl]
	<i>lastly</i>	[ˈlæstli]
	<i>ships</i>	[ʃɪps]
[z]	<i>xylophone</i>	[ˈzaɪləˌfɒn]
	<i>loses</i>	[ˈluːzɪz]
	<i>dreams</i>	[driːmz]
[ʃ]	<i>shock</i>	[ʃɒk]
	<i>ashen</i>	[æʃən]
	<i>trash</i>	[træʃ]
[ʒ]	<i>gendarme</i>	[ˈʒɑːnˈdɑːrm]
	<i>measure</i>	[ˈmɛʒə]
	<i>beige</i>	[beɪʒ]
[tʃ]	<i>checkers</i>	[ˈtʃɛkəz]
	<i>riches</i>	[ˈrɪtʃɪz]
	<i>attach</i>	[əˈtætʃ]
[dʒ]	<i>juggle</i>	[ˈdʒʌɡl]
	<i>adjudicate</i>	[əˈdʒʊdɪˌkeɪt]
	<i>adjudge</i>	[əˈdʒʌdʒ]

<i>IPA symbol</i>	<i>Word</i>	<i>IPA spelling</i>
[h]	<i>heaven</i>	['hevən]
	<i>El Cajon</i>	[,el ,kə'hon]
	<i>cahoots</i>	[,kə'huts]
[hw]	<i>when</i>	[hwɛn]
	<i>Joaquin</i>	[hwo'kin]
	<i>whimsical</i>	['hwɪmzɪkəl]
[m]	<i>militant</i>	['mɪlətənt]
	<i>amusing</i>	[ə'mju:zɪŋ]
	<i>spume</i>	[spjum]
[n]	<i>nevermore</i>	[,nevə'mɔ:r]
	<i>announcer</i>	[ə'naʊnsə]
	<i>sturgeon</i>	['stɜ:dʒən]
[ŋ]	<i>English</i>	['ɪŋɡlɪʃ]
	<i>language</i>	['læŋɡwɪdʒ]
	<i>pang</i>	[pæŋ]
[l]	<i>lavender</i>	['lævəndə]
	<i>illusion</i>	['ɪlu:ʒən]
	<i>medial</i>	['mi:diəl]
[w]	<i>wash</i>	[wɑ:ʃ]
	<i>aware</i>	[ə'weər]
	<i>equestrian</i>	['kwɛstriən]
[j]	<i>yellow</i>	[jeləʊ]
	<i>William</i>	['wɪljəm]
	<i>Yukon</i>	[ju:kən]
[r]	<i>Wrigley</i>	['rɪɡli]
	<i>martial</i>	['mɑ:ɹjəl]
	<i>appear</i>	[ə'pɪr]

For additional practice, transcribe any of the passages in this book into IPA. As you become proficient, begin to look up and transcribe only words or names with which you are unfamiliar. Remember always that IPA is taught by using common words but that its usefulness is with words you otherwise might stumble over or mispronounce. You might mark a news script with *Pago Pago* in it, for

example, as ['pæŋgo 'pæŋgo], while a commercial script with *fungicide* or *tricot* might be marked ['fʌndʒə,saɪd] and ['tri,ko], respectively.

Also, remember that IPA is used to transcribe sounds, not written words. Pronounce the word as you transcribe it, breaking the word down into its component sounds. In transcribing the word *broken*, for instance, say to yourself the 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 that precedes or follows it, it is suggested that you use an additive system rather than one that isolates each sound from all others.

# VOICE AND DICTION

## CHAPTER

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4 Most professional radio and television announcers have excellent voices. Both men and women announcers tend to have low, resonant voices, speak at an optimum rate for easy comprehension, and articulate words and phrases with clarity and precision. A few announcers have weak or high-pitched voices or fail to use well the vocal equipment they inherited, but they are rare exceptions. As a student of announcing, you should set your sights on your highest achievable goal; the announcing profession is so highly competitive that anything less than your best could be the difference between success and failure. Although you may not have an innately good speaking voice, you can improve the quality of the one you have. There can be no excuse for failing to improve your speaking voice and to acquire good habits of diction.

This chapter is designed to help you isolate, define, and analyze your speech abilities and problems. It also provides you with drill material for correcting minor speech problems. It is not, however, a substitute for a qualified speech therapist for severe problems. In discussing the speech sounds of the English language, the symbols of both the International Phonetic Alphabet (IPA) and the more conventional (though less accurate) wire-service transcription system will be used.

Your speech personality is made up of seven variables: (1) pitch,

including pitch range, (2) volume, (3) tempo, (4) vitality or enthusiasm, (5) voice quality, including timbre and tone, (6) articulation, and (7) pronunciation. The first six of these qualities or characteristics will be discussed in detail in this chapter; the seventh, pronunciation, is discussed elsewhere only in terms of General American speech.

All the qualities and characteristics that make up your speech personality can, to a degree, be isolated and worked on for overall speech improvement. Using appropriate exercises, you can work consciously on your pitch, for example, without at the same time working on volume or tempo. Eventually, however, your efforts must come together if your speech is to avoid affectation and if it is to blend successfully into the aural representation of the person you want to project to others. You have by now developed a personality. You may or may not like some aspects of it, yet one of the most positive results you can hope for through your study of announcing is a considerable improvement in your speech personality.

**PITCH** Low-pitched voices are more pleasant than high-pitched voices. Unless yours is a special case, you should speak at the lowest pitch level that is comfortable. If you have a naturally low-pitched voice, you should be careful not to push it down so low as to sound strained or guttural. Whatever your pitch, you should make sure that you are not consistently speaking at your lowest pitch level, because good speech demands variety in pitch; if you speak at your lowest level, you have no way of lowering your pitch for selected words. Additionally, a voice that remains down in the cellar will sound strained and monotonous.

There are several methods for determining your optimum pitch. One system effective for many speakers is based on the theory that the optimum pitch is at that level where the greatest amount of resonance is produced. To find that point, place your palms on your cheekbones and read a series of short sentences, each at a different pitch level. Since resonance is the result of vibrations in the nose and cheekbones, you should be able to feel your optimum pitch. By recording and playing back the test sentences, you will be able to hear, without the distraction of bone-conducted sound, what you sound like when you are at or very near your optimum pitch.

Most of us sound best when we are speaking in the lower half of our available pitch range. Although careless speakers make little use

of their range, with practice nearly everyone can achieve a range of between one and two octaves. Another useful method of determining optimum pitch involves a piano. Sitting at the piano, sing the scale as low and as high as you comfortably can, striking the note that corresponds with each sound. If your singing voice covers two octaves, your optimum speaking voice should be at about the mid-point in the lower of the two octaves; in other words, optimum pitch is very close to a quarter of the way up from your bottom to your top pitch capability. Having determined the note that corresponds with your optimum pitch, start reading a prose passage. When you reach a vowel sound that can be prolonged, hold the tone and strike the piano key that matches your optimum pitch. You can easily tell if you are consistently above, on, or below your optimum pitch level.

Because the vocal cords actually are two muscles, they are subject to contraction. In a taut, contracted state, they vibrate at a more rapid rate than when they are relaxed, and the faster they vibrate, the higher is the pitch. It follows that some degree of speech improvement can be achieved by relaxing the vocal folds, but this cannot be done in an isolated way. To relax the throat muscles, you must simultaneously relax the rest of your body. Because an announcer is a performer, and because performing usually causes tension, it is important that you learn to relax. A professional announcer with several years of work experience usually has no problem with nervousness. But the inexperienced announcer, performing before an instructor and fellow students or auditioning for that precious first job, may very well expect to experience nervousness. *Mic<sup>1</sup> fright* (fear of the microphone), stumbling over words, and a raised pitch may be the result. For this reason, you should develop your own method of relaxing before performances and auditions. There are several effective ways of achieving bodily relaxation, but most are too obtrusive to be performed in front of prospective employers. Imagine the response were you to suddenly begin yodeling or laughing “Ho, ho, ho” in the middle of a television studio! Relaxation can be achieved by proper breathing and good posture, with some release of tension in the muscles of your legs, hands, and neck. Start breathing slowly and deeply. Relax your shoulders but try to bring the

<sup>1</sup> *Mic* is an abbreviation for *microphone*. Equipment manufacturers are about equally divided in their literature between *mic* and *mike*, but nearly all tape recorders and audio consoles are labeled *mic*.



shoulder blades together. Relax your neck. Make sure you have no tension in your hands, arms, or legs. Continue with your slow, deep breathing for about a minute. You should be more relaxed and ready to perform at an acceptable pitch level.

In present radio and television practice, announcers speak above their optimum pitch level for several apparent causes. First, disc jockeys on many AM stations featuring the latest pop music are expected to scream and shout, and it simply is not possible to do so without raising one's pitch. Second, sports announcers and some radio and television reporters apparently believe that a frenetic, mile-a-minute delivery is expected of them, and both the frenzy and the speed tend to raise their pitch. Finally, many announcers attempt to project their voices to the camera rather than to the lapel microphone only ten or twelve inches from their mouths, thus throwing the voice ten or fifteen feet and raising the volume and, almost inevitably, the pitch. Use your medium. Electronic communication does not usually require high volume. Speak softly, and the pitch of your voice should remain pleasantly low.

Use the following commercial to try to achieve a low pitch. If you have a very low voice, make sure that you do not creep along the bottom. Regardless of pitch, work for variety.

Mellow. Smooth and mellow. That's the way to describe Dairyland Longhorn Cheese. We use the finest Grade A milk from happy cows. Nothing but pure, natural ingredients. We take our time, letting the cheese age to the peak of perfect taste. We package Dairyland Longhorn in cheesecloth and wax, just like in the old days. And we speed it to your grocer, so that you get it at its flavorful best. Dairyland Longhorn Cheese. It's smooth and mellow.

Try to read this commercial in exactly thirty seconds. If you read it in less than thirty, you are probably not savoring the key selling

words in the commercial, and your speed may be interfering with the achievement of optimum pitch.

For other exercises designed to improve your pitch, drill material in Chapters 5 and 10 includes “soft-sell” commercials and “good music” continuity.

**VOLUME** Volume level is seldom a problem in broadcast speech. In a normal broadcast situation—that is, in a controlled acoustic environment and with properly functioning professional equipment—sensitive microphones will pick up and amplify the weakest of voices. But you should remember that the natural tendency is to project one’s voice over the distance between oneself and the object or person one identifies as the recipient of the remarks. If a television camera or an overhead boom mic are mistakenly perceived as the distance between you and your listeners, you will almost inevitably overmodulate your speech. Remember that your listener is very close to you, and so you should speak as you would in a normal face-to-face conversation.

There are obvious exceptions to this. At times, loud ambient noise—as from a riot, a parade, or a political convention—requires a louder voice. Under most such circumstances, a good result is achieved by moving nearer to the mic and actually reducing one’s volume; but if conveying the excitement of the event dictates increased volume, then stay back from the mic and speak up.

Most radio and television speech is at its best when it is delivered at conversational level; since this remains relatively constant for each of us, it follows that for each of us there is an optimum distance from mouth to mic to achieve speech whose quality is suited to the event. A weak voice, too distant from the microphone, will require the engineer to increase the gain on the console or tape recorder; this in turn will result in an increase in the volume of ambient noise in the room. On the other hand, a speaker with a high volume level who is positioned too close to a microphone is apt to produce popping, sibilance, and an aspirate quality. Establishing your optimum mic distance should be one of your first priorities as a student of announcing. Because microphones vary in sensitivity and pickup pattern, it is important to experiment with each type of microphone that you are likely to use.

**TEMPO** Your rate of delivery is often determined by the number of words to be read in a given period of time. In general, newscasts and “slug”

commercials are read fast whereas voice-over narration, “good music” copy, and institutional commercials are read more slowly. In ad-lib announcing you must judge what is appropriate to the mood of the event, whether it is an interview, a description of a sports contest, or an introduction to a musical number, and adjust your rate accordingly.

There is no correct rate at which to speak or read. Where no time limit is imposed, gear your reading speed to the mood of the copy. But keep in mind that most of us speak too rapidly much of the time. Speed is often the enemy of clear articulation. The sentence “So give to the college of your choice,” if read at too rapid a rate, becomes “Sgive tuhthukallage uvyer choice.” There is an absolute limit to the reading speed one can achieve without sacrificing good articulation. Few of us are good judges of our own speech; this is doubly true when it comes to judging tempo. Aside from soliciting help from others, the best way to learn to achieve your optimum speaking or reading rate is by constantly using an audiotape recorder. Isolate one problem of tempo or rate of delivery and work on it until a good speed becomes automatic.

Aside from a good basic rate of delivery, you also should work for variety in speed. Speeding up for throwaway lines and slowing down for emphatic words or phrases will help you give more meaning to your message. The commercial that follows provides good opportunities for shifts in reading speed:

ANNCR: With the price of gas these days, a lot of people are talking about the mileage their cars are getting. Well, at Yamaha we may just have something a little better. It's a small, easy to ride motorcycle called "the Chappy." And while we're not exactly sure what the maximum mileage is, the other day one of our engineers put a couple tablespoons full of gas in his Chappy, and drove almost a mile, to the grocery store and back.

Now the number of tablespoons you use may vary, depending on how you drive and where your grocery store is.

But still, at 379 dollars, the Chappy's something to think about. Just ask for the little motorcycle with the giant 236 tablespoon gas tank.

Someday, you'll own a Yamaha.

Manufacturer's suggested price of three hundred seventy-nine dollars excludes freight, dealer prep, title, state and local taxes.

(Courtesy Botsford Ketchum, Inc., San Francisco.)

#### **VITALITY OR ENTHUSIASM**

Two speakers with nearly identical speech habits and qualities may sound quite different if they vary greatly in vitality or enthusiasm. Though speed and vitality often are directly related, they are not necessarily interdependent. Some speakers are slow, deliberate, but intense, while others are fast but unenthusiastic. Most announcers are able to increase or decrease the vitality of their performances according to the mood or the purpose of the occasion. But beyond normal adjustments for appropriateness, you should avoid forcing yourself to adopt a degree of vitality out of phase with your personality and your vocal characteristics. Most speakers are at their best when they are being themselves; you may need years of study and practice to develop your latent speech potential, but you will waste your time and energy if you try to substitute a made-up personality for your own.

For more discussion of vitality, and for exercises calling for a variety of levels of enthusiasm, refer to the list of suggestions on interpreting the copy in Chapter 2.

#### **VOICE QUALITY AND ARTICULATION**

The remainder of this chapter is concerned with voice quality and articulation—the two most important and demanding aspects of human speech. Speech is the process of making meaningful sounds.

These sounds are created in the English language by vibration of the vocal folds or cords, nasal resonance, and exploded air. Speech sounds are controlled and patterned by the degree of closure of the throat, the placement of the tongue, and the use of the teeth, lips, and nasal passages. Problems arising from improper use of vocal folds and resonance cavities are problems of *quality*; improper placement or use of the articulators gives rise to problems of *articulation*.

The following readings are designed to help you discover minor problems in voice quality and articulation. In each, all speech sounds of American English appear in initial, medial, and final positions, except for a few instances in which a sound is never used in a certain position. Each sound is given at least once; the more common sources of speech difficulty are given at least twice. The passages are nonsensical, but you should read them as though they make a great deal of sense. Try to use your regular patterns of inflection and stress and use your normal rate of delivery; only by so doing can you detect errors in voice quality and articulation. It is highly recommended that you record your performance of these exercises and that, after a diagnosis of your problems has been made, you retain the tape so that you can measure progress.

#### 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 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 malfeasance. Their little oily voices only 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 ménage the little gigolo would scamper, fast action earnestly being his desire.

For the sake of long-suffering instructors of announcing who can take no more of "little William," an alternate reading is offered:

#### THE BATTLE OF ATTERBURY

The big battle was on! Cannons thundered and machine guns chattered. The troops, weary after months of constant struggle, found themselves rejuvenated by a vision of triumph. Atterbury, the junction of three main roads, was on the horizon. Using whatever annoying tricks he could, Jacques Deatheridge, the former millionaire playboy, was much in charge as he eyed the oil capital of the feudal republic. Few men would say that the Beige Berets had not cashed in on Jacques' flash of genius. Then the rather uncommon English fellow, a zany half-wit to many who now would writhe

in agony, looked puzzled for a moment; the mob on top of Manhasset Hill was frantically throwing him a signal. He snatched the message from the courier. "My gracious," he muttered. "Atterbury is our own capital!" Elated, nonetheless, he invited his overawed band to play in his honor. After a solo on the drums, Jacques spoke to the multitude: "Rejoice, my fellow citizens! All is not bad! At least our troops have won one victory!"

**Problems of Voice Quality** The most common problems associated with voice quality are nasality, huskiness, and thinness or lack of resonance. Each can be worked on, and most can be overcome to some extent. The first step is to diagnose your problems. You will probably need help with this, for few of us are objective about the sounds of our own voices. Once you have identified specific problems of voice quality, you should follow the suggestions and exercises that apply to your case.

*Nasality.* Nasality is caused by improper use of the nasal passage and the speech organs associated with it. Pinch your nostrils together and speak a sentence or two; you will find that by preventing air from passing through your nose, you have produced a nasal vocal quality. Nasality can also be the result of allowing too much air to pass through the nasal passage. Without holding your nose, try to speak with a nasal tone. You will find that the sound can be generated only by forcing air up through the nasal passage. Proper use of the nasal passage involves selectively closing off sound—by the lips or the front or rear of the tongue—to force it through the nasal cavity. If you will say, in turn, *sim*, *sin*, and *sing*, holding on to the last sound of each word, you will find that for *sim* your lips close off the “m” sound, for *sin* the front of your tongue against the upper gum ridge (alveolus) creates the “n” sound, and for *sing* the rear of your tongue against the soft palate (or velum) produces the “ng” [ŋ] sound. These are the three nasal sounds, and they are properly produced

only by the correct placement of your articulators and an unblocked nasal passage.

If you have nasality, then your first problem is to determine whether it is caused by not properly sending the “m,” “n,” and “ng” sounds up through your nose or whether it is the result of sending non-nasal sounds through the nasal passage. The following sentence should help you do this; read it very slowly, pausing to prolong every vowel sound that can be held without change. Record and play back the results. All the sustained “m,” “n,” and “ng” sounds should have nasal resonance associated with them (as a matter of fact, unless these sounds are allowed to pass through the nose, they can barely be sustained), whereas all non-nasal vowels should have no taint of nasality.

Many men and women can do this in many differing manners.

Besides evaluating the results of your taping, you should check for nasal resonance by placing the tips of your fingers lightly on either side of your nose. When holding a nasal vowel, you should feel a distinct vibration; when prolonging a non-nasal vowel, you should not. If you speak the word *women*, for example, the first prolonged vowel sound, “wiiii” [wi], should not have nasal resonance and you should not, therefore, feel any vibration. The “wiiii” then gives way to “wimmmmm” [wim], and this should produce nasal vibration. The next vowel sound is “ihhhhhh” [i], and this should be free from vibration. The final sound, “nnnnnnn” [n], should bring back the vibration. If you find that your nose does not produce vibrations on the nasal vowels, your problem is representative of the most common type of nasality. If, on the other hand, you find that you are nasalizing vowels that should not be nasalized, you have a less common and more difficult problem to work on.

If you are not nasalizing the nasal vowels *m*, *n*, and *ng*, your problem may be physiological or you may simply be experiencing nasal congestion. In either case, there is no point in working on speech exercises as long as the blockage exists. Follow whatever is appropriate to end the blockage, whether this means a trip to a speech therapist, a nasopharyngologist, or an allergist.

If you have no physiological or congestion problem and still lack resonance on the nasal vowels, then the following exercises should



be of help. As with all of the exercises in this book, they should be spoken aloud. Speak each of the pairs of nasal and non-nasal words in turn, keeping the tips of your fingers lightly on the sides of your nose. Work for vibration in the first word of each of the pairs and for a lack of it in the second.

<i>m vowel</i>	<i>n vowel</i>	<i>ng vowel</i>
aim—aid	earn—earth	link—lick
arm—art	barn—bard	bank—back
atom—attar	bane—bathe	blank—black
balm—bock	fawn—fall	wink—wick
calm—cot	band—bat	singer—sinner
beam—beet	bend—bed	bunko—bucko
farmer—father	bin—bit	tongue—tuck
bump—butt	win—will	ming—mick
summer—Sutter	own—oath	manx—Max
ram—rat	friend—Fred	trunk—truck

If your problem is nasalization of non-nasal vowels, these same exercises should be of help. Work to avoid any nasal resonance in each of the non-nasal words above but do not try to eliminate it from the words that legitimately call for nasality.

*Huskiness.* A husky or excessively hoarse voice is usually the result of a medical problem. Laryngitis, smoker's throat, infected tonsils, and infected sinuses can all cause a husky voice. Quite obviously, medical attention should be sought for these conditions, for they are a handicap in radio and television work. To some extent, huskiness can arise as the result of excessive nervous tension. If yours is an unpleasantly husky voice and if there is no medical explanation for it, then you might improve your performance by using the relaxing exercises previously mentioned. Speaking exercises will help you overcome excessive huskiness or hoarseness only if your problem is the result of a gross misuse of your speech organs.

*Thinness or Lack of Resonance.* A good voice for the electronic media is one with resonance. A sensitive, top quality microphone, such as a condenser mic, can enhance your natural resonance. But even the best equipment can work only with what you give it, and a voice

that is thin or lacking in resonance can be significantly improved only by its owner. The sound vibrations that emanate from your vocal folds are weak and colorless. They need resonators to strengthen and improve the quality of sound. The chief resonators are the bones of the chest and face, the windpipe (trachea), the larynx (connecting the trachea and the pharynx and containing the vocal folds), the pharynx (between the mouth and the nasal passages), the mouth, the nose, and the sinuses.

In general, thinness of voice comes from one of three causes or a combination of them: shallow, weak breathing; speaking at too high a pitch (in general, the higher the pitch, the less the resonance); or inadequate use of the resonators that can be moved (the pharynx, the larynx, and the tongue, as it affects nasal resonance, or resonance in the mouth).

As with any other speech problem, the first step is diagnosing it. Do you have a thin voice? What are its causes? What do you need to do about it? The following passage is provided for diagnostic purposes. Read it slowly, working for your most resonant quality. Record it, using a sensitive professional microphone and a top quality tape recorder. If possible, seek the help of a person qualified in assessing both the quality of your voice and the apparent causes of thinness. Begin this reading approximately five feet from the microphone, using a volume level appropriate to that distance. With each section, move forward about six inches, until you are reading the final sentences about eight inches from the mic. Adjust your volume as you move in. On playback, see if your resonance is significantly affected by distance and volume level; unless other negative qualities show up (excessive sibilance, popping, nasality), you should in this way find and use your optimum microphone position to bring out resonance.

1. Johnny has an IQ of 170, but he can't read. The words are jumbled, upside down. Mirrored.
2. He has dyslexia. A learning disability that affects one out of every ten children.
3. Johnny goes to school and faces frustration, humiliation, and ridicule.

4. It's a tragedy because the techniques are there to help the dyslexic child. He can learn to read and write. And survive in school.
5. He can even go to college. If--and only if--dyslexia is diagnosed early. And dealt with.
6. Today, there are over a dozen centers in Massachusetts that can diagnose dyslexia--even among preschoolers.
7. To find out more, call 1-872-6880.
8. 1-872-6880.
9. One out of every ten kids has dyslexia.
10. And every one of them needs help.

(Courtesy Ingalls Associates, Inc., Boston, Massachusetts.)

✓ If yours is a thin, colorless voice, you should be able to increase resonance by following these suggestions:

1. Practice deep breathing. Learn to breathe from the diaphragm. Speak or read while you consciously try to increase the force of air coming from your lungs.
2. Make sure that you are moving your articulators. Use the exercises that follow and work for an exaggerated use of tongue and lips.
3. Make sure that there is no blockage of your nasal passages.
4. Try to lower your pitch. (See the suggestions for pitch earlier in the chapter.)
5. Read passages that emphasize vowel sounds (nineteenth-century British poetry is excellent for this), prolonging vowel sounds when they occur and trying to keep your throat as open as possible.
6. Discover the best mic for your voice and establish your optimum distance from it.

**Improving Articulation** Articulation problems arise from the improper placement or the faulty use of the articulators, the teeth, tongue, and lips. Because many

Americans suffer from poor articulation, the remainder of this chapter is devoted to exercises intended to improve articulation. Analysis of your performance with the two diagnostic readings “William and His Friends” and “The Battle of Atterbury” should tell you if you have inarticulate speech or if you have difficulty with one or another of the speech sounds. If you find that you have such problems, then you should use the exercises daily for as long as necessary. The exercises will do you no good, however, unless you read them aloud and unless you make a conscious effort to form successfully every syllable of every sentence. It is wise to exaggerate articulation at first, gradually moving toward normally articulated speech.

Speech sounds may be classified in a number of ways. We classify sounds as vowels, diphthongs, and consonants. A vowel is defined rather loosely as a pure phonated tone that does not use the articulators and can be held indefinitely without changing. If you say aloud the vowel [ɑ] (AH) you will notice 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 notice 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 only because it turns into [ɪ], a pure vowel. Now try to say aloud the consonant [p]. You will notice 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 notice 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, may or may not use phonation but necessarily use the articulators.

There is a point at which it becomes impossible to say whether an unacceptably uttered word has been mispronounced or sloppily articulated. Saying “mirr” for *mirror*, for example, could be the result of either not knowing the correct pronunciation or simply not bothering to force the articulators to do their proper job. Many so-called pronunciation problems can be overcome by frequent use of the articulation exercises later in the chapter.

*Vowels.* The English language contains twelve vowel sounds (called phonemes), if we do not consider the three or four sounds that lie between members of these twelve and occur rarely—and only re-

gionally—in American speech. (See Chapter 3.) These sounds are usually classified according to the placement of the tongue in the mouth, the tongue being the only articulator that materially affects their production. Here are the twelve vowel sounds.

- [i] The vowel [i] (EE), as in *beet* [bit], is formed by holding the mouth slightly open, placing the tip of the tongue on the back surface of the lower front teeth, and 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), as in *bit* [bit], is formed by placing the tip of the tongue on the back surface of the lower front teeth and lowering and relaxing the tongue slightly more than for [i].
- [e] The [e] (AY) sound, as in *bait* [bet], 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, as in *bet* [bɛt], 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, as in *bat* [bæt], 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] and [ɝ] (ER) sounds, as in *bird* [bɜd] and *bitter* [bitɝ], are formed by holding the mouth slightly open and 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] and [ə] (UH) sounds, as in *sun* [sʌn] and *sofa* [ˈsofə], are 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, as in *boot* [bu], is formed by holding the front of the tongue in approximately the same position as for the [i] sound but with the rear of the tongue in a raised position. The lips are rounded and extended.
- [ʊ] The [ʊ] sound, as in *book* [buk], is formed in much the same way as the [u], except that the lips are more relaxed and slightly more open.

- [o] The [o] (OH) sound, as in *boat* [bot], is made by rounding the lips and raising the tongue slightly in the rear of the mouth.
- [ɔ] The [ɔ] (AW) sound, as in *bought* [bɔt], is made by holding the lips open (but not rounded) and 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, as in *bomb* [bɑm], 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 that 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 that form them. Unfortunately for the learner, however, IPA has chosen to use [a] instead of the more common [ɑ] and [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* [ˈbjuti]

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 [ɪ] (IH). It is, therefore, sometimes considered a diphthong and is given the symbol [eɪ] in 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 you have trouble with the diphthongs, practice making each of the vowel sounds that form them and then speak them with increasing rapidity. The following exercises will help only if you are producing 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.
- [aʊ]
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 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.

*Consonants.* There are twenty-five consonant sounds (phonemes) in the English language. They may be classified in a number of ways, the most basic of which is according to whether they are voiced or not. Thus the letter *b*, spoken with a vibration of the vocal folds, is called a voiced consonant, whereas *p*, formed in exactly the same way but not phonated, is called an unvoiced consonant. In a more detailed and more useful system of classification, describing how the sound is formed, the consonants are classified as:

1. *Plosives.* These sounds begin with the air from the throat blocked off, and the sound is formed with a release of the air. 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 air 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 combine a plosive with a 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—the system that describes the consonants according to their place of articulation. In this classification the consonants are described as:



1. *Labial or bilabial.* 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 to the upper teeth. Labiodental consonants are [f] and [v].

3. *Interdental or linguadental.* In these sounds the tongue is between the upper and lower teeth. Interdental 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],<sup>2</sup> and [l].

5. *Linguopalatal.* In these sounds, the tip of the tongue touches (or nearly touches) the hard palate just behind the gum ridge. Linguopalatal consonants are [j] (as in *yellow*), [r] (as in *rain*), [ʃ] (as in *shoe*), [ʒ] (as in *vision*), [tʃ] (as in *chew*), and [dʒ] (as in *jump*).<sup>3</sup>

6. *Linguavelar.* 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. Linguavelar 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.

These various methods of classification will prove helpful in discussing the consonants since they quite accurately describe their most significant characteristics. In the following discussion, as in Chapter 3, voiced and unvoiced consonants formed in the same way are considered together.

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

### *Exercises*

1. Big Bill bent the bulky box.
2. The Boston Bull was bigger than the boy.

<sup>2</sup> Many people form [s] and [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.

<sup>3</sup> Some speech authorities classify [ʃ], [ʒ], [tʃ], and [dʒ] as lingua-alveolar sounds, but the preponderance of modern scholarly opinion places them in the linguopalatal category.

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 an unvoiced labial plosive. It is formed exactly the same as [b], except that it is unvoiced. It is, therefore, merely exploded air.

*Exercises*<sup>4</sup>

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, [t] is formed by the release of unvoiced air that has been temporarily blocked off by the pressure of the tongue tip against the upper gum ridge. [t], like [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.)

<sup>4</sup> In working with plosive exercises, try to keep the “popping” under control. The blast of air that accompanies these sounds is magnified by the microphone.

5. The fat cat sat in the fast-moving draft.
6. Herbert hit the fat brat with the short bat.

[d] The consonant [d] is a voiced lingua-alveolar plosive. Except that it is voiced, it is the same as [t]. (Say *tot* and then *dod*, and you will find that your articulators repeat the same positions and movements for each. Deaf people who read lips cannot detect any difference in voiced and unvoiced pairs and must therefore rely on 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] [k] is an unvoiced linguavelar plosive. It is formed by releasing unphonated air that 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 dockworkers.
4. Action-back suits were accepted on occasion by the actors playing stock *commedia* characters.
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 linguavelar plosive and is formed like the unvoiced [k].

*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 [f], except that it is phonated.

*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. [θ] is frequently a source of trouble since the microphone tends to amplify any slight whistle that may be present. In making this sound, place the tongue up to, but not into, the space between the upper and lower teeth, 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 [θ], except that it is phonated.

*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 see the 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 producing [s], neither of which seems clearly superior to the other. In the first, 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 [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, 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 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 for Sixth Place the 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 [s], except for phonation.

#### *Exercises*

1. The zippy little xylophone had a zany sound.
2. The zoological gardens were zoned by Zola for the zebras.
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 linguapalatal 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, guard against its becoming a thick, unpleasing sound. To form [ʃ], 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 chateau 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 linguapalatal fricative and is formed the same as [ʃ] but with 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 pleurably unearthed from the beige hill with great precision.
4. The seizure was leisurely measured.
5. The edges of his incision had the *noblesse oblige* to form an elision.

- [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. Notice that the *h* is definitely present in most words beginning with *wh*. Notice that the consonant [h] depends entirely on the sound that follows it and cannot, therefore, be articulated 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 linguapalatal 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 linguapalatal affricate and is formed exactly as [tʃ], except for phonation.

*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 nasopharyngeal port. In a final



position, the mouth remains closed, but in an initial position the mouth must open, not to sound [m] but to move immediately to the sound that follows. The same sound, printed [ɱ], 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 ɱ 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 to Mother, him, and me inestimable immaturity.
5. Slim Jim and Sam climbed the trim limb.
6. Rhythm hymns they perform for them.

[ŋ] The consonant [ŋ] 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. [ŋ], 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]. [ŋ] is responsible for much of the excessive nasality characteristic of many irritating voices. If you detect, or someone detects for you, a tendency to overnasalize 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 linguavelar nasal. It is formed much as the consonant [g] but lacks the plosive quality of that sound. One of the most common problems involves turning this sound into [ŋ] in words that end with *-ing*. The announcer must, of course, determine whether it is appropriate on the particular occasion to drop this sound. The newscaster will undoubtedly decide not to; the disc jockey or sports announcer, depending on speech personality, may decide that it is permissible. One additional but not widespread problem involving this sound is the practice in some parts of the eastern United States of adding [g] in such words as *singing* and saying [sɪŋgɪŋ].

#### *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 liting things.
6. Along the winding stream, the swimming and fishing were finding many fans.

[ɪ] The consonant [ɪ] is a voiced lingua-alveolar semivowel. In forming [ɪ], the tip of the tongue is placed against the upper gum ridge, and phonated air escapes around the sides of the tongue. [ɪ] presents little difficulty when in an initial or final position in a word, but it is so frequently a source of trouble when in a medial position that a special discussion of this sound is in order. If you say aloud the word *William*, you will notice that the tip of the tongue is placed low in the mouth for [wɪ], is raised to the upper gum ridge for [ɪ], and is returned to the floor of the mouth for [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 [ɪ] sound is completely lost. Unlike some of the English speech sounds

that may in informal delivery be softened or dropped without loss in effectiveness, the lost medial [l] is definitely substandard and should never occur in the announcer's speech. Notice that [l], like [m] and [n], is capable of forming a speech entity by itself, in a word such as *saddle* [sæd~~l~~].

#### *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.
7. William wanted a million dollars, but he seldom was willing to stop his silly shilly shallying and get to work.
8. Phillip really liked Italian children, although he seldom was willing to speak Italian.
9. Enrolling in college really was thrilling for William, even though a million pillow fights were in store for the silly fellow.
10. Billy Bellnap shilled for millions of collegians, even though his colleagues collected alibis galore in the Alleghenies at Miller's celebration.

[w] The consonant [w] is a voiced labial semivowel. It is formed by moving the lips from a rounded, nearly closed position to an open position. The tongue is not in any particular position for [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 [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 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 an unvoiced labial fricative. It is a combination of the two consonants [h] and [w] and is achieved by forming the lips for the [w] sound but releasing the air that makes the [h] sound first. [w] follows immediately, and [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 to be doing.

#### *Exercises*

1. Mr. Wheeler waited at the wharf.
  2. Wherever the whippoorwill whistled, Whitney waited.
  3. Why whisper when we don't know whether or not Mr. White's whelp is a whiz?
  4. Why not wholesale,<sup>5</sup> 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 linguapalatal fricative. Like [l], [w], and [r], a slight glide is necessary during the delivery of this sound. Although it causes little difficulty when in the initial position in a word, the medial [j] frequently follows a double *l* (*ll*) construction and therefore is sometimes involved in the speech problem that arises from dropping the medial [l]. Americans often mispronounce the name *William* [wɪjəm] and the word *million* [mɪjən].

<sup>5</sup> Where the word begins with a distinct [h] and does not move immediately to [w], [w] is dropped.

*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 linguapalatal semivowel. In certain areas of the United States and in England, [r] is frequently softened or completely dropped. In General American speech, however, all [r]s are sounded, though they need not and should not be prolonged or formed too far back in the throat. A voice described as "harsh" quite frequently overstresses the [r] sounds. A word of warning is in order: In attempting to soften your [r]s, be careful to avoid affectation; a pseudo-British accent is unbecoming to Americans and Canadians. Few speakers can successfully change only one speech sound. The slight softening of [r] should be only one part of a general softening of all harsh sounds in your speech.

*Exercises*

1. Rather than run rapidly, Rupert relied on 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.

Additional drill material can be found in a number of textbooks on voice and diction, including *Voice and Articulation Drillbook*, 2d ed., by Grant Fairbanks (Harper & Row, New York, 1960), and *Improving Voice and Articulation* by Hilda Fisher, 2d ed. (Houghton Mifflin, Boston, 1975). Both of these excellent books use IPA symbols.

# FOREIGN PRONUNCIATION

## CHAPTER

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**5** Despite the fact that nearly all Americans have their ethnic roots embedded in a foreign culture, most Americans are familiar with only one language—American English. This presents a problem to most American announcers, since words and names of foreign origin must be read daily. News stories originating in any of a hundred different nations, featuring the names of places and people and organizations, must be read with accuracy and authority by professional news announcers. Announcers on “good music” stations must deal with Spanish, Italian, French, German, and Russian names and music titles in every typical one-week shift. Commercials for a variety of goods and services—international restaurants, foreign tours, exotic perfumes, foreign films, and Oriental rugs, to name a few—often require the ability to pronounce foreign names and words. It is no exaggeration to state that your career as a professional announcer will be seriously handicapped unless you develop skill and ease in pronouncing words from at least the major modern languages of the world.

Several years of study of every major language would ideally prepare you for your work, but because time and capacities do not usually permit such thoroughness, the next-best solution is to learn the rules of pronunciation of the languages you are most likely to need. This chapter provides a detailed discussion of Spanish, Italian, French, and German pronunciation and a brief mention of other

European, Asian, and African languages. The drill section includes music and news copy using several languages.

Although correct foreign pronunciation is stressed in this chapter, proper pronunciation for radio and television is not always the same as the correct pronunciation. In Chapter 3 you saw that the names of American people and places derived from foreign words are usually Americanized. Similarly, conventional pronunciations of foreign cities, nations, personal names, and musical compositions, though not correct, are usually preferred on radio and television. Here are some examples:

<i>Spelling</i>	<i>Correct pronunciation</i>	<i>Conventional pronunciation</i>
Paris	PAH-REE [pa'ri]	PAIR-IS ['pɛrɪs or 'pærɪs]
Copenhagen	KOEBN-HAU'-N [købŋ'haun]	KOPE'-UN-HAIG'-UN ['kɒpən 'heɪŋ]
Rossini	ROS-SEE'-NEE [ros'si:ni]	RAW-SEE'-NEE [rɔ'si,ni]

You are expected to use correct foreign pronunciation for certain words and to modify it for others. This amounts to knowing when it is correct to be incorrect. This problem poses at least three possibilities when you are pronouncing foreign or foreign-derived words: (1) You may pronounce them as the natives do in the country of origin. (2) You may modify them to conform with conventionally accepted American usage. (3) You may completely Anglicize them. There are regrettably few rules to guide you. The absolutist position that the correct pronunciation is never wrong offers no help. Even the most extreme advocate of correct pronunciation would admit that a news bulletin beginning PAH-REE', FRÄHS [pa'ri frū:s] is affected and in poor taste.

In the absence of ironclad rules, the following suggestions, which seem in accord with the best practice among topflight announcers in the United States and Canada, are offered. They seek order in a situation that is by definition disorderly, so they cannot guarantee answers to all pronunciation questions that may arise.

1. Give the names of cities and countries the familiar, conventionalized pronunciation current in the United States. The citizens of Germany call their country *Deutschland*; the word *Germany* is not even a German

word. If it were, its German pronunciation would differ considerably from that used by Americans. There is no point in either applying the German rules of pronunciation to the name *Germany* or calling Germany *Deutschland* in this country.

In most instances, we spell foreign city names as they are spelled in their own country but pronounce them in conventionalized ways 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 Paris, Berlin, and Copenhagen are. The problem arises when a city relatively unknown to Americans, such as Eleusis [ɛˈlusɪs], São Paulo [ˌsɔ̃uˈpaulu], or Rheims [rɛːs], is suddenly thrust into the news. Here, if pronunciation rules do not help, you should check a standard pronunciation guide; several are to be found in almost every broadcast station, and at least one should be in the personal library of every announcer. The Kenyon and Knott *A Pronouncing Dictionary of American English* (G. & C. Merriam, Springfield, Mass., 1953) and the *NBC Handbook of Pronunciation* (Thomas Y. Crowell, New York, 1964) both give conventional pronunciations of foreign place names for broadcast use. To repeat, there is often no virtue in using the correct foreign pronunciation for a foreign place name. The correct Japanese pronunciation of Iwo Jima is EE-WAWˈ-DJEE-MAH [iˈwɔdʒimɑ], but it is customary in this country to say the technically incorrect EEˈ-WO DJEEˈ-MUH [iˈwoˈdʒimə].

2. *Pronounce the names of American cities derived from foreign namesakes 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 like its foreign counterpart. Pronunciation guides will give you the correct local pronunciations of these and other cities and towns.

3. *In pronouncing the names of foreigners, follow one of these rules.* (a) If the person's preference is known, use the preferred pronunciation. (b) If the person is well known and a conventional pronunciation has developed, use that pronunciation. (c) If the person is not well known and you do not know the person's preference, follow the rules of pronunciation for his or her language.

4. *In pronouncing the names of Americans derived from foreign names, follow one of these rules.* (a) If the person's preference is known, use that pronunciation. (b) If the person's preference is not known,



pronounce the name the way other Americans of the same name do. For example, if the name is DuBois and the person is American, you will be safe pronouncing it DUE-BOYZ, rather than as if it were French DUH-BWAH.

5. *In pronouncing the titles of foreign musical compositions, let these rules guide you.* (a) If the title is in common use and the customary pronunciation is quite close to the original, use that pronunciation. (b) If the title is in common use but the customary pronunciation is not nearly correct, compromise between the conventional and the accurate. Thus, while the conventional pronunciation of *Tannhäuser* (TAN<sup>1</sup>-HOWZ-ER) is too far from correct standards for broadcast use, the correct German pronunciation may be a little too extreme for American taste. A slightly softened TAHN<sup>1</sup>-HOY-ZER is the best solution. (c) If the title is little known and has no conventional pronunciation, pronounce it according to the rules 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 this chapter the correct rules of foreign pronunciation will be discussed and illustrated. In each instance the correct pronunciation will be transcribed into IPA symbols as well as the less precise symbols of the radio and television wire services. Before we take up each language in detail, one word of caution is in order. Because most modern European countries comprise many formerly independent states, regional variations in pronunciation abound. The pronunciations given in this chapter follow those established by qualified natives as standard pronunciations. Deviations 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 how to pronounce any Spanish word you see in print. Although a few letters have more than one speech sound, the surrounding letters in the word are an infallible guide to their pronunciation.

**Stress** Spanish words have one strongly stressed syllable. All other syllables receive no stress at all. There is no such thing as secondary stress;

every syllable in a word is either stressed or not, with no middle ground.

Many Spanish words carry an accent mark over one of the vowels—for example, **médico**—and this indicates that the syllable the accented vowel appears in receives a strong stress. Unlike the accent marks in French, it does not affect the pronunciation of the vowel. Two general rules govern words that carry no mark:

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

#### 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 are **i** and **u** where they form part of a diphthong. No vowel ever becomes the schwa [ə], as, for example, the letter *a* does in English *about*.

- a** The vowel **a** is always pronounced “ah” [a], as in *father*. Examples: **balsa** [ˈbalsa] (BAHL'-SAH); **casa** [ˈkasa] (KAH'-SAH).
- e** The vowel **e** is pronounced “ay” [e], as in English *bait*, but it sometimes becomes more like “ch” [ɛ], as in *met*, depending on its context. When it has the “ay” sound, it is never prolonged and allowed to glide into an “ee” sound. Examples: **meses** [ˈmeses] (MAY'-SAYS); **deberes** [deˈberes] (DAY-BAY'-RAYS); **go-bierno** [goˈβjerno] (GO-BYEHR'-NOH).
- i** The vowel **i**, except when part of a diphthong, is always pronounced “ee” [i], as in English *machine*. Examples: **definitivo** [definiˈtiβo] (DAY-FEE-NEE-TEE'-VO); **pipa** [ˈpipa] (PEE'-PAH).
- o** The vowel **o** is usually pronounced “oh” [o], as in English *hoe*, but depending on its context it may become more like “aw” [ɔ]. Examples: **contrata** [konˈtrata] (KOHN-TRAH'-TAH); **pocos** [ˈpokos] (POH'-KOHHS); **hombre** [ˈɔmbre] (AWM'-BRAY).
- u** The vowel **u**, when not a part of a diphthong, is pronounced “oo” [u], as in English *rule*. Examples: **luna** [ˈluna] (LOO'-NAH); **público** [ˈpubliko] (POO'-BLEE-KO).

- Spanish Diphthongs**
- ia, ie, io, and iu** If you pronounce the sounds “ee” and “ah” together very rapidly, they form a sound very like “yah.” A similar change occurs in rapidly saying aloud the two component vowels in **ie** (“yay”), **io** (“yo”), and **iu** (“you”). These sounds, called diphthongs because they are a combination of two vowels, are represented as follows in IPA: [ja], [je], [jo], [ju]. In pronouncing them, sound both component sounds but make sure that the **i** becomes [j]. Examples: **piano** [ˈpjano] (PYAH'-NO); **mientras** [ˈmjentras] (MYAYN'-TRAS); **naciones** [na-'sjones] (NAH-SYONE'-AYS); **viuda** [ˈvjuda] (VYOO'-DAH).
  - ei** Spanish **ei** is pronounced “ay” [e], as in English *rein*. Example: **seis** [ses] (SAYSS).
  - ai** The Spanish **ai** is pronounced “eye” [ai]. Example: **bailar** [baɪ'lar] (BUY-LAHR'). (Note: At the ends of words, **ei** and **ai** are spelled **ey** and **ay**.)
  - oi** Spanish **oi** is pronounced “oy” [oi], as in *loiter*. Example: **heroico** [ɛr'oi̯ko] (EH-ROY'-KO).
  - ua, ue, ui, and uo** Spanish **u** preceding another vowel is pronounced like English *w* [w]. Examples: **cuatro** [ˈkwatro] (KWAH'-TRO); **punte** [ˈpwente] (PWEN'-TAY); **cuidar** [kwi'dar] (KWEE-DAR'); **cuota** [ˈkwota] (KWO'-TAH). (But note the exceptions under **gu** and **qu**.)
  - au** Spanish **au** is pronounced “ow” [au]. Example: **autobus** [auto'bus] (OW-TOE-BOOS').
  - eu** Spanish **eu** is pronounced by running “eh” [ɛ] and “oo” [u] together rapidly. Example: **deuda** [de'uda] (DEH-OO'-DAH).
- Spanish Consonants**
- b** At the beginning of a word or after **m**, this is pronounced like English *b*: **bueno** [ˈbweno] (BWAY'-NO); **nombre** [ˈnombre] (NOHM'-BRAY). In other positions it is more like 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** [aɫa'βar] (AH-LAH-BAHR'). (Note: There is no way of indicating this sound with conventional type, and the B is used in the wire-service example to avoid confusion.)
  - c** Spanish **c** has two values. (1) Before **e** or **i** it is soft. Castilian speech—fairly standard in most of Spain—pronounces this as *th* in *thin*. In southern Spain and in Spanish America it is pronounced *s* as in *say*. You should base your choice on the origin

of the person or title, unless a large Spanish-speaking audience in your area would consider Castilian pronunciation affected. Example: **ciudad** [sju'dad] (SYOU-DAHD'), or [θju-'dad] (THYOU-DAHD'). (2) In all other positions, **c** is pronounced “k” as in *car*. Examples: **cura** [ˈkura] (KOO'-RAH); **acto** [ˈaktɔ] (AHK'-TOH). The sound of “k” preceding **e** or an **i** is spelled **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** Spanish **ch** is pronounced *ch* [tʃ], as in *church*. Example: **muchacha** [mutʃatʃa] (MOO-CHA'-CHA).
- d** At the beginning of a word, or after **n** or **l**, Spanish **d** is much like English *d*: **dios** [djos] (DYOS); **caldo** [ˈkaldɔ] (KAHL'-DO). In other positions it is more like a weak-voiced *th* [ð], as in English *weather*. It is made by extending the tongue a short distance beyond the front teeth and thus weakening the sound. Example: **padre** [ˈpaðre] (PAH'-THRAY). (Note: Since this sound is still more [d] than [ð], the [d] will be used in this chapter.)
- f** Spanish **f** is pronounced like English *f*. Example: **flores** [ˈflores] (FLO'-RAYS).
- g** The **g** has two values. (1) Before **e** or **i**, **g** is pronounced much like German *ch* [x], as in *ach*, or Scottish *ch*, as in *loch*. It is a guttural sound, with tightening and some rasp in the rear of the mouth but no vibration of the vocal folds. Examples: **general** [xene'ral] (KHAY-NAY-RAHL'); **gente** [ˈxente] (KHAYN'-TAY). (2) In all other positions, **g** is hard, as in *gag*. Examples: **gala** [ˈgala] (GAH'-LAH); **largo** [ˈlargo] (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 you should be alert to the frequent inconsistencies in transcribing this sound when you come to the wire-service drill material later in this chapter.)
- gu** When the sound of hard **g** occurs before **e** or **i**, it is written **gu**. In this convention **u** is merely a marker and has no sound of its own. Example: **guía** [ˈgia] (GHEE'-AH).

- gü** The two dots over **ü**, when it is between **g** and **e** or **i** (**güe**, **güi**), indicate that **ü** is part of a diphthong, to be sounded like *u*. Example: **agüero** [a'gwero] (AH-GWAY'-RO).
- h** Except in the combination **ch** previously discussed, **h** is a superfluous letter—the only one in the Spanish language. Examples: **habas** [a'βas] (AH'-BAHS); **adhesivo** [ade'siβo] (AHD-AY-SEE'-BO).
- j** Exactly like the first pronunciation of Spanish **g** given above. Example: **junta** ['xunta] (KHOOŃ'-TAH); ['dʒunta] (JOON'-TAH) is also acceptable.
- l** Very similar to English *l*, although the Spanish keep the rear of the tongue flat. Example: **labios** [la'βjos] (LAH'-BYOS).
- ll** In Castilian Spanish, **ll** is pronounced much like *lli* [lj] in the English word *million*. However, in most parts of Spanish America, **ll** is pronounced like *γ* [j] in *yes*. Example: **calle** ['kalje] (KAH'-LYAY) or ['kaje] (KAH'-YAY).
- m** Like English *m*. Example: **cambio** ['kamβjo] (KAHM'-BYO).
- n** There are three pronunciations for the letter **n**. (1) Before **ca**, **co**, **cu**, **qui**, and **que** (that is to say, before any “k” sound) and before **g** or **j**, it is pronounced *ng* [ŋ] as in *sing*: **tango** ['taŋgo] (TAHNG'-GO). (2) Before **f**, **v**, **p**, or **b**, it is pronounced like English *m*: **confiado** [kom'fjado] (KOM-FYAH'-DO). (3) In all other instances it is pronounced like English *n*: **manejo** [man'oxo] (MAH-NO'-KHO).
- nn** Very rare. Both **ns** are sounded. Example: **perenne** [pe'ren:e] (PAY-RAYN'-NAY).
- ñ** Spanish **ñ** is pronounced *ny* [ɲ], as in English *canyon*. Example: **señor** [se'ɲor] (SAY-NYOR').
- p** Like English *p*. Example: **padre** ['paðre] (PAH'-THRAY).
- qu** Like hard **c**, with **u** never sounded. This occurs only before **e** or **i**. Examples: **qué** [ke] (KAY); **aquí** [a'ki] (AH-KEE').
- r** 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 a full trill where the rule would call for a single flip of the tongue were 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 English *z*. Example: **mismo** ['mizmo] (MEEZ'-MO). (2) In other instances it is pronounced like English *s* in *sea*. Example: **cosa** ['kosa] (KOH'-SAH).
- sc** In both Castilian and non-Castilian, **s** plus hard **c,** or [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-SAIR-NEAR'). In Castilian, **s** plus soft **c,** which is actually [θ], are pronounced separately. Example: **discernir** [disθer'nir] (DEES-THAIR-NEAR').
- t** Much like English *t*. Example: **trato** ['trato] (TRAH'-TOE).
- v** The same as Spanish **b,** with the same positional varieties.
- x** Normally like English *x* [ks] in the word *vox*. Example: **próximo** ['proksimo] (PROCK'-SEE-MO). Before a consonant, the Castilian pronunciation is like Spanish **s**: **expreso** [es'preso] (ESS-PRAY'-SOH). The words for *Mexico* and *Mexican* are pronounced with the **j** [x] sound: **México** ['mexiko] (MAY'-KHEE-KO).
- y** Much like 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** as: (1) the second element of a diphthong at the end of a word, **rey** [re] (RAY); (2) the initial in a few proper names, **Ybarra** [i'bara] (EE-BAH'-RAH); (3) the word for *and*, **pan y vino** [pani'vino] (PAHN-EE-VEE'NO).
- z** The letter **z** follows the same rules as soft **c**. Examples: (Castilian) **jerez** [xe'reθ] (KHAY-RAYTH'); (Spanish-American) **jerez** [xe'res] (KHAY-RAYSS').

Practice pronouncing the following Spanish words:

Toledo	Ramírez	Cabezón
Guernica	San Sebastián	<i>Danzas españolas</i>
Falange	Albéniz	<i>Pepita Jiménez</i>
Cuernavaca	Manuel de Falla	Oviedo
Segovia	Granados	picante
García	Sarasate y Navascuez	servicio

## ITALIAN PRONUNCIATION

Italian, like Spanish, has a phonetically strict writing system. Although it is not quite as thorough 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 strongly stressed syllable, whereas the other syllables are completely unstressed. Unlike English, there are no half-stresses. The relatively small number of words stressed on the last syllable are always marked with an accent over that vowel—for example, **sarà** [sɑ'ra] (SAH-RAH'). Most Italian words are stressed on the penultimate syllable: **infinito** [infin'ito] (EEN-FEE-NEE'-TOE). Many words are stressed on the antepenultimate syllable: **medico** ['mediko] (MAY'-DEE-KOE). A few Italian printing houses mark such words with a grave accent over the vowel in the syllable to be stressed, but this is not the general rule. To help in the examples in this chapter, an accent mark will be used to show stress 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 should cause no confusion, since syllables containing open **e** and open **o** are always stressed in Italian.

**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—the first vowel of **cassa** is longer than that of **cassa**, for example.

- a** The vowel **a** is always pronounced [ɑ], as in *father*. Examples: **là** [la] (LAH); **pasta** ['pasta] (PAH'-STAH).
- e** Italian **e** varies from “ay” [e] to “eh” [ɛ]. Although there are ways of determining the correct pronunciation in each instance, the rules are complex and of no concern here. Most northern and southern Italians, including the most highly educated, have just one **e**, which may vary somewhat according to the consonants that 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** [ˈdebole] (DAY'-BO-LAY); **prèsto** [ˈpresto] (PREH'-STOE).

- i** Much like English *i* in *machine*. Example: **pipa** [ˈpipa] (PEE'-PAH).
- o** Speakers who distinguish between two **e** sounds also distinguish two qualities of **o**, a close **o** [o], as in *go*, and an open **o** [ɔ], as in *bought*. Dictionaries sometimes indicate the close **o** with an acute accent—**pólvere** [ˈpolvere] (POHL'-VAY-RAY)—and the open **o** with a grave accent—**còsta** [ˈkɔsta] (KAW'-STAH). As with the open and close **e**, the difference between the two varieties of **o** is minor, and most speakers who use only one **e** sound likewise use only one **o** sound.
- u** Much like English *u* in *rule*. Examples: **luna** [ˈluna] (LOO'-NAH); **futuro** [fuˈturo] (FOO-TOO'-ROH).

**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, they are quite easily mastered.

- ia** The **ia** diphthong, except when it follows **c** or **g**, finds **i** becoming “y” [j] and **a** retaining its regular pronunciation. Example: **piano** [ˈpjano] (PYAH'-NOH). When **ia** follows **c**, the **i** merely serves as a silent marker to indicate that **c** is soft, [tʃ] like the *ch* in *chair*. Example: **Ciano** [ˈtʃano] (TCHAH'-NOH). When **ia** follows **g**, the **i** merely serves as a silent marker to indicate that **g** is soft, [dʒ] like the *g* in *gem*. Example: **Gianinni** [dʒaˈnini] (DGAH'-NEE'-NEE).
- ie** The **ie** diphthong, except for the few instances in which it follows **c** or **g**, finds **i** becoming “y” [j] and **e** retaining its regular pronunciation. Examples: **pièno** [ˈpjeno] (PYAY'-NOH); **cielo** [ˈtʃelo] (TCHEH'-LOH). Like the **ia** diphthong, **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 **i** becoming “y” [j] and **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** [ˈmarjo] (MAHR'-YO); **bacio** [ˈbatʃo] (BAH'-TCHOH); **Giorgio** [ˈdʒɔrdʒo] (DGAWR'-DGOH).



- iu** The **iu** diphthong, except where it follows **c** or **g**, finds **i** becoming “y” [j] and **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** [ˈjuta] (YOU'-TAH); **aciuga** [aˈtʃuga] (AH-CHIEW'-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** [ˈgwiða] (GWEE'-DAH).
- ua, ue, and uo** These diphthongs all find **u** becoming *w* (as in *will*) and **a, e,** and **o** each retaining its permanent sound. Examples: **guàio** [ˈgwaio] (GWAH'-YOI); **sàngue** [ˈsaŋwe] (SAHNG'-GWAY); **cuòre** [ˈkwɔre] (KWAW'-RAY).
- au** The **au** diphthong is pronounced like *ow* [aʊ] in English *how*. Example: **Làura** [ˈlaʊra] (LAU'-RAH).

**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**) 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, messo, and seccare**. Notice 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 following discussion of the Italian consonants, several words will be listed without phonetic spellings for practice.

- b** Like English *b*. Examples: **barba, bianco, buono, bambino, babbo, sabbia, labbra**.
- c** The **c** has two values. (1) Before **e** or **i**, it is soft, like *ch* [tʃ] in *church*. Examples: **cena, cènto, fàcile, Lècce, spicci, accènto**. When the sound of soft **c** [tʃ] occurs before **a, o,** or **u**, it is written **ci (ciò)**, and **i** is merely a silent marker with no sound of its own. Example: **bacio** [ˈbatʃo] (BAH'-TCHOH). (2) In all other positions, **c** is hard, like *c* in *call* [k]. Examples: **caldo, cura, clèro, bocca, sacco, piccolo**.

- ch** The **ch** occurs only before **e** or **i**, where it represents hard **c** [k]. Examples: **che** [ke] (KAY); **vècchio** [ˈvɛkːjo] (VEHKˈ-kyOH).
- d** Much like English *d*. Examples: **dardo**, **duòmo**, **càndido**, **freddo**, **rèddito**, **iddio**.
- f** Like 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 *g* in *gem* [dʒ]. Examples: **gènte**, **giro**, **pàgina**, **legge**, **viaggi**, **sug-gèllo**. When the sound of 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** [dʒoˈvanni] (DGOH-VAHNˈ-NEE). (2) In all other positions, except as described below, **g** is hard, like *g* in *good* [g]. Examples: **gamba**, **góndola**, **guèrra**, **lèggo**, **agganciare**.
- gh** Occurs only before **e** or **i**, where it represents hard *g* [g]. Example: **ghiaccio** [ˈgjaːtʃːo] (GYAHTCHˈ-oh).
- gli** Italian **gli** is like 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 that in pronouncing **gli** the **g** has no value whatsoever, and when followed by another vowel the **i** has no value. The entire sound, then, becomes [l] plus [j]. Examples: **figlio** [ˈfìlːjo] (FEEˈ-lyOH); **paglia** [ˈpalːja] (PAHˈ-lyAH); **pagliacci** [paˈljatʃːi] (PAH-lyAHCHˈ-CHEE); **gli altri** [ˈjaltri] (YAHlˈ-TRIE).
- gn** Like English *ny* [ɲ] in *canyon* (Spanish ñ). Inside a word the sound is always double. Examples: **signore** [siˈɲːore] (SEEN-nyOˈRAY); **giugno** [ˈdʒuɲo] (JOONˈ-nyOH).
- h** Except in the combinations **ch** and **gh**, **h** is the only superfluous letter in Italian. 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 like the word **anno** [ˈanːo] (AHNˈ-NO).
- j** The letter **j** is not regularly used in Italian, except as a substitute for the letter **i** in proper names (**Jàcopo** for **Iàcopo**) or in a final position as a substitute for **ii** in plurals (**studj** for **studii**).

- l** Can be pronounced like English *l*, though the Italians pronounce it with the tongue flat and unraised in the back of the mouth. Examples: **lavoro**, **lieto**, **Itàlia**, **giallo**, **bèlla**, **nulla**.
- m** Like English *m*. Examples: **mièle**, **mùsica**, **fame**, **mamma**, **gèmma**, **fiammiferi**.
- n** Like English *n*, including [ŋ] (*ng* as in *thing*) where it precedes hard **c** or hard **g**. Examples: **nòno** ['nɔno] (NAW'-NOH); **bianco** ['bjɔŋko] (BYAHNG'-KOH); **inglese** [iŋ'gleze] (ING-GLAYZ'-AY).
- p** Much like English *p*. Examples: **papa**, **prète**, **capo**, **dóppio**, **zuppa**, **appòggio**.
- q** The same as 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 double **r** appears, it is a trill of the tongue tip, as with Spanish **rr**. Examples: **Roma**, **rumore**, **dramma**, **carro**, **burro**, **orrore**.
- s** In most positions, Italian **s** is pronounced like English *s* in *sea*. Examples: **sole** ['sole] (SO'-LAY); **sfida** ['sfidɔ] (SFEE'-DAH); **rosso** ['ros:o] (ROHS'-SOH). Before any of the voiced consonants, **b**, **d**, **g**, **l**, **m**, **n**, **r**, or **v**, the **s** is pronounced like *z* in *zoo*. Examples: **sbaglio** ['zbal:jo] (ZBAH'-LYOH); **disdegno** [di'zdeɲo] (DEE-ZDAY'-NYOH); **slancio** ['zlantʃo] (ZLAHN'-CHOH). Single **s** between vowels is pronounced either [s] or [z], with [s] generally preferred in Tuscany and [z] elsewhere. Examples: **casa**, **francese**, **còsa**.
- sc** Before **e** or **i**, **sc** is pronounced [ʃ] like English *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 **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:o] (AHSH-SHOOT'-TOH). The spelling **scie** is the same as **sce**. In all other positions, **sc** is pronounced like *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 English *t*. Examples: **tèsta, tòrto, triste, gatto, sètte, prosciutto**.
- v** Like English *v*. Examples: **vivo, Verona, vuòto, bevve, òv-vio, avviso**.
- z** Italian **z** is ambiguous, representing both [ts] like *ts* in English *cats* and [dz] like *ds* in *beds*. In the initial position, there is no firm rule for its pronunciation. Examples: **zèlo** ['dzɛlo] (DZEH'-LOH); **zio** ['tʃio] (TSEE'-OH). Internally, [ts] is general after **r** and **l**: **fòrza** ['fɔrtsa] (FAWR'-TSAH). A single **z** between vowels is [ts]: **-azione** [a'tʃjone] (AH-TSYOH'-NAY).

Practice pronouncing the following Italian words:

Arcangelo Corèlli	<i>Il barbiere di Siviglia</i>
Giovanni Pierluigi Palestrina	<i>La cenerentola</i>
Ottorino Respighi	<i>L'Italiana in Algeri</i>
Gioacchino Rossini	<i>Tosca</i>
Doménico Scarlatti	<i>Chi vuole innamorarsi</i>
Giuseppe Tartini	<i>Il matrimonio segreto</i>
Beniamino Gigli	<i>Le nozze di Figaro</i>
Dusolina Giannini	<i>La finta giardiniera</i>
Franco Ghione	<i>Così fan tutte</i>
Giàcomo Puccini	<i>La gioconda</i>

#### FRENCH PRONUNCIATION

French, like English, uses complicated spelling conventions including numerous superfluous letters, sequences of letters representing single sounds, several ways of writing one sound, and 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 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] (\*),<sup>1</sup> the syllable **-sy** gets a slight extra stress if you pause or stop after it but not if you do not. 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 ɛ bjɛ̃ kɔ̃ny] (\*).

**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 alphabetically.

Many of the sample words include a sound somewhere between [o] (OH) and [ɔ] (AW). In IPA the symbol for this sound is [ɔ̃], but since it is not much used in French dictionaries, there is little point in using it here. Authoritative reference works use the symbol [ɔ] to describe **o** and **au** in **école** and **Paul**, even though the actual sound is probably closer to [o]. To avoid confusion, sample words will be transcribed as they are in standard reference works. As you become familiar with the French language, you may want to modify conventional transcriptions to suit your own standards of accuracy.

French has a number of speech sounds that do not occur in English, and each has been given an IPA symbol. Most of them are described here, but two need early and special explanation. The French tend to prolong a final **l** or **r** sound in an unvoiced, recessive manner. These sounds are especially noticeable when the words they are in terminate a phrase or are sounded separately. IPA invests each of them with a small circle—[l̥], [r̥]—to distinguish them from other **l** and **r** sounds. Notice that these symbols differ from the English syllabic consonant symbols [l] and [r], and they sound quite unlike anything in the English language. There is no satisfactory way of approximating these sounds in wire-service phonetics, but you will find them represented in this book in this manner:

<sup>1</sup> French **u** and German **ü** are both represented by the IPA symbol [y]. This sound does not occur in English, and no combination of English letters can approximate it phonetically. An asterisk enclosed in parenthesis (\*) is used throughout to indicate words and sounds that cannot be approximated with wire-service phonetics.

<i>Word</i>	<i>IPA</i>	<i>Wire service</i>
<b>siècle</b>	[sjɛkɫ]	(SYEH-KL(UH))
<b>mettre</b>	[mɛtʁ]	(MET-R(UH))

<i>IPA symbol</i>	<i>Description of sound</i>	<i>French spelling</i>	<i>Examples</i>
[a]	Between <i>a</i> in <i>father</i> and <i>a</i> in <i>bat</i>	<b>a</b>	<b>patte</b> [pat] (PAHT)
		<b>à</b>	<b>déjà</b> [deʒa] (DAYZHAH)
[ɑ]	Like <i>a</i> in <i>father</i>	<b>a</b>	<b>phase</b> [fɑz] (FAHZ)
		<b>â</b>	<b>pâte</b> [pat] (PAHT)
[ɛ]	Like <i>e</i> in <i>they</i> but without the final glide	<b>e</b>	<b>parlez</b> [parle] (PAR-LAY)
		<b>é</b>	<b>été</b> [ɛtɛ] (AY-TAY)
		<b>ai</b>	<b>gai</b> [gɛ] (GAY)
[ɛ̃]	Like <i>e</i> in <i>met</i>	<b>e</b>	<b>mettre</b> [mɛtʁ] (MET-R(UH))
		<b>ê</b>	<b>bête</b> [bɛt] (BET)
		<b>è</b>	<b>frère</b> [frɛr] (FREHR)
		<b>ei</b>	<b>neige</b> [nɛʒ] (NEHZH)
		<b>ai</b>	<b>frais</b> [frɛ] (FREH)
		<b>aî</b>	<b>maître</b> [mɛtʁ] (MET-R(UH))
[i]	Like <i>i</i> in <i>machine</i>	<b>i</b>	<b>ici</b> [isi] (EE-SEE)
		<b>î</b>	<b>île</b> [il] (EEL)
		<b>y</b>	<b>mystère</b> [mistɛr] (MEES-TAIR)
[o]	Like <i>o</i> in <i>hoe</i> but the final glide toward an “oo” sound is omitted	<b>o</b>	<b>chose</b> [ʃoz] (SHOZ)
		<b>ô</b>	<b>hôtel</b> [otɛl] (O-TEL)
		<b>au</b>	<b>haute</b> [ot] (OAT)
		<b>eau</b>	<b>beauté</b> [botɛ] (BO-TAY)
[ɔ]	Like <i>ou</i> in <i>bought</i> but shorter	<b>o</b>	<b>école</b> [ɛkɔl] (AY-KAWL)
		<b>au</b>	<b>Paul</b> [pɔl] (PAUL)
[u]	Much like <i>u</i> in <i>rule</i>	<b>ou</b>	<b>vous</b> [vu] (VOO)
		<b>où</b>	<b>où</b> [u] (OO)
		<b>ôû</b>	<b>coûter</b> [kutɛ] (KOO-TAY)
[y]	Pronounced with the tongue as for [i] but with the lips rounded as for [u]	<b>u</b>	<b>lune</b> [lyn] (*)
		<b>û</b>	<b>flûte</b> [flyt] (*)

<i>IPA</i>		<i>French</i>	
<i>symbol</i>	<i>Description of sound</i>	<i>spelling</i>	<i>Examples</i>
[ø]	Pronounced with the tongue as for [e] (“ay”) but with the lips rounded as for [o] (“oh”)	<b>eu</b> <b>feu</b> [fø] (*) <b>œu</b> <b>vœux</b> [vø] (*)	
[œ]	Pronounced with the tongue as for [ɛ] (“eh”) but with the lips rounded as for [ɔ] (“aw”)	<b>eu</b> <b>seul</b> [sœl] (*) <b>œu</b> <b>sœur</b> [sœr] (*)	
[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 prefinal syllables.	<b>e</b> <b>semaine</b> [səmɛn] (SUH-MEN) <b>neveu</b> [nəvø] (*)	

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 prefinal in a phrase, as in **je sais** [ʒəsɛ] (ZHUH-SAY) and **le roi** [lɔrwɑ] (LUH-RWAH). If you listen carefully to a French speaker, you may decide that the vowel sound in each of these short words is closer to [œ] than to [ə]. Despite what your ears tell you, all standard French dictionaries transcribe these words with the schwa. This practice will be followed here to avoid confusion, but you should be careful not to give these words a fully Americanized [ə] (UH) sound.

At the end of many words, an extra **e** is written after one or another of these vowels. This is the so-called mute **e** and has no effect on the pronunciation. Examples are **épée** [epɛ] (AY-PAY) and **crâie** [krɛ] (KREH) or (KRAY).

Obviously, 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 **œu** represent both [ø] and [œ]. Following consonants often give clues—for example, before **r** in the same syllable [ɛ], [ɔ], [œ] always appear 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 in conversation, and many educated speakers of French do not scrupulously observe all of them.

**French Nasal Vowels** In producing 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 words using nasalized vowels will be transcribed only in IPA symbols.

The nasalized vowels are the sounds that result where [ɑ], [ɛ], [ɔ], or [œ] precede **m** or **n**. In such constructions, **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>Description of sound</i>		<i>Before m</i>		<i>Before n</i>
[ɑ̃]	Nasalized [ɑ]	<b>am</b>	<b>chambre</b> [ʃɑ̃br̃]	<b>an</b>	<b>avant</b> [avɑ̃]
			<b>champagne</b> [ʃɑ̃paɲ]		<b>français</b> [frɑ̃sɛ]
		<b>em</b>	<b>temple</b> [tɑ̃pl̃]	<b>en</b>	<b>entente</b> [ɑ̃tɑ̃t]
			<b>semblable</b> [sɑ̃blabl̃]		<b>pensée</b> [pɑ̃sɛ]
[ɛ̃]	Nasalized [ɛ]	<b>im</b>	<b>simple</b> [sɛ̃pl̃]	<b>in</b>	<b>cinq</b> [sɛ̃k]
		<b>ym</b>	<b>symphonie</b> [sɛ̃fɔ̃ni]	<b>yn</b>	<b>syntaxe</b> [sɛ̃taks]
		<b>aim</b>	<b>faim</b> [fɛ̃]	<b>ain</b>	<b>bain</b> [bɛ̃]
		<b>eim</b>	<b>Rheims</b> [rɛ̃:s]	<b>ein</b>	<b>peintre</b> [pɛ̃tʁ̃]
[ɔ̃]	Nasalized [ɔ]	<b>om</b>	<b>sombre</b> [sɔ̃br̃] <b>rompu</b> [rɔ̃py]	<b>on</b>	<b>pont</b> [pɔ̃] <b>bonbon</b> [bɔ̃bɔ̃]
[œ̃]	Nasalized [œ]	<b>um</b>	<b>humble</b> [œ̃bl̃]	<b>un</b>	<b>lundi</b> [lœ̃di]



The Kenyon and Knott *Pronouncing Dictionary of American English* substitutes the symbol [æ̃] for [ɛ̃] and the symbol [ô] for [ɔ̃]. But most French dictionaries follow the practice given here. You should be aware, however, that nasalized [ɛ̃] is actually closer in sound to nasalized [æ̃] and that nasalized [ɔ̃] is actually closer to nasalized [õ].

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

<i>IPA symbol</i>	<i>Description of sound</i>	<i>French spelling</i>	<i>Examples</i>
[j]	Before the vowel, like English <i>y</i> in <i>yet</i>	<b>i</b>	<b>hier</b> [jɛr] (YEHR) <b>Pierrot</b> [pjɛro] (PYEH-ROH)
		<b>ï</b>	<b>païen</b> [pajɛ̃] (*) <b>aïeux</b> [ajø] (*)
	After the vowel, like <i>y</i> in <i>boy</i>	<b>y</b>	<b>payer</b> [pɛjɛ] (PEH-YAY) <b>yeux</b> [jø] (*)
		<b>il</b>	<b>travail</b> [travaj] (TRAH-VAHYUH) <b>soleil</b> [sɔləj] (SAW-LEHYUH) <b>œil</b> [œj] (*)
		<b>ill</b>	<b>Marseille</b> [marsɛj] (MAR-SEHYUH) <b>faillite</b> [fajit] (FAH-YEET) <b>bouillon</b> [bujɔ̃] (*)
		<b>ll</b>	<b>fille</b> [fij] (FEE-YUH) <b>sillon</b> [sijɔ̃] (*)

Written **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**: **ancien** [ɑ̃sjɛ̃]; **rien** [rjɛ̃].

[w]	Like English <i>w</i> in <i>win</i>	<b>ou</b>	<b>oui</b> [wi] (WEE) <b>ouest</b> [wɛst] (WEST) <b>avouer</b> [avwɛ] (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 the diphthongs: **foyer** [fwaje] (FWAH-YAY); **joyeux** [ʒwajø]. The diphthong [wɛ̃] is written **oin**, as in **point** [pwɛ̃], **joindre** [ʒwɛ̃dʁ].

[ɥ]	Pronounced with the tongue as for [j] but with the lips rounded as for [w]; occurs mainly before the letter <b>i</b>	<b>u</b>	<b>suisse</b> [sqis] (*) <b>nuit</b> [nɥi] (*) <b>cuir</b> [kɥir] (*)
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**French Consonants** The French consonants, with a few exceptions, do not represent as many different sounds as the vowels do; 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. With some exceptions treated separately, doubled consonant letters (**nn**, **rr**, **tt**) have the same values as the corresponding singles.

- c** Before **e**, **i**, or **y** or with the cedilla (**ç**) before any vowel, **c** is soft like English *c* in *city* [s]. Examples: **cent** [sɑ̃] (\*); **grâce** [ɡʁas] (GRAHSS); **cité** [site] (SEE-TAY); **précis** [presi] (PRAY-SEE); **ça** [sa] (SAH); **reçu** [rɛsy] (\*). Before **a**, **o**, **u**, or a consonant, or in a final position, and when it is without the cedilla, it is hard like English *c* in *cat* [k]. Examples: **calme** [kalm] (KAHLM); **encore** [ɑ̃kɔʁ] (\*); **cri** [kri] (KREE); **siècle** [sjɛkl] (SYEH-KL(UH)); **sec** [sɛk] (SECK). Double **cc** represents [ks] or simply [k], depending on the following letter; thus **accident** [aksidɑ̃] (\*) but **accord** [akɔʁ] (A-KAWR).
- ch** Usually like English *sh* in *shoe* [ʃ]. Examples: **chapeau** [ʃapo] (SHAH-POH); **Chopin** [ʃɔpɛ̃] (\*); **riche** [riʃ] (REESH); **marché** [marʃe] (MAR-SHAY). In a few newer words of Greek derivation, **ch** stands for hard *c*: **psychologie** [psikɔlɔʒi] (PSEE-KAW-LAW-ZHEE) or (PSEE-KOH-LOH-ZHEE).
- g** Before **e**, **i**, or **y**, it is soft, like English *z* in *azure* [ʒ]. Examples: **geste** [ʒɛst] (ZHEST); **mirage** [miraʒ] (MEE-RAZH); **agir** [aʒir] (AH-ZHEER). The combination **ge**, with mute **e**, represents soft English *g* before **a** or **o**. Example: **bourgeois** [burʒwa] (BOOR-

- ZWAH). Before other vowels or consonants (other than **n**), **g** is hard like English *g* in *gag* [g]. Examples: **garçon** [garsɔ̃] (\*); **goût** [gu] (GOO); **règle** [rɛgl] (REG-I(UH)). The combination **gu**, with mute **u**, represents hard *g* before **e**, **i**, or **y**. Example: **vogue** [vɔg] (VAWG) or (VOHG).
- gn** Much like English *ny* in *canyon* [ɲ]. Notice that this represents a different sound from the similar [ŋ]. Examples: **Mignon** [miɲɔ̃] (\*); **Charlemagne** [ʃarləmaɲ] (SHAR-I(UH)-MAH-NY(UH)).
- h** Except in **ch** and **ph**, this letter represents no sound at all. Examples: **histoire** [istwar] (EES-TWAHR); **honnête** [ɔnɛt] (AW-NET) or (OH-NET). Between two vowels, however, **h** indicates that the vowels form separate syllables rather than a diphthong. Example: **envahir** [ɑ̃vair] (three syllables, the nasalized “ah,” followed by “vah,” and completed with “eer.”)
- j** Like English *z* in *azure* [ʒ]; the same as French soft **g**. Examples: **jardin** [ʒardɛ̃] (\*); **Lejeune** [ləʒœn] (\*).
- l** Can be pronounced like 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 **l** is pronounced separately, the French make **l** voiceless. The IPA symbol for this is [l̥]. Example: **débâcle** [de'ba:k̥l] (DAY-BAHK-L(UH)).
- ph** The same as **f**. Example: **philosophie** [filɔzɔfi] (FEE-LAW-ZAW-FEE) or (FEE-LOH-ZOH-FEE).
- q** Like English *k*. It is normally followed by **u**, which is always mute. Examples: **quatre** [katʁ] (KAHT-R(UH)); **cinq** [sɛ̃k] (\*). The **q** is doubled by writing **cq**, as in **acquitter** [akite] (AH-KEE-TAY).
- r** Not like 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). French **r**, when final after a voiceless consonant, is frequently spoken with a voiceless sound that is scarcely audible. IPA indicates this sound with the symbol [r̥]. The closest approximation of it in wire-service phonetics is R(UH), with (UH) representing a very de-emphasized “uh” sound. Example: **Joffre** [ʒɔfr̥] (ZHAW-FR(UH)) or (ZHOF-FR(UH)).

- s Between vowels like English *z* in *crazy* [z]. Examples: **désir** [dezir] (DAY-ZEER); **raison** [ʀeʒɔ̃] (\*); **Thérèse** [terɛz] (TAY-REZ). Single **s** in other positions and double **s** always are like English *s* in *sea* [s]. Examples: **Seine** [sɛn] (SEN); **message** [mɛsaʒ] (MEH-SAZH).
- sc Before **e**, **i**, and **y**, it is soft, like English *sc* in *science*. Example: **descendre** [desɑ̃dʁ] (\*). Elsewhere, as [s] plus [k]. Example: **escorte** [ɛskɔʁt] (ES-KAWRT) or (ES-KORT).
- x Usually like English *x* in *extra*. Example: **expliquer** [eksplike] (EX-PLÉE-KAY). An initial **ex-** before a vowel becomes [gz]. Example: **exercice** [ɛgzɛʁsis] (EGGZ-AIR-SEES).

#### Remarks on Final Consonants

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

On the other hand, all the consonant sounds are pronounced at the ends of words when they are followed by mute **e**. Examples: **place** [plas] (PLAHS); **garage** [garaʒ] (GAH-RAZH); **rive gauche** [riv goʃ] (REEVE-GOASH). This includes **m** and **n**, which before 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 these cases, the addition of **s** (often the plural sign) after a consonant plus or minus mute **e** has no effect on pronunciation. Thus **places** is the same as **place**, **parts** is the same as **part**, and **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—**chantent** and **chante** both are pronounced [ʃɑ̃t] (*sh*, as in *shoe*, plus the nasalized *ah*, plus a final *t*).

The French call it a *liaison*, or a linking, when the ordinarily silent consonant at the end of a word is sounded before a word beginning with a vowel sound. In *liaison*, *d* is pronounced [t], *g* is pronounced

[k], *s* and *x* are pronounced [z], and nasalized *n* is sometimes denasalized. Examples: **grand amour** [grɑ̃tɑmur] (\*); **sang impur** [sɑ̃kɛpy:r] (\*); **les autres** [lɛzotʁ] (LEH-ZOH-TR(UH)) or (LAY-ZOH-TR(UH)); **deux hommes** [døzɑm] (\*); **mon ami** [mɑ̃nɑmi] (MOH-NAHMEE).

Practice pronouncing the following French words:

Georges Bizet	Prosper Mérimée
Gabriel Fauré	Marcel Proust
Camille Saint-Saëns	<i>L'enfant prodigue</i>
Vincent d'Indy	<i>Danseuses de Delphes</i>
Maurice Chevalier	<i>Jardins sous la pluie</i>
Benoît Coquelin	<i>La demoiselle élue</i>
Rachel	<i>Le chant des oiseaux</i>
Guy de Maupassant	<i>Si mes vers avaient des ailes</i>

#### GERMAN PRONUNCIATION

The English spelling system contains a great many excess letters. French resembles English in this respect, but German, like Spanish and Italian, is economical in its spelling system, with every letter (or combination of letters, such as **sch**) usually representing one sound in the pronunciation of a word.

German is actually easier to pronounce than it first appears to be. Most long German words are simply combinations of stem words with prefixes and suffixes. When you know how to identify these elements, you know where to break each word into syllables, and then pronunciation is quite simple. The formidable word **Arbeitsgemeinschaft**, for example, is easily divided into **Ar**, **beits**, **ge**, **mein**, and **schaft** by anyone familiar with the way German words are put together. Also, all German nouns are capitalized, which should help you identify parts of speech, making for better interpretation of German titles and phrases.

**Stress** Most German words are accented on the first syllable, as in **stehen** ['ʃtɛ:ən] (SHTAY'-N), though not when they begin with a prefix, as in **verstehen** [fɛr'ʃtɛ:ən] (FER-SHTAY'-N). Words foreign to German are often accented on some syllable other than the first, to conform with their native pronunciation: **Philosophie** [fi:lɔ:zɔ:'fi] (FEE-LOH-ZOH-

fEE'). In compound words, the first component is usually accented: **Götterdämmerung** ['gœtə̀r,dɛmərʊŋ].<sup>2</sup>

The German syllable **en**, when final in a word or word component, is de-emphasized so that it is nearly lost. The syllabic consonant [ŋ] would be a fair way of representing this sound in IPA, but all standard German reference works transcribe it as [ən]. Standard practice will be followed for IPA transcriptions, but in wire-service phonetic equivalents, **n** without a preceding vowel sound is given. Example: **geben** [ge:bən] (GAYB'-N).

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—that is, as an unaccented “uh,” the IPA symbol for which is [ə]. Examples: **sehe** ['ze:ə] (ZAY'-UH); **gesehen** [gə'ze:ən] (GUH-ZAY'-N).

#### German Short Vowels

German has four classes of vowel sounds: seven short vowels, seven long vowels, three diphthongs, and one special vowel that occurs only unaccented. As with the French vowels, they will be arranged according to sound rather than by their German spelling.

IPA symbol	Description of sound	German spelling	Examples
[a]	Like English <i>a</i> in <i>father</i> , but much shorter	<b>a</b>	<b>Gast</b> [gast] (GAHST) <b>fallen</b> ['falən] (FAHL'-N)
[ɛ]	Like English <i>e</i> in <i>bet</i>	<b>e</b>	<b>Bett</b> [bɛt] (BET) <b>essen</b> [ɛsən] (ESS'-N)
	The spelling <b>ä</b> is used for this sound when the basic form is <b>a</b>	<b>ä</b>	<b>Gäste</b> [gɛstə] (GUEST'-UH) <b>fällt</b> [fɛlt] (FELT)

<sup>2</sup> This word is impossible to represent with wire-service phonetics because of the unique way Germans sound the syllable **er** at the ends of words or word components. This sound is transcribed [ər] in IPA, but rendering it UHR or UR would be misleading. In German speech, the “r” sound is almost completely lost, and the unaccented “uh” [ə] is nearly all that remains. The sound is quite different from French [r], so the same wire-service phonetics cannot be used. Throughout this section, German **er** will be transcribed (UH(R)). The word **Götterdämmerung** would then be (GUH(R)-TUH(R)-DEM-MER-RUNG).

<i>IPA symbol</i>	<i>Description of sound</i>	<i>German spelling</i>	<i>Examples</i>
[ɪ]	Like English <i>i</i> in <i>hit</i>	<b>i</b>	<b>blind</b> [blɪnt] (BLIHNT) <b>Winter</b> ['vɪntər] (VIHN'-TUH(R))
[ɔ]	Like English <i>au</i> in <i>caught</i> but much shorter	<b>o</b>	<b>Kopf</b> [kɔpf] (KAWPF) <b>offen</b> ['ɔfən] (AWF'-N)
[œ]	Pronounced with the tongue as for “eh” [ɛ] but with the lips rounded as for “aw” [ɔ]	<b>ö</b>	<b>Köpfe</b> ['kœpfə] (*) <b>öffnen</b> ['œfnən] (*)
[u]	Like English <i>u</i> in <i>put</i>	<b>u</b>	<b>Busch</b> [buʃ] (BUSH) <b>Mutter</b> [mutər] (MUH'-TUH(R))
[y]	Pronounced with the tongue as for “ih” [ɪ] but with the lips rounded as for “oo” [u]	<b>ü</b>	<b>Büsche</b> ['byʃə] (*) <b>Mütter</b> ['mytər] (*)

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

<b>German Long Vowels</b>	<i>IPA symbol</i>	<i>Description of sound</i>	<i>German spelling</i>	<i>Examples</i>
	[ɑ]	Like English <i>a</i> in <i>father</i>	<b>a</b> <b>ah</b> <b>aa</b>	<b>ja</b> [jɑ:] (YAH) <b>Grab</b> [grɑ:p] (GRAHP) <b>Kahn</b> [kɑ:n] (KAHN) <b>Staat</b> [ʃtɑ:t] (SHTAHT)
	[e]	Much like English <i>e</i> in <i>they</i> but without the final glide	<b>e</b> <b>eh</b> <b>ee</b>	<b>geben</b> [ge:bən] (GAYB'-N) <b>gehen</b> [ge:ən] (GAY'-N) <b>See</b> [ze:] (ZAY)

<i>IPA symbol</i>	<i>Description of sound</i>	<i>German spelling</i>	<i>Examples</i>
	When spelled <b>ä</b> or <b>äh</b> , the pronunciation usually is still “ay” [e].	<b>ä</b> <b>äh</b>	<b>Gräber</b> ['grɛ:bər] (GRAY'-BUH(R)) <b>Kähne</b> ['kɛ:nə] (KAY'-NUH)
[i]	Much like English <i>i</i> in <i>machine</i>	<b>i</b> <b>ih</b> <b>ie</b>	<b>Schi</b> [ʃi:] (SHE) <b>Lid</b> [li:t] (LEFT) <b>Ihn</b> [i:n] (EEN) <b>Lieder</b> ['li:dər] (LEE'-DUH(R))
[o]	Like English <i>ow</i> in <i>blow</i> but without the final glide	<b>o</b> <b>oh</b> <b>oo</b>	<b>so</b> [zo:] (ZO) <b>oben</b> ['o:bən] (OB'-N) <b>Lohn</b> [lo:n] (LOAN) <b>Boot</b> [bo:t] (BOAT)
[ø]	Pronounced with the tongue as for “ay” [e] but with the lips rounded as for “oh” [o]	<b>ö</b> <b>öh</b>	<b>Römer</b> ['rø:mər] (*) <b>Löhne</b> ['lø:nə] (*)
[u]	Much like English <i>u</i> in <i>rule</i>	<b>u</b>	<b>du</b> [du:] (DOO) <b>Mut</b> [mu:t] (MOOT)
[y]	Pronounced with the tongue as for “ee” [i] but lips rounded as for “oo” [u]	<b>ü</b> <b>üh</b>	<b>Brüder</b> ['bry:dər] (*) <b>rühmen</b> ['ry: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**; (2) the vowel is followed by only one consonant: **Grab**, **haben**, **wen**; (3) the vowel is followed by an unpronounced *h*: **Kahn**, **gehen**, **ihn**; (4) the vowel is written double: **Staat**, **See**, **Boot**. (The long *i* is never doubled; **ie** is used as the lengthening sign, as in **Lieder**.) There are relatively few words in which long vowels are not indicated in this way. Two exceptions are **Papst** [pɑ:pst] (PAHPST) and **Mond** [mo:nt] (MOANT).

The double dot over **ä**, **ö**, and **ü** is called an umlaut. The old-fashioned spellings for these umlaut vowels, **ae**, **oe**, and **ue**, still



survive in a few names: **Goebbels, Goethe, Huebner**. You will also encounter these spellings where a type font (as, for example, on the wire-service machines) has no special umlaut letters. Typewriters can simulate the umlaut with quotation marks, but wire-service machines cannot return, as a typewriter carriage can, to add the marks after the letter has been transmitted.

<b>German Diphthongs</b>	<i>IPA symbol</i>	<i>Description of sound</i>	<i>German spelling</i>	<i>Examples</i>
	[ai]	Like English <i>ai</i> in <i>aisle</i>	<b>ei</b>	<b>Leid</b> [laɪt] (LIGHT) <b>Heine</b> ['haɪnə] (HIGH'-NUH)
			<b>ai</b>	<b>Kaiser</b> ['kaɪzər] (KY'-ZUH(R))
			<b>ey</b>	<b>Meyer</b> ['maɪər] (MY'-UH(R))
			<b>ay</b>	<b>Bayern</b> ['baɪərɪn] (BUY'-URN)
	[aʊ]	Like English <i>ou</i> in <i>house</i>	<b>au</b>	<b>Haus</b> [haʊs] (HOUSE) <b>Glauben</b> ['glaʊbən] (GLOUB'-N)
	[ɔɪ]	Like English <i>oi</i> in <i>oil</i>	<b>eu</b>	<b>Leute</b> ['lɔɪtə] (LOY'-TUH)
			<b>äu</b>	<b>Häuser</b> ['hɔɪzər] (HOY'-ZUH(R))

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

- b** As in English, but see “German Voiced and Voiceless Consonants.”
- 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 the Scottish word *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], [ɛ], and so on, the sound is produced by forcing 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*, and *human*. The IPA symbol for this sound is [ç], but the symbol [x] has been accepted by many authorities (including Kenyon and Knott) to represent both sounds, and it will be used here. Examples: **ich** [ɪx] (IKKH); **München** [ˈmʏnχən] (\*); **Bräuche** [ˈbrɔɪχə] (BROY'-KHUH); **Bäche** [ˈbɛχə] (BEKH'-UH). In a few foreign words, **ch** stands for [k]: **Charakter** [kaˈraktər] (KUH-RAHKT'-TUH(R)).

- chs** Like English *ks*: **wachsen** [ˈvʌksən] (VAHKS'-N).
- ck** As in English: **Stück** [ʃtyk] (\*).
- d** As in English, but see “German Voiced and Voiceless Consonants.”
- dt** Like English *t*: **Stadt** [ʃtat] (SHTAHT).
- f** As in English: **fahl** [fɑ:l] (FAHL).
- g** As in English (except as noted under “German Voiced and Voiceless Consonants”) and when it appears in a final position as **ig**, where it becomes the “ch” [x] sound; see **ch**. Example: **hungrig** [ˈhuŋrɪx] (HOONG'-RIHKH).
- gn** Both letters are sounded, as in the English name *Agnes*: **Gnade** [ˈɡnɑ:də] (GNAH'-DUH).
- h** As in English, when it occurs initially in a word or at the beginning of an element in a compounded word: **Haus** [haus] (HOUSE); **Rathaus** [ˈrɑ:t,haus] (RAHT'-HOUSE). On the use of the unpronounced **h** as a mark of vowel length, see “German Long Vowels.”
- j** Like English *y* in *youth*: **jung** [juŋ] (YOONG).
- k** As in English.
- kn** Both letters are sounded, as in English *acknowledge*: **Knabe** [ˈknɑ:bə] (KNAH'-BUH).
- l** Can be pronounced like English *l*, although it is spoken with the tongue flatter in the mouth.

- m** As in English.
- n** As in English.
- ng** Always like English *ng* [ŋ] in *singer* and never like English *ng* plus *g* [ŋg] in *finger*. Examples: **singen** ['ziŋən] (ZING'-N); **Hunger** ['huŋər] (HOONG'-UH(R)).
- p** As in English.
- q** Occurs only in the combination **qu**, pronounced [kv]: **Quelle** ['kvɛlə] (KVEL'-LUH).
- r** Pronounced with a slight guttural trill at the back of the tongue (although some northern and western dialects use the front of the tongue). On final **er**, see "German Short Vowels."
- s** Like English *z*: **so** [zo:] (ZO); **Rose** ['ro:zə] (ROH'-ZUH); but see "German Voiced and Voiceless Consonants."
- ss** As in English
- sch** Like 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** ['ʃprɪŋən] (SHPRING'-N); **Zugspitze** ['tsu:kʃpɪtsə] (TSOOK'-SHPITZ-UH).<sup>3</sup> Otherwise, like English *s* plus *p*: **Wespe** ['vɛspə] (VES'-PUH).
- st** At the beginning of a word or as part of a compound, like **sh** plus **t**: **Stück** [ʃtyk] (\*); **Bleistift** ['blaɪ,ʃtɪft] (BLY'-SHTIFT).<sup>3</sup> Otherwise like English *st*: **Westen** ['vɛstən] (VEST'-N).
- t** As in English.
- th** Always like *t*: **Thomas** ['to:məs] (TOE'-MAHS).
- tz** Like *tz* in *Schlitz*.
- v** In German words, like English *f*: **vier** [fir] (FEAR); in foreign words, like English *v*: **November** [no:'vɛmbər] (NO-VEM'-BER); but see "German Voiced and Voiceless Consonants."
- w** Always like English *v*: **Wein** [vaɪn] (VINE).
- x** As in English.
- z** Always like English *ts*: **zu** [tsu] (TSOO).

<sup>3</sup> Some northern dialects pronounce **sp** and **st** in these positions [sp] and [st], as in English.

**German Voiced and Voiceless Consonants**

German has five pairs of voiced-voiceless consonants—that is, consonants produced in the same way except that the first of each pair is pronounced with some vibration of the vocal folds while the second 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 stand at the end of a word or 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:

<b>Gräber</b> ['grɛ:bər] (GRAY'-BUH(R))	<i>but</i>	<b>das Grab</b> [grɑ:p] (GRAHP)
<b>Räder</b> ['re:dər] (RAY'-DUH(R))	<i>but</i>	<b>das Rad</b> [rɑ:t] (RAHT)
<b>tragen</b> ['trɑ:gən] (TRAHG'-N)	<i>but</i>	<b>du trägst</b> [tre:kst] (TRAYKST)
<b>Motive</b> [mo:'ti:və] (MO-TEE'-VUH)	<i>but</i>	<b>das Motiv</b> [mo:'ti:f] (MO-TEEF')
<b>lesen</b> ['le:zən] (LAYZ'-N)	<i>but</i>	<b>er las</b> [lɑ:s] (LAHS)

Practice pronouncing the following German words:

Wolfgang Amadeus <sup>4</sup> Mozart	Lebensgefährlich
Franz Neubauer	<i>Dass sie hier gewesen!</i>
<i>Die schöne Müllerin</i>	<i>Die Götterdämmerung</i>
Dietrich Buxtehude	<i>O fröhliche Stunden</i>
<i>Schmücke dich, o liebe Seele</i>	<i>Ein' feste Burg</i>
Max Bruch	<i>Der fliegende Holländer</i>
Frühling übers Jahr	Die verklärte Nacht

**OTHER LANGUAGES**

Asian, Middle Eastern, African, and Eastern European nations are of great and growing importance in the world, and news releases featuring names and other words in the languages of these regions have become commonplace. But there are two reasons why no special rules for pronouncing these languages can be given here. First, the Chinese, Japanese, Hindustani, Arabic, Hebrew, and Russian languages, among others, use alphabets unfamiliar to most of us. When

<sup>4</sup> *Amadeus*, being a Latin name, does not follow German rules of pronunciation.

words from these languages appear in newspapers and broadcast copy, they have been transliterated into the Latin (or Roman)-alphabet, usually in some phoneticized version of the foreign original. For example, the Russian name РИМСКИЙ-КОРСАКОВ is meaningless and unpronounceable to people not familiar with the Cyrillic alphabet, but when it is transliterated into *Rimsky-Korsakov*, no announcer needs to rely on Russian rules to pronounce the name correctly. It would not be necessary to learn the rules of French or Spanish pronunciation if we transcribed *Bizet* as “Bee-zay” or if *hombre* were spelled in English-speaking countries as “awhm’-bray.” In transliterating words from non-Latin alphabets, it is exactly such phoneticizing that is done. Because we do not phonetically transliterate Western European words, their spelling can confuse us if we are not familiar with the appropriate rules of pronunciation.

Second, broadcast announcers conventionalize the pronunciation of non-Western languages to a greater degree than those of Western Europe. During his career in politics, Nikita Khrushchev was called KROOS’-CHAWF by American announcers. But the correct Russian pronunciation required a very different initial sound, one not possible to indicate by wire-service phonetics and not easily reproduced by most Americans. The initial sound of his name is represented by [x] in the International Phonetic Alphabet and is sounded as the final sound in German *ach* or Scottish *loch*. In IPA, the name Khrushchev is represented as [xruʃʲɪʃɔf]. It is apparent that, rightly or wrongly, Americans have been conditioned to demand nearly correct pronunciation of Western European names and words and to settle for far less authentic pronunciation of languages that do not use the Latin alphabet.

Czechoslovakia, which uses a modified Latin alphabet, typifies a group of nations whose words are materially changed for American announcers. *Praha* becomes Prague, *Marianske Lazne* becomes Marienbad, and the *Utava* becomes the Moldau. Similarly, the Polish city *Gdansk* is called Danzig by most Westerners, while the Rumanian capital, *Bucuresti*, becomes Bucharest for us. Germanicized names and words are seemingly easier for Americans than words that remain in Slavic languages.

Chinese and most other non-Occidental languages rely on a complex system of tones whose knowledge is clearly beyond the needs of American announcers. Hebrew, Arabic, and other Middle Eastern

names often are in the news, but as with Slavic names they are modified to roll more easily from American tongues.

**BIBLIOGRAPHICAL  
NOTE**

For more specific rules of pronunciation of the major languages, see Mario A. Pei, *World's Chief Languages*, 4th ed. (S. F. Vanni, New York, 1955). For an excellent treatment of the International Phonetic Alphabet and its uses in improving your skill in foreign pronunciation, see John S. Kenyon and Thomas A. Knott, *A Pronouncing Dictionary of American English* (G. & C. Merriam, Springfield, Mass., 1953), and Claude E. Kantner and Robert West, *Phonetics*, rev. ed. (Harper & Row, New York, 1960). For both IPA and wire-service phonetic transcriptions of common foreign words, names, and phrases, see *NBC Handbook of Pronunciation*, originally compiled by James F. Bender and revised for the third edition by Thomas Lee Crowell, Jr. (Thomas Y. Crowell, New York, 1964).

**DRILL MATERIAL FOR  
FOREIGN  
PRONUNCIATION**

The drill section for this chapter is in three parts, all of which include foreign pronunciation. The parts are: classical music announcing, news copy, and commercial copy.

**Classical Music Copy**

SPANISH MUSIC COPY

Manuel de Falla inherited the role of Spain's first composer with the death of Granados in 1916. De Falla, who died in 1946, fulfilled his mission well, and even outshone his mentor in popularity outside of Spain. We next will hear seven "Canciones populares Españolas"—'El paño moruno,' 'Seguidilla murciana,' 'Asturiana,' 'Jota,' 'Nana,' 'Canción,' and 'Polo.' Victoria de Los Angeles, soprano, now sings seven "Canciones populares Españolas" by Manuel de Falla.

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Our featured work tonight is an out-of-print recording of the Spanish operetta "La boda de Luís Alonso," by

Giménez. Soloists are: Carlos Munguía as Luís Alonso; Inés Rivadeneira as María Jesús; Gregorio Gil singing the part of Paco; Raphael Maldonado as Miguelito; and Ana María Fernández as Picúa. The Gran Orquesta Sinfónica of Madrid and the Coros Cantores de Madrid are directed by Ataúlfo Argenta. We hear now "La boda de Luís Alonso," by Giménez.

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Now for music of the bull ring. We will hear the "Banda Taurina" of the Plaza de Toros of Mexico City. The music is a typical group of selections played at appropriate points during a "corrida." The musical selections we will hear today are: "Las toreras," a dedication to lady bull fighters; "Canero"; "Toque cuadrillas," a signal for the assistants to capture the attention of the bull; "Purificación," played at the moment of the killing; "toque Banderillas," a signal for the placing of the darts; "El imponente," a sign of respect for a very big bull; "Canitas," played for a bull which has earned much respect; "Gualvidal," a musical selection played for a famous matador; "Toque de muerte," the signal of death; "Dianas," musical "applause," played after a successful encounter; and "Porque te quiero," played whenever the company enters or leaves the arena. And now, music of the bull ring.

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ITALIAN MUSIC COPY

Gaetano Donizetti's "L'elisir d'amore," "The Elixir of Love," begins in the fields of Adina's farm. It is harvest time, and the chorus of farm workers sings "Bel conforto al mietitore"--"What comfort to the harvester." Nemorino, who is secretly in love with Adina, then sings the aria "Quanto è bella, quanto è cara!"--"How beautiful she is! How dear!" Adina, who has been reading the story of Tristan and Isolde, laughs aloud, and is asked by the workers to share the source of her good humor. As she tells the story of the love potion, all present--but especially Nemorino--wish for a similar potion. Our cast features Rossanna Carteri as Adina, Luigi Alva as Nemorino, Rolando Panerai as Belcore, Giuseppe Taddei as Il Dottor Dulcamara, and Angela Vercelli as Giannetta. The chorus and orchestra of Teatro alla Scala of Milan are conducted by Tullio Serafin. And now, Act One of Donizetti's "L'elisir d'amore."

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On tonight's program, we will hear three overtures by Gioacchino Rossini. The first is the overture to "L'Italiana in Algeri," first performed in 1813. Following that, we will hear the overture to "La cambiale di matrimonio," written in 1810. The third of Rossini's overtures is that written for the opera "La Cenerentola," first presented in 1817. Fernando Previ-



tali conducts the Orchestra Dell'Accademia de Santa Cecilia in three overtures by Gioacchino Rossini.

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This afternoon on "Musical Echoes" we will hear nine arias sung by the legendary Enrico Caruso. During the first portion of the program, we will hear the aria "Chi mi frena in tal momento," from "Lucia di Lammermoor," by Gaetano Donizetti; "Siciliana," from "Cavalleria rusticana," by Pietro Mascagni; "La donna è mobile," from "Rigoletto," by Giuseppe Verdi; and "Invano Alvaro," from "La forza del destino," also by Verdi.

Following the news, we will hear the Great Caruso singing the traditional song, "Santa Lucia." The four arias in this part of the program are: "Cielo e mar," from "La Gioconda," by Amilcare Ponchielli; "Vesti la giubba," from "I pagliacci," by Ruggero Leoncavallo; "Recondita armonia," from "Tosca," by Giacomo Puccini; and "Brindisi," from "Cavalleria rusticana," by Pietro Mascagni. And now, Enrico Caruso sings "Chi mi frena in tal momento," from "Lucia di Lammermoor," by Gaetano Donizetti.

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#### FRENCH MUSIC COPY

Maurice Ravel, one of the giants of modern French music, died in 1937. He left behind him such masterpieces as "Pavanne pour une infante défunte," "La

valse," and "Daphnis et Chloë." Tonight we will hear one of Ravel's lesser known works, "L'enfant et les sortilèges." Suzanne Danco, soprano, and Hugues Cuénod, tenor, are accompanied by the Orchestre de la Suisse Romande, conducted by Ernest Ansermet.

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Georges Bizet wrote his opera "Les pêcheurs de perles"--"The Pearl Fishers"--in 1863. Since that time it has had its ups and downs, but it never has become a staple with opera companies around the world. Despite this, "Les pêcheurs de perles" contains some of Bizet's most inspired music. This afternoon we will hear the opera in its entirety. The cast includes Janine Michaëu, Nicolai Gedda, and Ernest Blanc. The chorus and orchestra of the Opéra-Comique de Paris are conducted by Pierre Dervaux. "The Pearl Fishers," by Georges Bizet.

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Next we will hear some delightful ballet music by the French composer Andre Grétry. The compositions are "Céphale et Procris," "La caravane du Caire," and "Lé-preuve villageoise." Raymond Leppard conducts the English Chamber Orchestra.

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Marc-Antoine Charpentier's seldom heard "Messe pour plusieurs instruments au lieu des orgues" is our next

selection on "Musical Masterpieces." Jean-Claude Malgoire conducts the Grande Ecurie et la Chambre du Roy.

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#### GERMAN MUSIC COPY

"Die Dreigroschenoper" was first presented to the public in 1928. The success of this work, which is neither opera nor musical comedy, established a new genre of musical theater. Its authors, Kurt Weill and Bertolt Brecht, took the two-hundred-year-old "Beggar's Opera," by John Gay, as their model, and fashioned a biting satire on the Germany of the 1920s. Tonight we will hear three selections from "Die Dreigroschenoper," as performed by Lotte Lenya, Wolfgang Neuss, Willy Trenk-Trebitsch, and Inge Wolffberg. First will be "Die Moritat von Mackie Messer," followed by "Die Unsicherheit Menschlicher Verhältnisse." The concluding selection is "Die Ballade vom Angenehmen Leben." The orchestra and chorus are conducted by Wilhelm Brückner-Rüggeberg. Three selections from "Die Dreigroschenoper."

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Wolfgang Amadeus Mozart wrote "Die Entführung aus dem Serail"--"The Abduction from the Seraglio"--in 1782, when the composer was twenty-six years of age. Often considered Mozart's happiest comedy, the opera contains some of his most beautiful arias. Today we will

hear excerpts from the third act. First, Gerhard Unger, in the role of Pedrillo, sings the romantic "Im Mohrenland gefangen war," followed by Gottlob Frick in the role of Osmin singing "O, wie will ich triumphieren." Finally, Anneliese Rothenberger as Constanze, and Nicolai Gedda as Belmonte, sing the duet, "Welche ein Geschik! O Qual der Seele!" The Vienna Philharmonic Orchestra is conducted by Josef Krips. Three excerpts from Mozart's "Die Entführung aus dem Serail."

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Next on the "Musical Stage" we will hear the complete "Merry Widow." "Die lustige Witwe," as it is called in German, was written by Franz Lehar in 1905, and has been popular with audiences all over the world since that time. In tonight's performance, the part of Hanna Glawari is sung by Hilde Güden, the Graf Danilo Danilowitsch is sung by Per Grunden, Waldemar Kmentt sings the part of Camille de Rosillon, and Emmy Loose is Valencienne. The Vienna State Opera Chorus and Orchestra are conducted by Robert Stolz. We hear now, without interruption, the complete "Merry Widow," by Franz Lehar.

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#### MIXED LANGUAGES MUSIC COPY

Welcome to "Music 'til Dawn." During the next five hours we will hear works from opera and the concert

stage. This morning's program features works from Italian, Spanish, German, and Italian masters.

Our program begins with excerpts from Wolfgang Amadeus Mozart's opera "The Marriage of Figaro." Featured are Hilde Güden as the Countess, Hermann Prey as the Count, Anneliese Rothenberger as Susanna, Walter Berry as Figaro, and Edith Mathis as Cherubino. The Dresden State Orchestra and Chorus are directed by Otmar Suitner.

We then will hear excerpts from Handel's seldom performed oratorio "Belshazzar." Featured are Sylvia Stahlman, soprano, Helen Raab, contralto, with Helmuth Rilling conducting the Stuttgart Kirchenmusiktage Orchestra.

Andrés Segovia will then perform as soloist in the Concierto del Sur, by Manuel Ponce. André Previn conducts the London Symphony Orchestra.

During the third hour, we will hear George Bizet's "Jeux d'enfants," with Jean Martinon conducting the Orchestre de la Société des Concerts du Conservatoire de Paris.

Following will be Gabriel Fauré's "Masques et bergamasques." The Orchestre de la Suisse Romande is conducted by Ernest Ansermet.

Vincent D'Indy's "Symphony on a French Mountain Air" will bring us to our intermission, during which we will present a news summary.

In the fourth hour, we will hear "Lieder und Gesänge aus der Jugendzeit," by Gustav Mahler. This is sung by Dietrich Fischer-Dieskau, baritone.

Gioacchino Rossini's overtures to "L'Italiana in Algeri" and "Il Signor Bruschino" will hail the final hour of our concert, which features music from the Italian opera. Our first operatic excerpts will be from Gaetano Donizetti's "L'elisir d'amore." Featured in the cast are Rosanna Carteri, soprano, Giuseppe Taddei, baritone, and Luigi Alva, tenor. Tullio Serafin conducts La Scala Orchestra.

The last selection on "Music 'til Dawn" will be excerpts from the opera "La Favorita," by Gaetano Donizetti. The cast includes Giuletta Simionato, mezzo-soprano, Gianni Poggi, tenor, and Ettore Bastianini, baritone. The Maggio Musicale Fiorentino is conducted by Alberto Erede.

And now, our first musical work of the morning: Mozart's "Marriage of Figaro."

**News Copy Featuring  
Foreign Names**

SPANISH NEWS COPY

SEGOVIA, SPAIN (UPI) CITY OFFICIALS PROCLAIMED A STATE OF MOURNING TODAY FOR 50 PERSONS CRUSHED IN THE COLLAPSE OF A RESTAURANT ROOF IN A MODEL VILLAGE SUNDAY. POLICE ARRESTED THE OWNER OF THE PROJECT AND SOUGHT THE DESIGNERS.

DOCTORS SAID THEY FEARED MANY OF THE 120 INJURED WOULD NOT SURVIVE.

NEARLY 300 PERSONS WERE EATING A LATE LUNCH AT A FIESTA TO CELEBRATE THE OPENING OF A NEW CONVENTION HALL RESTAURANT IN THE MODEL VILLAGE OF LOS ANGELES DE SAN RAFAEL 50 MILES NORTHWEST OF MADRID WHEN THE TRAGEDY OCCURRED.

IT WAS ALMOST TIME FOR SELECTION OF THREE BEAUTY QUEENS OF THE FIESTA.

"SUDDENLY THERE WAS A DEAFENING ROAR AND I SAW A BIG CLOUD OF DUST ERUPTING FROM THE BUILDING," SAID CIVIL GUARD CORPORAL JOSE FLORES.

"DOZENS OF PEOPLE WERE SCREAMING, TRAPPED UNDER THE DEBRIS. IT WAS TERRIBLE."

POLICE SAID THE DEAD INCLUDED 20 WOMEN, FOUR CHILDREN AND ANGEL JIMENEZ MILLAN, 49, MAYOR OF THE TOWN OF BARCO DE AVILA. ALL THE DEAD AND INJURED WERE SPANIARDS.

POLICE ARRESTED JESUS GIL, OWNER OF THE RESIDENTIAL PROJECT, AND SAID THEY WOULD DETAIN "THE TECHNICIANS" WHO DESIGNED THE PARTIALLY-COMPLETED COMPLEX. THE CHARGES AGAINST GIL WERE NOT ANNOUNCED.

A REQUIEM MASS WAS SCHEDULED IN THE CATHEDRAL OF SEGOVIA, AND CITY OFFICIALS PROCLAIMED THE STATE OF MOURNING WOULD CONTINUE UNTIL THE BURIAL OF THOSE KILLED.

ENRIQUE PRIETO, A SPOKESMAN FOR THE 1,976-ACRE RESIDENTIAL PROJECT OF WEEKEND COTTAGES, SAID "WE DO NOT KNOW WHAT HAPPENED. IT WAS A TERRIFIC BLOW. WE

WERE TRYING TO BUILD A MODEL CITY AND WE WILL CONTINUE OUR PROGRAM."

RUFINA DE ANTON GALA TOLD OF HIS EXPERIENCE FROM A HOSPITAL BED.

"IT WAS A NIGHTMARE. I WAS LAUGHING WITH SOME FRIENDS SITTING AT MY TABLE. AS I LAUGHED, I LOOKED UP. THE CEILING WAS OPENING TOWARD US WITH A SUDDEN BANG. EVERYBODY SCREAMED."

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MIAMI (UPI) THE COAST GUARD SENT TWO HELICOPTERS AND AN AIRPLANE MONDAY TO PICK UP FOUR SURVIVORS OF A SHIP BOILER ROOM BLAST THAT KILLED FOUR OTHER MEN.

A SPOKESMAN SAID THE BLAST OCCURRED SUNDAY NIGHT AND DISABLED THE VESSEL, IDENTIFIED AS THE 287-FOOT VICTORIA OF DOMINICAN REGISTRY. IT WAS OFF THE COAST OF CUBA AT THE TIME.

A COAST GUARD SPOKESMAN IDENTIFIED THE FOUR DEAD MEN AS ROBERTO LINAREA, 39, GUATEMALA; MAURO REYS, 36, OF CRUZ, DOMINICAN REPUBLIC; RAFAEL BRITO, 29, MORBEL, DOMINICAN REPUBLIC; AND JOAQUIN DAMAS, 51, OF HAITI. CRITICALLY INJURED WAS NIANO PAUL, 31, OF HAITI. LESS SEVERELY HURT WERE FELIX ARAUJO, 32, ADOLFO PEREZ, 33, AND LEONARDO MATOS, ALL OF THE DOMINICAN REPUBLIC.

THERE WAS NO WORD FROM THE SHIP OR ITS AGENTS AS TO WHAT WOULD BE DONE FOR THE SHIP, REPORTED DISABLED AND WITHOUT POWER 15 MILES OFF THE NORTHEAST COAST OF CUBA, THE SPOKESMAN SAID.



THE COAST GUARD SENT TWO HELICOPTERS TO TAKE THE INJURED MEN FROM THE VESSEL TO GREAT EXUMA ISLAND IN THE BAHAMAS FOR TRANSFER TO AN AIRPLANE AND A FLIGHT TO MIAMI.

CAUSE OF THE EXPLOSION WAS NOT KNOWN. THE COAST GUARD SAID IT HAD RECEIVED ONLY THE BRIEFEST OF REPORTS ABOUT THE INCIDENT FROM ANOTHER VESSEL IN THE AREA.

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#### ITALIAN NEWS COPY

ROME (UPI) THE GOVERNMENT SATURDAY APPROVED A BILL RESTRICTING THE EXPLOITATION OF UNDERGROUND WATER IN THE VENICE HINTERLAND IN HOPES OF KEEPING THE LAGOON CITY FROM SINKING INTO THE ADRIATIC SEA.

THE PUMPING OF WATER FROM THE SUBSOIL IS ONE OF SEVERAL CAUSES CITED BY SCIENTISTS FOR THE STEADY SINKING OF THE CITY, WHICH IS FLOODED BY HIGH TIDES WITH INCREASING FREQUENCY.

MOST EXPERTS SAY VENICE WILL DISAPPEAR FOREVER UNDER THE ADRIATIC WITHIN THREE CENTURIES UNLESS SOMETHING DRASTIC IS DONE TO SAVE IT. EUGENIO MIOZZI, FORMER CHIEF ENGINEER OF VENICE, SAYS DISASTER IS MORE IMMINENT AND THE CITY HAS ONLY 80 YEARS TO LIVE.

THE BILL APPROVED BY THE CABINET WOULD REQUIRE A GOVERNMENT PERMIT FOR ANY SEARCH FOR AND EXPLOITATION OF SUBSOIL WATERS IN THE PROVINCES OF VENICE, PADUA,

VICENZA AND TREVISO, A TOTAL AREA OF 3,802 SQUARE MILES.

THE MEASURE, WHICH GOES TO PARLIAMENT FOR DEBATE, FOLLOWS RECENT RESTRICTIONS ON EXPLOITATION OF NATURAL GAS IN THE SAME GENERAL AREA.

OTHER MEASURES TO PROTECT VENICE AGAINST THE SEA HAVE BEEN UNDER STUDY FOR SOME TIME WITH HELP FROM DUTCH HYDRAULICS EXPERTS.

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FRENCH NEWS COPY

PARIS (UPI) BARON EMMANUEL D'ASTIER DE LA VIGERIE, SOMETIMES KNOWN AS THE "RED BARON" FOR HIS EXTREME LEFTIST VIEWS, DIED THURSDAY AT HIS PARIS HOME. HE WAS 69.

THE BARON SERVED AS MINISTER OF THE INTERIOR IN THE PROVISIONAL GOVERNMENT FORMED BY GEN. CHARLES DE GAULLE IMMEDIATELY AFTER WORLD WAR II AND WAS REGARDED AS ONE OF THE MOST LEFTIST OF DE GAULLE'S SUPPORTERS.

HE LATER SERVED IN THE CHAMBER OF DEPUTIES AND WAS FOUNDER AND DIRECTOR OF THE MONTHLY MAGAZINE OF OPINION, L'EVENEMENT.

BORN IN PARIS JAN. 6, 1900, HE MARRIED THE DAUGHTER OF THE RUSSIAN REVOLUTIONARY LEONID KRASSINE IN 1947. HE IS SURVIVED BY HIS WIFE AND THEIR TWO SONS.

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NICE, FRANCE (UPI) FORMER KING UMBERTO OF ITALY ARRIVED BY PRIVATE PLANE FRIDAY TO ATTEND THE RELI-

GIOUS WEDDING OF HIS DAUGHTER, PRINCESS MARIA GABRIELLA.

THE PRINCESS WILL BE MARRIED SATURDAY AT NOON TO ROBERT DE BALKANY IN A PRIVATE CHAPEL AT THE CHATEAU DE BALSAN NEAR HERE. THE REV. FRANCESCO PIPAN, WHO WAS THE PRINCESS' PHILOSOPHY TEACHER WHEN SHE STUDIED IN LISBON, WILL PERFORM THE RITE.

BESIDES HER FATHER, ITALY'S LAST KING, PRINCESS GABRIELLA WILL BE ACCOMPANIED BY PRINCE MICHEL DE GRECE, WITNESS AT THE EARLIER CIVIL CEREMONY, AND HER BROTHER, PRINCE VITTORIO EMMANUEL.

THE CEILING OF THE CHAPEL WILL BE DECORATED WITH RIBBONS OF LIGHT BLUE AND BLACK, THE COLORS OF DE BALKANY'S YACHT.

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#### GERMAN NEWS COPY

MUNICH, GERMANY (UPI) GERMAN AIRCRAFT DESIGNER SIEGFRIED GUENTER, WHO HELPED DEVELOP THE WORLD'S FIRST JET PLANE, DIED THURSDAY OF A HEART ATTACK IN WEST BERLIN, IT WAS ANNOUNCED FRIDAY. HE WAS 69.

THE VEREINIGTE FLUGTECHNISCHE WERKE (VFW) AEROSPACE FIRM, WHOSE SOUTH GERMAN OPERATIONS GUENTER HEADED, SAID THAT GUENTER WITH HIS BROTHER WALTER DESIGNED THE FIRST JET, THE HEINKEL 178.

OTHER FAMOUS AIRCRAFT GUENTER DESIGNED WHILE WITH HEINKEL, WHICH IS NOW PART OF VFW, INCLUDED THE HEINKEL 111 BOMBER OF WORLD WAR II AND THE HEINKEL 100 AND

119 WHICH SET INTERNATIONAL SPEED RECORDS BEFORE THE WAR.

GUENTER WAS ONE OF MANY GERMAN ENGINEERS AND SCIENTISTS THE RUSSIANS PUT TO WORK FOR THEM IN THE SOVIET UNION AFTER WORLD WAR II.

HE WAS REPORTED TO HAVE PLAYED A KEY ROLE IN DEVELOPMENT OF THE SOVIET MIG JET FIGHTERS. GUENTER WAS SENT BACK IN 1954 AND REJOINED HEINKEL, WHICH LATER MERGED WITH VFW.

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MAINZ, GERMANY (UPI) IT IS TIME TO FORGET ALL THIS TALK OF A CURSE AND GET ON WITH RECOVERING THE GOLD LEGEND HAS ALWAYS SAID LIES ON THE BOTTOM OF THE RHINE, SAYS MAYOR HANS JACOBI.

"THIS IS NO JOKE," JACOBI SAID THURSDAY. "THIS VENTURE IS BASED ON YEARS OF SCIENTIFIC RESEARCH."

WILHELM MATTHES OF THE CITY SURVEYING OFFICE HAS PLOTTED THE LOCATION OF THE GOLD, SOMEWHERE IN A MILE-LONG STRETCH OF THE RHINE WHERE THE RIVER MAKES A 180-DEGREE LOOP.

LEGEND SAID THE NIBELUNGEN GOLD ORIGINALLY BELONGED TO THE BURGUNDIAN KINGS FROM WHOM IT WAS STOLEN. LATER A BURGUNDIAN KNIGHT SANK IT FOR SAFEKEEPING.

THE DWARF ALBERICH WAS SAID TO HAVE PUT A CURSE ON THE GOLD JUST BEFORE HE WAS SLAIN BY THE GERMANIC PRINCE SIEGFRIED.

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**Commercial  
Copy Featuring  
Foreign Names**

CLIENT: Cafe L'Europa

LENGTH: 60 seconds

ANNCR: When you think of good food, you probably think of Paris, Copenhagen, or Rome. But, now, right here in the center of America, you can find the best of European and Asian cuisine at a price that will surprise you. The CAFE L'EUROPA, on Highway 40 at White's Road, is under the supervision of Chef Aristide Framboise. Chef Framboise earned his Cordon Bleu at the famous Ecole des Quatre Gourmandes in Cannes, France. The Chef's staff of European and Asian cooks have been personally trained for the exacting work of pleasing you, regardless of your culinary preferences. Whether you like poulet sauté marseillais or gedämpfte Brust, spaghetti all' amatriciana or calamares en su tinta, you'll thrill to your candlelight dinner at CAFE L'EUROPA. Dial 777-3434, and ask our Maître D for a reservation soon. That's 777-3434, the CAFE L'EUROPA, at White's Road on Highway 40.

CLIENT: Cafe L'Europa

LENGTH: 60 seconds

ANNCR: How long since you've taken your wife out for a special occasion of your own making? Not a birthday, anniversary, or holiday, but an evening you've set aside to tell her you appreciate her. The CAFE L'EUROPA is the perfect restaurant for this and all other very

special celebrations. The CAFE L'EUROPA, on Highway 40 at White's Road, features delicacies from around the world. Mahi-mahi from Hawaii, sukiyaki from Japan, nasi goereng from Indonesia. European cuisine includes Pfannekoeken from Holland, cochifrito from Spain, and ratatouille from France. If you like less exotic dishes, try English Welsh rabbit or German Sauerbraten. Whatever your taste, you're sure to enjoy candlelight dining at CAFE L'EUROPA. Make a date with your wife now, and call our Maître D for dining reservations. Dial 777-3434, and prepare yourself for an unforgettable evening of dining at the CAFE L'EUROPA. Your wife will appreciate your thoughtfulness.

CLIENT: Wiseman's International Circus

LENGTH: 60 seconds

ANNCR: (IMITATING A CARNIVAL BARKER) HURRY, HURRY, HURRY!

The world's greatest show is about to begin! Yes, Wiseman's International Circus will be visiting

\_\_\_\_\_ for ten gala performances during the  
(name of city)

week of \_\_\_\_\_. See the death-defying  
(inclusive dates)

space shot of Spain's Julio Zurrapiento, two hundred feet to a splashdown! Thrill to the daring Skladanowski Brothers, high-wire artists from Poland!

You'll hold your breath as Georges Cinquataine, sensational French animal trainer, performs with fierce lions, tigers, leopards, and grizzly bears, all in the ring at the same time! For beauty, see the Satyajit Koomarswami dancers from Hindustan in their "Kashmiri Love Dance." And for the children, Wiseman's famous circus clowns under the leadership of internationally renowned Alois Schicklgruber, the greatest clown of them all! So, HURRY, HURRY, HURRY. Seven big circus days, beginning Monday, \_\_\_\_\_. It's Wiseman's International Circus. Tickets are now on sale at all \_\_\_\_\_ Drug, and \_\_\_\_\_ Grocery stores. Call or write now, for the World's Greatest Circus!

CLIENT: Hough's House of Fabrics

LENGTH: 60 seconds

ANNCR: Hough's House of Fabrics announces its annual spring fashion yardage sale. Beginning this Thursday and running for one full week, you can save dollars while you prepare for a colorful spring and summer. Synthetic fabrics that never need ironing, in a variety of textures and patterns--appliqué puff, crêpe de chine, etched peau di luna, your choice, only \$2.49 a yard. Or, look for summertime sheers--batiste, voile, or crushed crepe, at just \$1.09 a yard. Hough's has a complete collection of dazzling Hawaiian prints, too.

Wahini poplin, Kahului broadcloth, or Niihau jacquard weave—with prices ranging from 99¢ to \$2.89 a yard. And, yes, Hough's has patterns, notions, and everything else you need to create your wardrobe for the coming season. So, why don't you save money and get started on your own versatile and original spring and summer wardrobe right now? Remember, Hough's House of Fabrics, in the Northfield Shopping Center, just out of town on Marsh Road. That's Hough's—on Marsh Road. Sale ends a week from Thursday.

CLIENT: Kuyumjian's Rug Bazaar

LENGTH: 60 seconds

ANNCR: Kuyumjian's has just received a large shipment of new and used oriental rugs which must be sold at once. These rugs are being sold to settle tax liens against a major import firm. So, their misfortune is your gain. Here is your chance to own a genuine oriental rug at a fraction of its regular cost. Gulistan, Ker-  
man, Sarouk, Shiraz, and Baktiary rugs at unheard-of prices. Time does not permit a complete listing, but here are a few specials: a five-by-seven Faridombek rug in antique gold, only \$288. A three-by-five Fer-  
aghan in ivory and pistachio, just \$375. An extra-large, nine-by-fourteen virgin wool Ispahan ivory, \$1,000. Small Yezd, Oushak, and Belouj scatter rugs at



less than \$100. All sizes are approximate, and quantities of each style are limited. Visit Kuyumjian's this week, and become the proud owner of an original, hand-woven, virgin wool oriental rug. Kuyumjian's Rug Bazaar, on the downtown mall opposite the State Theatre.

# THE TECHNICAL SIDE

## CHAPTER

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**6** This chapter provides basic information about standard broadcast equipment often operated by announcers. The chapter discusses operational aspects of broadcast equipment, a few basic details of automated radio, and standardized hand signals. The use of portable audio recorders is outlined in Chapter 11. As an announcer you must master many aspects of broadcasting in addition to good delivery. Some of them are identifying, selecting, and using microphones; cueing and playing records and audiotape cartridges; operating audio consoles; and using hand signals. You should give them special attention if you intend to become a professional announcer.

As an announcer you will be surrounded by costly and delicate equipment; if it is abused or improperly operated, it can defeat your best announcing efforts. Television announcers seldom touch broadcast equipment, but they must know how to conduct themselves in the presence of cameras and microphones. Radio announcers are frequently expected to operate everything in a small station's control room: microphones, turntables, rack-mounted tape recorders, tape cartridge units, and audio consoles. This chapter is an elementary introduction to equipment. You should supplement your reading with practice, for no book can develop your manipulative skills or train your ears to make audio judgments.

Because broadcast equipment and station practices vary so much,

you should seek help from the studio engineer as soon as you arrive at a new station. Ask specifically

what kind of equipment is used at the station

what modifications, if any, have been made that might affect its handling or performance

what idiosyncrasies the equipment has

how to report malfunctioning equipment

to see the polar patterns of the microphones you will use

what special procedures you should know about

what special sensitivities members of the technical staff have about the use of equipment

If you establish a friendly working relationship with the studio engineer, and if you are secure enough to admit that you sometimes need help, chances are very good that you will be well coached.

**MICROPHONES** When sound waves enter a microphone, they set in motion a chain of events culminating in the apparent re-creation of the sound on a radio or television receiver. The microphone, as the first link in the chain, is of primary importance. If a microphone is improperly selected, improperly used, or damaged, the sound will be affected adversely throughout the remainder of its trip to the listener and will appear distorted.

Microphones transform sound waves into electrical impulses and are usually classified by internal structure, pickup or polar pattern, and intended use. As an announcer you will probably not select the microphones you use, but you should be able to recognize the types given to you so that you can use each one to your best advantage.

**Internal Structure** *Ribbon or Velocity Microphones.* The ribbon microphone contains a metallic ribbon, supported at the ends, between the poles of a permanent magnet. The ribbon moves when sound waves strike it, generating voltage that is immediately relayed to the audio console. The straight ribbon or velocity microphone is extremely sensitive to all sounds within a great frequency range, flattering to the human voice, unaffected by changes in air pressure, humidity, and temperature, and not prone to picking up reflected sound. You should

consider requesting an RCA 77-DX or BK-5B if you want your voice to sound deeper and more resonant, if you have problems with excessive sibilance, or if you tend to pop your plosive consonants. When using a ribbon mic, it is best to stand or sit approximately two feet from it and speak directly into it. However, some announce booths and control rooms are too small to permit a two-foot distance between announcer and mic without introducing serious acoustical problems. Unless the booth has been well treated with sound-dampening material, you will probably have to work about a foot from the mic. This range with a ribbon mic usually makes voice quality deeper, so if you find you have voice reproduction problems at close range, move to one side of the mic and speak across its front screen.

Although ribbon microphones are seldom used in television, the RCA 77-DX is widely used in both radio and television. It is one of the few microphones that can be adjusted to a variety of pickup patterns and sound characteristics. Your work will be affected by the way it is set. For voice work the ribbon mic is significantly more flattering when the set screws are turned to "Voice 1" and "Bidirectional."

*Dynamic or Pressure Microphones.* In the dynamic or pressure mic, a lightweight molded diaphragm attached to a small wire coil is suspended in a magnetic field. Sound waves striking the diaphragm are relayed to the coil, and the movement of the coil within the magnetic field transforms physical energy into electrical impulses. The dynamic microphone has a number of advantages. It is more rugged than other types; it can be used outdoors with less wind blast; it can be made as small as a person's finger tip; and it can perform better in a wider range of applications than any other type of mic. Only a well-trained audio operator is likely to be bothered by the fact that it does not reproduce the subtle colorations achieved by a high-quality ribbon or condenser mic. In using a dynamic mic, you should stand about a foot away and to one side of the front screen of the instrument. By talking slightly across the screened surface, you should project your voice quality at its best; this is doubly true if you have a tendency to shout or are given to sibilance or popping.

Despite continual improvement of internal diaphragm suspension systems, lavalier dynamic mics must be used carefully to avoid picking up unwanted noise. A script being thumbed or rattled three

inches away from the lavalier will be as loud as or louder than a voice coming from a foot or more away. Clothing brushing against the surface of the mic will sound like a forest fire. Nervous toying with the microphone cable will transmit scratching and rumbling sounds directly into the microphone.

*Condenser Microphones.* Condenser mics are most often seen in professional recording studios or at stereo FM stations. The condenser is similar to the pressure mic in that it has a diaphragm, but instead of a coiled wire it has an electrode as a backplate. A capacitance between the diaphragm and the electrode varies with the minute movements of the diaphragm as they reflect the sound waves. If you are asked to work with a high-quality condenser mic, you should treat it as you would a dynamic microphone. If you find that the extreme sensitivity of the condenser is giving you sibilance or popping problems, try working farther away from it and try speaking across it; one or both of these adjustments should correct the problem.

**Pickup Patterns** The pickup pattern of a microphone is the shape of the area around it where it picks up sounds with maximum fidelity and volume. Nearly all microphones can pick up sounds from areas outside the ideal pattern, but their quality is not as good. For best results, you, the sound source, should be within the pickup pattern, generating enough volume to allow the engineer to keep the volume control knob at a minimal level. If you are *off mic*—that is, out of the pattern—or if you speak too softly, the audio operator will have to turn up the volume control and the microphones will automatically distort your voice and transmit unwanted sounds from outside the pattern. On television, if you use a lavalier or a boom mic, you need not be concerned about pickup patterns; both types were designed to be invisible or at least unobtrusive on camera and do not require you to do more than project your voice at an adequate volume level. When you use a desk, stand, handheld, or control-room mic, you cannot ignore the pickup pattern of the instrument. You are expected to position yourself properly and adjust yourself and the mic to improve the sound.

Manufacturers classify microphones according to five pickup patterns: (1) unidirectional, in which only one side of the mic is live; (2) bidirectional, in which two sides of the microphone are live; (3)

cardioid, in which the pattern is predominately unidirectional and heart shaped; (4) omnidirectional (or nondirectional), in which the mic is live in all directions; and (5) multidirectional (or polydirectional), in which two or more patterns can be achieved by adjusting a set screw.

Descriptions and engineering diagrams (see Figure 6.1) of microphone pickup patterns are inadvertently misleading for two reasons. First, they do not show the three-dimensionality of the pattern. Second, they do not indicate that the pattern changes when the relationship between instrument and sound source changes. A unidirectional microphone, for instance, is unidirectional only as long as the screen allowing sound to enter is vertical and at the same height as the sound source. When the instrument is tipped so that the screen is parallel to the floor, or when it is placed a little below or above the sound source, it becomes omnidirectional. In both applications, the actual pickup area is a nearly perfect globe abutting on the face of the instrument.

Because cardioid mics can be placed in every conceivable position between instrument and sound source, the patterns vary in design and are especially difficult to understand from engineering diagrams. The complex cardioid pattern, shown in two dimensions on engineering data sheets, is significantly different when the mic is handheld and when it is standmounted at a thirty-degree angle. The data sheet will show you whether a particular cardioid microphone has a narrow or wide angle of front sound acceptance, as well as the areas of rear acceptance and rejection, but only actual practice with cardioid mics will teach you how to position them. In studying the typical pickup patterns in Figure 6.1, remember that the actual pattern is three-dimensional and that the illustrations for unidirectional mics, including cardioid patterns, show the mic lying flat with the screen pointed toward zero degrees whereas omnidirectional illustrations show the screen pointing directly toward you.

### Selecting Microphones

Both radio and television have developed diversified production methods, and microphones have become increasingly specialized. A microphone of one design may be ideal for one kind of work and inappropriate for another, even though its pickup pattern and internal structure conform to the requirements of both jobs. One dynamic omnidirectional mic may have been designed to be handheld whereas

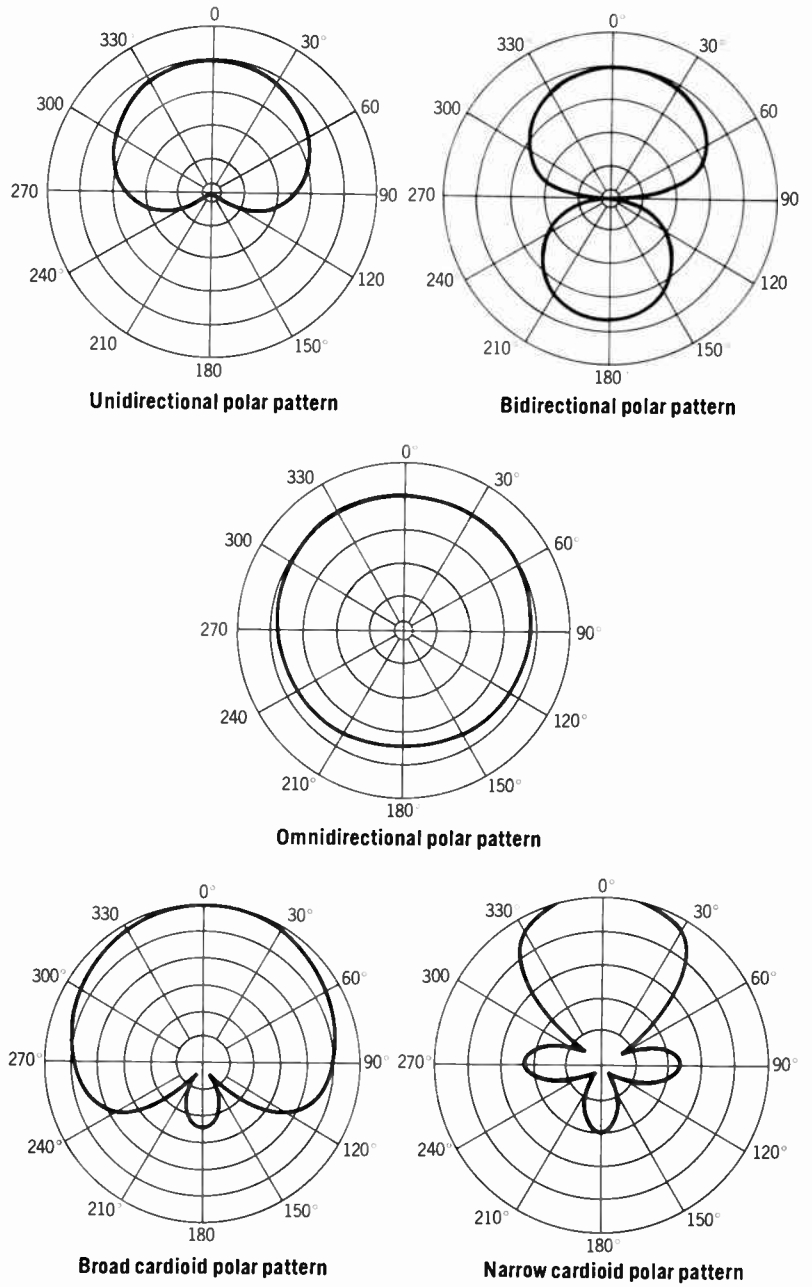


Figure 6.1 Microphone polar patterns.



**Figure 6.2** RCA 77-DX ribbon microphone (top left). (Courtesy RCA)

**Figure 6.3** Sony C-37P condenser microphone (top right). A selector switch allows users to place the microphone in both uni- and omnidirectional modes. (Courtesy Sony Corporation of America)

**Figure 6.4** Electro-Voice RE15 dynamic cardioid microphone (bottom left). (Courtesy Electro-Voice, Inc.)

**Figure 6.5** Electro-Voice RE20 dynamic cardioid microphone (bottom center). (Courtesy Electro-Voice, Inc.)

**Figure 6.6** Electro-Voice 635A dynamic omnidirectional microphone (bottom right). (Courtesy Electro-Voice, Inc.)

another may have been made in miniature for use as a lavalier. A rugged dynamic mic may be best for a high-volume disc jockey but a sensitive condenser may be best for work on a stereo FM station. As an announcer you can expect to work with a dozen or more different mics over the years. Microphones can be classified according to their intended or best use:



*Announce Microphones.* These are in radio station announce booths and are used as well for off-camera film and television narration. Typical announce mics are the Sony C-37P, the Electro-Voice RE15, RE20, and 635A, and the RCA 77-DX.

*Stand Microphones.* These are used for off-camera narration and in the production of radio commercials. The RCA 77-DX and the Sony C-47 are examples.

*Handheld Microphones.* These versatile mics can be used indoors or out and can be handheld or deskmounted. The Electro-Voice 635A, RE55, and DO54 are widely used handheld microphones.

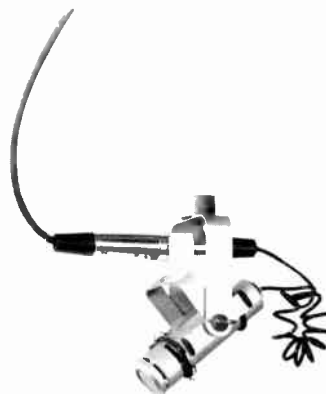
*Studio Boom Microphones.* While lavalier mics have all but replaced television boom mics because of the lower cost of their operation, some boom mics are still used in some television applications. Typical of such microphones are the Electro-Voice CH15S and CL42S.

*Lavalier Microphones.* Lavalier microphones have many advantages in television applications. They are small and unobtrusive, they save the cost of an audio boom operator, and some can be operated as wireless mics. In general use today are the Sony ECM-30 and the Electro-Voice CO90.

*Television Desk Microphones.* These microphones, which are often the same as radio announce mics, are used extensively by sportscasters. Popular desk mics are the Electro-Voice 635A and RE15 and the Shure SM7.

*Wireless Microphones.* Wireless microphones are used for work at remote locations and for studio work in which performers need to move without the restraints of a mic cable. The Electro-Voice CO90 is widely used in television production.

Advances in microphones are constantly being made, and it is probable that instruments not mentioned here will be in use by the time you are ready to work. Despite progress in miniaturization, sensitivity, and fidelity, the principles of microphone use will nevertheless remain the same for many years.



**Figure 6.7** Sony C-47 condenser microphone (top left). It can be switched to uni- and omnidirectional modes. (Courtesy Sony Corporation of America)

**Figure 6.8** Electro-Voice RE55 dynamic omnidirectional microphone (top right). (Courtesy Electro-Voice, Inc.)

**Figure 6.9** Electro-Voice D1054 dynamic microphone (bottom left). (Courtesy Electro-Voice, Inc.)

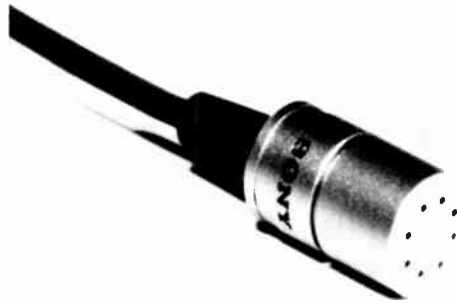
**Figure 6.10** Electro-Voice CH15S condenser boom microphone (bottom right). (Courtesy Electro-Voice, Inc.)

**Figure 6.11** Electro-Voice CL42S condenser shotgun boom microphone (opposite page, top). (Courtesy Electro-Voice, Inc.)

**Figure 6.12** Sony ECM-30 condenser lavalier microphone (opposite page, center). (Courtesy Sony Corporation of America)

**Figure 6.13** Shure SM7 dynamic cardioid microphone (opposite page, bottom left). (Courtesy Shure Brothers, Inc.)

**Figure 6.14** Electro-Voice C090 condenser lavalier microphone (opposite page, bottom right). (Courtesy Electro-Voice, Inc.)





**Figure 6.15** Spotmaster tape cartridge recorder. (Courtesy Broadcast Electronics, Inc.)

**CUEING RECORDS** A portion of your time on the job will probably be spent cueing up and playing records. Tape cartridges have replaced reel-to-reel tapes for commercials and station IDs, but you can expect to work with discs, too. In this section little attention is given to audiotape cartridges, since you can learn to play them in less than five minutes. The cartridge is loaded with a looped, endless audiotape that automatically rewinds as it is played. You insert the cartridge into a slot in the playback machine and press a button to start the tape; after the tape has played, allow it to run until it stops by itself; it has automatically recued and is ready for another playing. If you stop the tape before it recues, you will get dead air at the start of its next playing, and it will automatically stop when it has reached the cue position.

Most broadcast turntables are made up of the following: (1) a rotating turntable with a drive mechanism concealed underneath, (2) a pickup or tone arm, (3) one or more pickup cartridges, (4) an off-on switch, (5) a variable equalizer, (6) a speed switch, (7) an attachment for playing the large-holed 45 rpm discs.

1. *Rotating turntable.* The turntable is usually started by bringing a small rubber capstan driven by an electric motor into contact with the inside rim of the turntable. The contact between the capstan and the rim is firm, and the rubber consequently is somewhat flattened against the metal. If you carelessly leave the capstan engaged for long periods of time when the motor is not running, the rubber will acquire a permanent flat place, destroying the accuracy of the turntable's speed.

The turntable itself is usually made of metal. A felt or rubber pad covers it, and the disc is placed on top of this. The pad is not attached to the metal, and many announcers merely hold the pad, turn on the power, and release the pad to start the record.

Many turntables have a large, recessed metal hub in the center. By removing the rubber or felt pad and turning the hub slightly, it may be raised to accommodate the large-holed 45 rpm discs.

2. *Pickup or tone arm.* Pickup arms used in broadcasting are both counterbalanced and damped to prevent damage to records. In modern practice, a tone arm is adjusted to put less than one gram of pressure on the grooves of the record, while viscous damping, using fluid silicone in a hydraulic application, prevents the arm from making sharp or sudden movements. Some tone arms are designed to restrict the vertical movement of the arm; even if accidentally dropped, the stylus will not reach the surface of the turntable.

3. *Pickup cartridges and styli.* Nearly all contemporary turntables are equipped with single-stylus, plug-in cartridges. Older turntables may retain turnaround heads, designed to carry a one-mil stylus on one side and a three-mil stylus on the other. The two were needed at one time to play both standard and microgroove or stereo records. If you encounter such a veteran, make certain to use only the stylus approved by the station engineer; using a wide and heavy stylus will destroy a record in one playing.

Styli are designed as spherical, elliptical, or parabolic. Spherical styli usually are found on home or older broadcast equipment. Elliptical styli are preferred by most broadcast engineers because they usually deliver low-distortion, high-frequency response, and wide-range reproduction. Parabolic styli have been specially designed for four-channel disc reproduction.

4. *Off-on switch.* All turntables are equipped with a power switch. Some tables rotate whenever this switch is on; others can be

stopped mechanically even while the power is on (see numbered paragraph 6).

5. *Variable equalizer.* Some turntable assemblies are equipped with variable equalizers, or filters, that allow you to control the frequencies being transmitted. Discs poorly recorded or pressed can sometimes be made to sound better by eliminating high frequencies. Most stereo records sound best when they are played without filtration.

6. *Speed switch.* Turntables are provided with speed-selector switches, usually offering a choice of 33 $\frac{1}{3}$  or 45 rpm, and some include a neutral position. When the switch is put at neutral, the turntable stops. If a turntable has a neutral position, always set the speed switch there when the machine is not in use. Only by switching to neutral can you disengage the rubber wheel from the inner rim of the turntable, whether the power is off or not.

Discs have dead grooves before the sound begins. Because you do not want several seconds of dead air between your announcement and the start of the recording, you must *cue up* your records. Cueing involves the following steps. (1) While one record is being broadcast, place the next selection on a spare turntable. (2) Using a control on the audio console, activate the cue box or cue speaker. (3) Place the stylus on the outside groove of the record. (4) Disengage the drive mechanism so that the table spins freely. (5) Spin the table clockwise until you hear the start of the sound on the cue speaker. (6) Stop the table and turn the record counterclockwise. (7) When you hear the sound—now being played backward—stop, continue spinning the record a short distance into the dead air grooves. (8) Engage the drive mechanism at the proper operating speed. To play the disc on the air, you need only open the volume control and turn on the power switch.

Some operators prefer other ways of starting a record. One method begins with the power switch on and the speed switch in neutral; to play the record, move the switch to the appropriate speed. Another method is called *slip starting*. With the power switch on and the turntable in motion, hold the felt or rubber pad on which the record rests, thus preventing the record from turning with the table; to start the record, merely release the pad. Some operators slip start by holding the record edge with slight finger pressure while both the turntable and the felt pad turn beneath.

The reason for turning the record back to a point in the dead air

is to allow the turntable to reach its operating speed before the sound begins. All turntables need a little time to go from zero rpm to operating speed; before operating speed, sound is distorted. This *wowing* is as unacceptable as several seconds of dead air; a little practice with a particular turntable should enable you to cue records unerringly. Some turntables—such as the Sparta GT12 (Figure 6.16)—are designed to achieve speed in one-eighth of a second (one-sixteenth of a revolution) at  $33\frac{1}{3}$  rpm, whereas others of older vintage require half a revolution. Both types are common, and both have their champions.

**AUDIO CONSOLES** Even announcers who have no need for a Federal Communication Commission operator's license will sometimes in their careers have to operate a station audio console. The audio console, or *board*, picks up the electrical impulses coming from microphones, carts, or turntables, mixes the sound in the proper proportions if more than one signal is coming in, controls the amplitude of the electrical impulse, amplifies the sound, and sends it, by means of another amplifier, to the transmitter. Microphones are usually positioned on or very near the console, and at least two turntables and two or more audiotape cartridge machines will also be found nearby. The physical arrangement will vary in small details, but it is usually similar to the KTIM-AM and FM, San Rafael, announce booth in Figure 12.1. Most disc jockeys—especially those on all but the largest stations—and announcers reading station breaks, spot commercial announcements, and news, work from a control room and operate their own audio consoles. Combining announcing and audio engineering is called *working combo*.

At first glance, an audio console is a little frightening. Its parts are labeled cryptically. The dials, keys, and switches resemble those on an airplane instrument panel. Actually, with an understanding of the function of an audio board and a little practice with boards of different makes, you should have no difficulty even with types you have never operated before.

In recent years, audio control equipment has become increasingly complex and versatile. Audio boards now sometimes include built-in equalizers, filters, separate volume meters for each channel, and panoramic potentiometers (or *pan pots*), which can shift the sound from one channel to another. The vertical fader has almost



**Figure 6.16** Cetec Sparta GT12 turntable (above). (Courtesy of Cetec Broadcast Group: the broadcast divisions of Cetec Corporation—Jampro, Sparta, and Schafer)

**Figure 6.17** Cetec Sparta ten-mixer stereo console (below). (Courtesy of Cetec Broadcast Group: the broadcast divisions of Cetec Corporation—Jampro, Sparta, and Schafer)

completely replaced the rotating potentiometer on recording studio boards. If you expect to become an audio engineer, you will have to master equipment of such complexity.

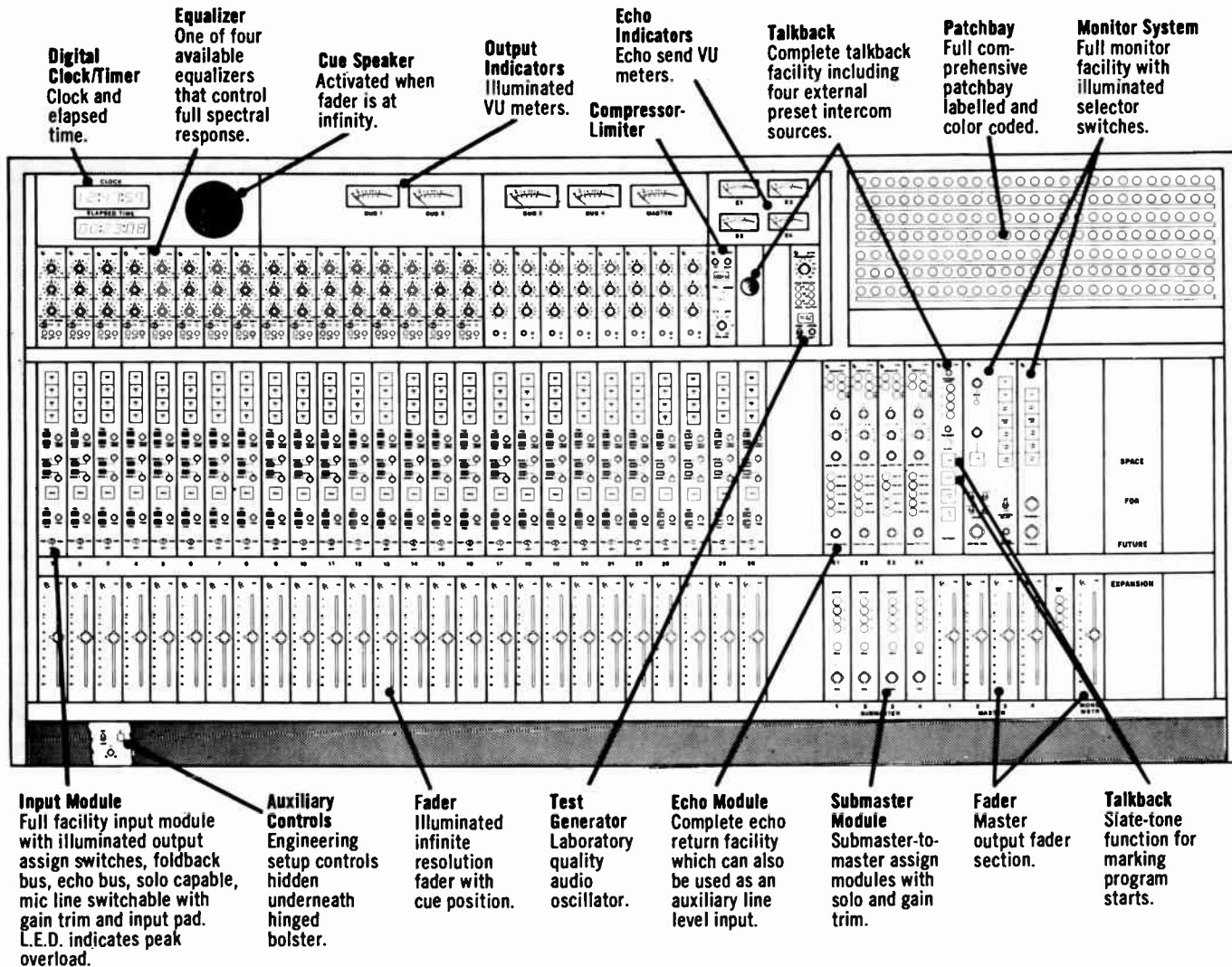
Audio consoles in use at radio stations are generally of two kinds: broadcast boards and production consoles. Boards used for on-air broadcasting may be large in size and input capability, but they are seldom endowed with elaborate options of the kind needed for the



production of station jingles, promotional pieces or promos, public-service programs and announcements, and local commercials. Prosperous radio stations may feature broadcast consoles with far more inputs than were generally seen five or ten years ago. Multiple-deck tape-cartridge machines, along with control-room, announce-booth, and newsroom microphones, plus turntables, require systems that can handle more inputs than were common before the most recent audio revolution. The need to accommodate as many as twenty inputs can be served in one of two ways: by using a ten-input board and resorting to repatching whenever an input not presently connected is needed or by using a twenty-input board. More and more stations, especially those that are automated, are moving to boards of such input capability to obviate the need for repatching. These boards are not more complex than boards that will receive only five or eight inputs. If you understand what a board does and the function of a fader, a position key, and similar features, you will have no difficulty operating a twenty-input audio console.

Production boards or consoles are another matter. Stations, especially AM stations challenged to send out sounds that can compete with systemically superior FM stations, have resorted to production techniques and board options that enhance the fidelity of carts of any kind and require considerable knowledge and skill from station production personnel. In short, such production consoles are equipped with equalization, compression, noise-reduction, and assorted “sweetening” features that make possible the production of tapes that rival in quality those produced at sound recording studios. As an announcer, the chances are slim that you will have to operate such equipment. As an announcer-engineer, the odds are great. This book cannot give all details of audio control and sound mixing; if you are heading toward a career that may require audio production sophistication, you should enroll in appropriate courses of instruction or prepare yourself in some other way for this specialization. A modern production console, manufactured by Automated Processes, Inc., is shown in Figure 6.18.

**Standard Console Features** Most boards used by combo operators, however different they may seem at first glance, are essentially alike. You will find that many boards used in broadcasting are custom made—that is, station engineers have modified a standard board in one or more ways.



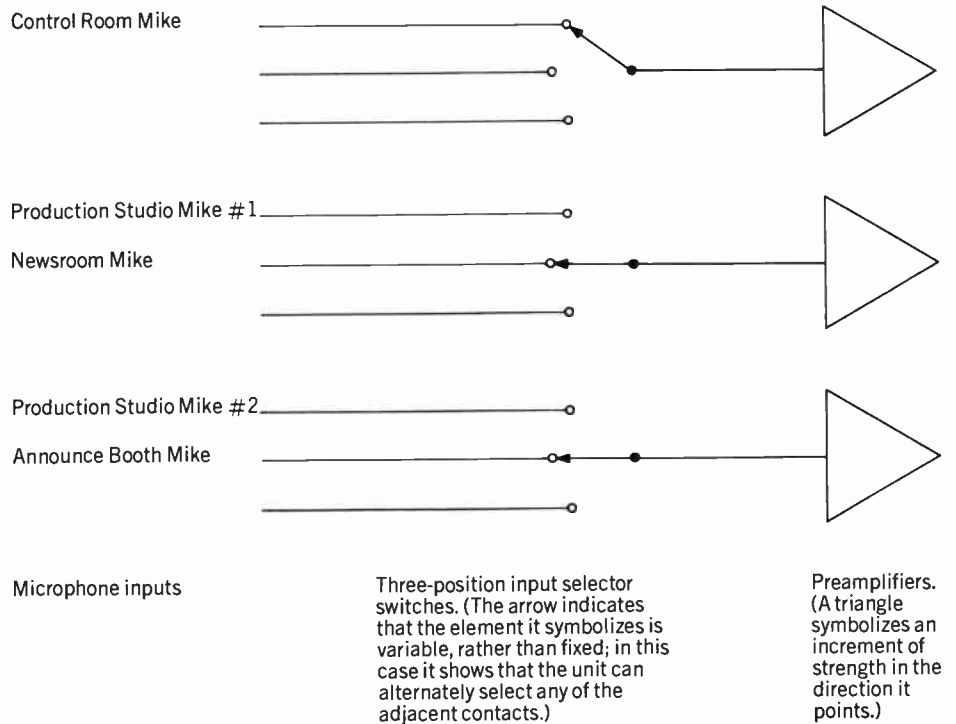
Additionally, each station uses the input potential of its board in a unique way. You should, therefore, not merely learn to operate one board by rote; if you understand the reasons for doing what you do, you should be able to transfer to other consoles with little additional instruction.

A stereo board is no problem for the radio combo operator. Stereo discs are already balanced, so the operator does not have to correct them on the board. Program announcements are usually given over only one of the two broadcast channels, but even when both channels are used, the console's controls will maintain an even balance. If the stereo signal reaching the transmitter is distorted, the combo operator merely notes it and asks the telephone company to check the lines.

A description of even a simple monaural console, however, can be confusing and deceptively formidable if you are not familiar with electronics and engineering jargon. Consequently, our presentation here of a typical audio console stresses function, or how the board relates to your work.

We have seen that the sounds of radio begin with electrical impulses coming from microphones, discs, and tapes. Let us suppose that we are designing a console, adding elements as we perceive a need for them, to serve a moderately sized AM radio station. This means that it will be monaural rather than stereo and we will have to compromise between extremes of complexity and simplicity. Our station has four production areas: a *control room* (that houses the console), an *announce booth*, a *broadcast newsroom*, and a small *production studio*. Each area has one microphone, except for the production studio, which has two. Our first problem is to feed the outputs of five microphones into the console. Mics generate weak signals, so the output of each must be boosted, or amplified, before we can send its signal out of the board to a recorder or a transmitter. If we were operating only one microphone in the radio station, one amplifier would be adequate for our needs, just as a single amplifier is sufficient for a public-address system. But since we have inputs from several sound sources and need, as well, to mix these sounds with one another, we will need more than one amplifier at this stage, plus another to collect and regulate

**Figure 6.18** Anatomy of a modern audio console (opposite page), by Automated Processes, Inc. An example of a custom audio console made by selecting the modules needed to suit the requirements of a particular studio. (Courtesy Automated Processes, Inc., Huntington, New York)



**Figure 6.19**

their outputs. The amplifiers that receive and boost signals from the microphones are called *preamplifiers*, and the one that collects, boosts, and sends sounds to the transmitter or tape recorder is called the *program amplifier*.

At this point, we would seem to need five preamplifiers (preamps) to match the five microphones, but we can economize here. We can install *input selector switches* (Figure 6.21A), which will allow us to feed more than one mic into the same preamp. If we knew that we would never want to mix the inputs from two or more of the mics, or that we would not need to use more than one mic at a time, we could install a five-input selector switch that would feed selectively into one preamp. But we need more versatility than this, so we reach a compromise between the extremes of five preamps and one. Three preamps and three three-input selector switches will serve us well (see Figure 6.19). We have freed the control-room mic from conflict with other mics. This is important because this mic serves as both

a broadcast and a talk-back microphone. We now can send our voices into any of the three other production areas without having to move the input selector switch. And we can use the control room for live announcements while we are recording an announcement, through the board, from any other production area.

We put the two production studio mics through two different channels so that we can use both of them at the same time; if we fed both to the same selector switch, we would be unable to mix the sounds coming from both mics. The unused channels into the selector switches can be connected to microphones any time the need arises.

We now see two problems calling for two more controls. We need to vary the volume of sound going from the preamplifier to the program amplifier, and we need a switch for opening and closing the microphones. We can regulate the volume of sound by adding for each input a simple volume control called a *potentiometer* or *pot* (Figure 6.21B). The pot—also known as a *fader*, *mixer*, *attenuator*, or *gain control*—can be operated by either a rotating knob or a vertical slider. We could settle for a two-position off-on switch, but we add instead a three-position *channel selector switch* (Figure 6.21C). This gives us a position for off and two channels for sending signals; if we had only one channel, we could not use the board for two functions at the same time. With two channels, we can broadcast a news roundup from our newsroom at the same time that we receive and record UPI audio news for later broadcast. Each of the two channels gets its own program amplifier, so we now have a total of five amplifiers for the board—three preamps and two program amplifiers. Our board has become a two-channel, monaural audio console.

In adding pots or volume controls, we have raised another problem. How can we judge the volume? We cannot listen to ourselves on a conventional radio receiver, since the sound of our broadcast would re-enter the open microphone and create an unearthly howl called *feedback*. So we add a meter that gives us a picture of the sound (Figure 6.21D). We call this a *VU* meter or *VI*, standing for volume unit or volume indicator. We place it at the top and center of the board, where it is easily visible. Stereo boards require a separate meter for each channel. The VU meter has a swinging needle that registers volume on a calibrated scale. A semicircular black line registers volume units from one to one hundred, at which point it

becomes a red line. If we are too low on the scale, we are said to be “in the mud,” and if we are too high we are “bending the needle” or “spilling over.” If we peak too high on the scale, we can damage the equipment. Even though ours is a monaural board, we install two VU meters, one for each channel. This allows us to see the output of both channels at the same time; if we had only one meter, we would need to add a selector switch for choosing which channel we wanted to observe.

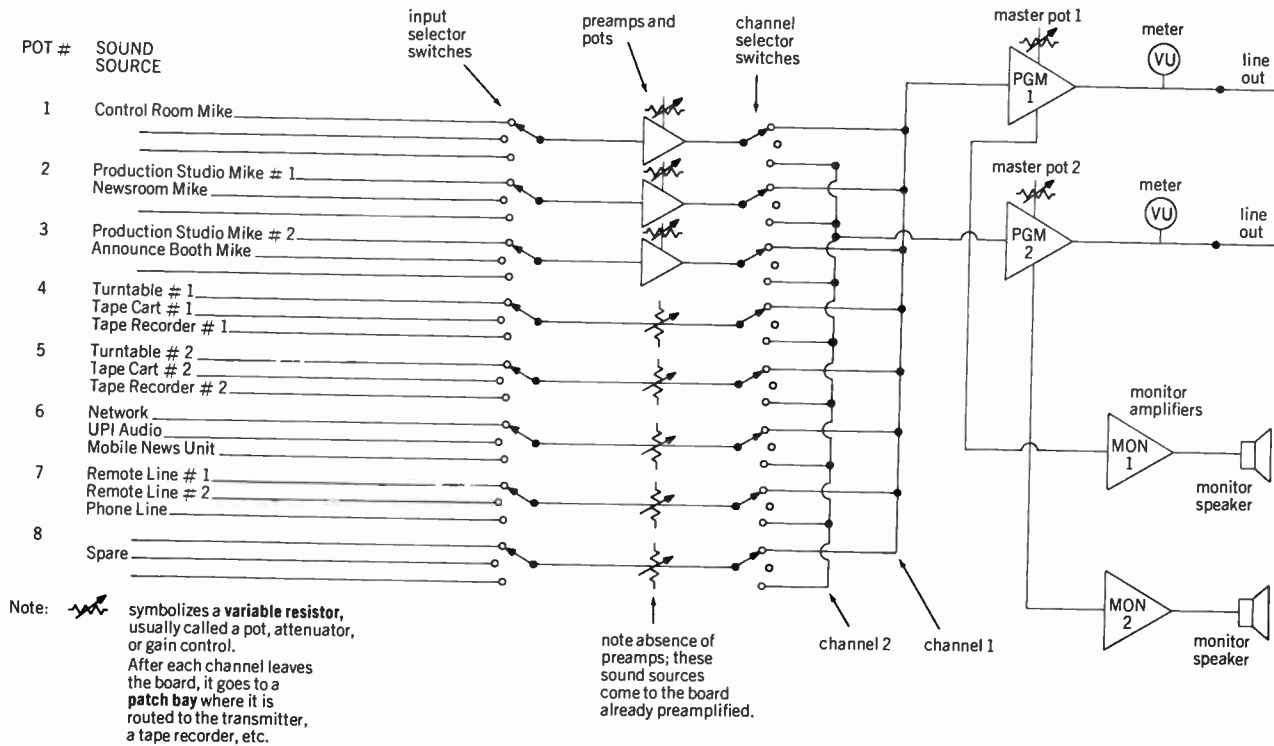
We now have everything we need to pick up sounds from four different production areas and send them through the board to a transmitter or tape recorder. We can open and close the mics, mix the signals from two mics, boost the signal strength, see the volume level, and regulate the volume. We also have two channels and can broadcast through one of them while using the other for a different purpose.

Now we need to go back and provide for additional sound sources. This means adding pots, but we need not add a separate pot for each potential sound source. Input selector switches will allow us to feed three signals selectively through each pot. We already have three microphone pots; by adding five more pots and their attendant input selector and channel selector keys, our board can accommodate all these inputs:

<i>Sound source</i>	<i>Pot number</i>
Control-room mic	1
Production studio mic 1, newsroom mic	2
Production studio mic 2, announce-booth mic	3
Turntable 1, tape cartridge 1, tape recorder 1	4
Turntable 2, tape cartridge 2, tape recorder 2	5
Network program feed, UPI audio, remote line 1	6
Mobile news unit, remote line 2, line for telephone callers	7
Spare for emergencies or future needs	8

The network feed provides us with hourly news summaries. UPI audio sends us dozens of news stories and interviews each day, which we tape for using later in our own newscasts. We have our own

Figure 6.20





mobile news unit, and its messages are sent to a receiver in master control before being fed through our board. Remote lines are used for sports events, live coverage of important news events, and the like. The telephone line is used during talk shows; callers are put on the air with a seven-second tape delay. The spare lines could be used for a third turntable, tape-cartridge machine, and tape recorder. In a television station board, several lines would be used for videotape recorders and film projectors.

To avoid the difficulties in manually balancing the simultaneous inputs from several sound sources, we add a *master pot* (Figure 6.21E) for each channel that feeds into the program amplifiers and is capable of raising or lowering at the same time the volume of all sounds going through the channel. After balancing the microphone and turntable pots, the VU meter may tell us that the mixed sound is too weak or too strong; all we have to do to control it is adjust the master pot of the appropriate channel.

In order to hear material being broadcast or recorded, we add a *monitor speaker* for each of the two channels. If we have patched channel 1 to the transmitter, we can listen to our programming on monitor speaker 1; monitor speaker 2 can be used to audition material not then being broadcast or to listen to program material being recorded for later broadcast. The monitor speakers need amplifiers of higher power than the program amplifiers to boost the signal to the level needed to activate the loudspeakers. Each has its own *monitor pot* (Figure 6.21F), so that we can raise and lower the volume of sound in the control room; we also install a *channel monitor switch* (Figure 6.21G), so that we can selectively monitor channels 1 and 2. *Muting relays* are installed to cut off the monitor speakers whenever the control-room mic is opened.

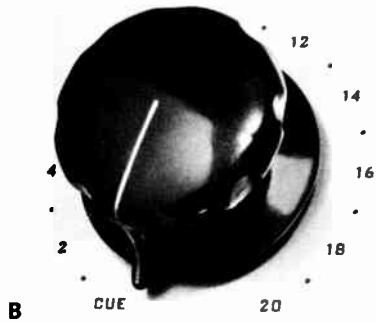
Before airing discs we must cue them up, and this means we must be able to hear them without broadcasting the sound. We add a *cue speaker* or cue box with its own cue amplifier fed by all nonmicrophone pots. When each of these pots is turned to an extreme counterclockwise position, the cue amplifier and speaker are automatically activated. We could use other arrangements, but this one seems

**Figure 6.21** Audio console elements (opposite page): A. Input selector switch. B. Potentiometer or “pot.” C. Channel selector switch in the “off” position (CH1 is the audition position, CH2 the program position). D. VU meter or VI. E. Master pot. F. Monitor pot. G. Channel monitor switch.

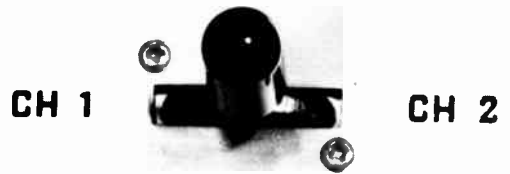




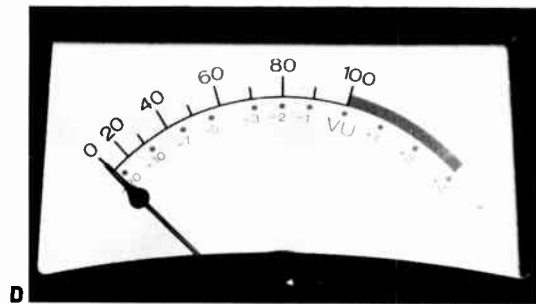
A



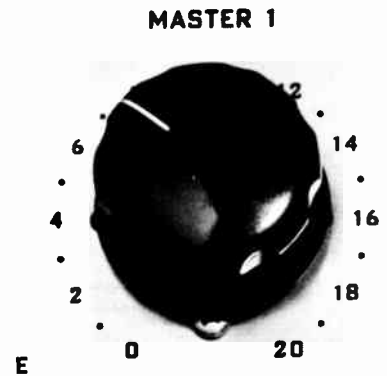
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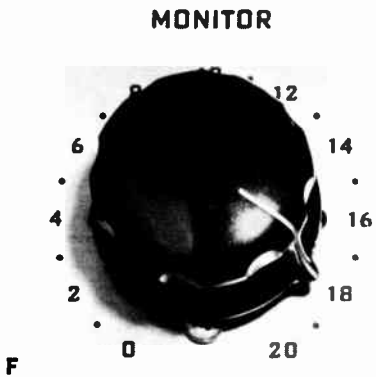
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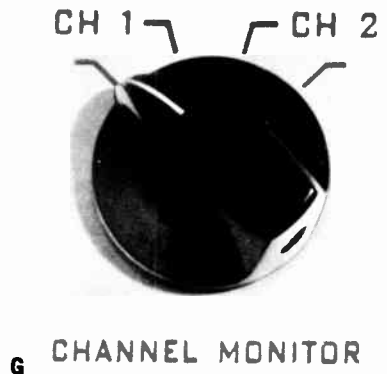
D



E



F



G

CHANNEL MONITOR

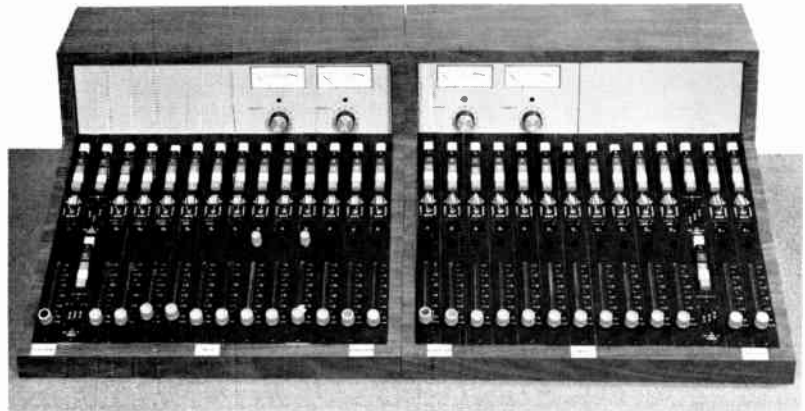


Figure 6.22 RCA BC-50 audio console. (Courtesy RCA)

best. With a turntable or tape pot turned completely off and into cue, there is no possibility of accidentally sending our cueing sounds out over the air—unless, of course, the control room mic were open at the same time. To make sure that we do not confuse cueing sounds with program sounds, we place the monitor speakers and the cue speaker in different parts of the control room.

Finally, we add a *headphone jack* for *headphones*, so that we can listen to either channel without having sound emanate from the monitor or cue speakers; both speakers automatically cut off when we plug in. This feature allows us to talk over music on the air. We can listen to the balance between our voice and the music without using the monitor speaker, which, of course, would create feedback. We also use phones to cue records when working combo. With the cue speaker dead, there is no chance of cueing sounds accidentally being broadcast over the control-room mic.

Now the audio console is complete. We could, of course, add feature after feature, but nothing more is really needed for most modern radio applications. Many radio stations are now installing far simpler consoles than the board we have put together, but you cannot reasonably expect to find one at every station. The majority of consoles in operation today were designed when radio production was more complex than at present. The board we have created is typical of them and is a practical compromise between the extremes

of simplicity and complexity marking the special-purpose boards now being manufactured.

#### **AUTOMATED RADIO STATIONS**

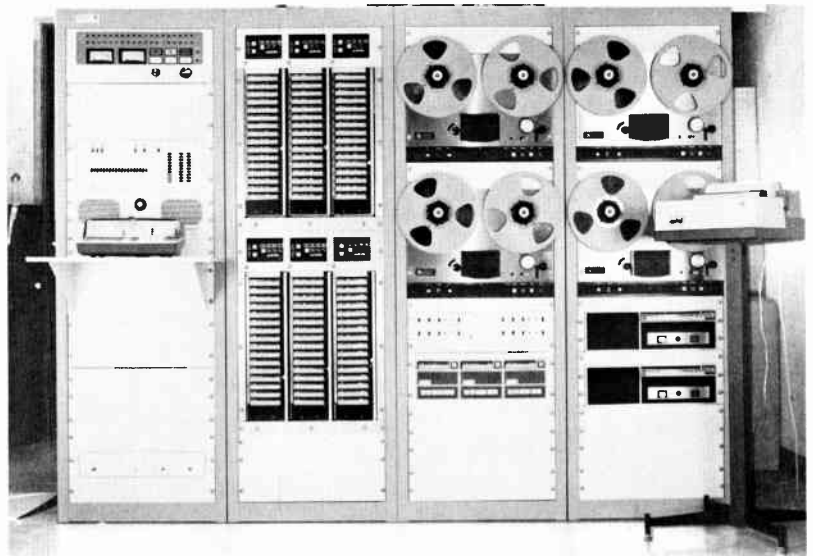
In the past decade we have seen an acceleration in the automation of radio stations. Most of the movement has been in FM, but many AM stations have become automated as well. Automation has several advantages for station owners. Automated stations can be operated with fewer employees than can a conventional station; owners of both AM and FM stations can use the AM staff to program the FM station as a part of their regular shifts; automation can give a “big city” sound to a small station; and disc jockeys at automated stations can do their day’s announcing work in a half-hour, which makes it easier to sustain the energetic delivery expected of them.

Opponents of automated radio are offended by the sacrifice of instantaneity, long thought to be radio’s most valuable characteristic. Opponents also claim that automated radio sounds “canned” and that even the most sophisticated equipment and the most skilled operators cannot make an automated station sound “live.” Overweighing these complaints is one based on economics: Automated radio means fewer jobs for announcers.

Regardless of the arguments, automated radio is here to stay, and you should become familiar with the essentials of automation. Because several automation systems are in use today, you will have to learn the details of a particular system on the job. This brief overview is designed to make you aware of automation, to provide you with an idea of how an automated radio station works, and to expose you to some of the terms used in automated radio.

Most automated systems rely on three components. A “controller” or “brain” is programmed by an operator; a series of reel-to-reel tape reproducers play the station’s music; and a bank of tape-cartridge machines stores commercials, public-service announcements, voice-track program openers, station jingles, time announcements, news headlines, weather reports, and network access announcements. Such systems include, as well, an automatic logging device and an internal clock programmed to give accurate time signals that can be used to join and leave a parent network’s hourly newscasts.

The controller’s chief function is to intersperse music with other program elements. A “middle-of-the-road” station might use four large music reels—one containing music from the current charts, a



**Figure 6.23** Cetec Schafer 903E automation system. (Courtesy of Cetec Broadcast Group: the broadcast divisions of Cetec Corporation—Jampro, Sparta, and Schafer)

second containing “golden” hits of the past, a third containing up-tempo music to be played at the start of each hour following station identification, and a fourth made up of the music director’s favorites. Nearly all such stations have a rigid format that is repeated hourly.

As an announcer on an automated station, you will be expected to spend some of your time programming the controller and the rest of your working day in a variety of tasks: recording on tape cartridges music announcements, weather reports, commercials, and newscasts; loading the cart machines and replacing carts that have served their purpose; and, in many stations, providing preventive maintenance for the equipment.

#### **RADIO AND TELEVISION HAND SIGNALS**

Radio and television use hand signals for communication between members of a working team. Hand signals were developed in radio because soundproof glass partitions separated directors and engineers from performers. A talk-back system could be used to transmit instructions during rehearsals, but oral instructions were not practic-

able during performance, and hand signals were therefore a necessity. Television adopted most of the hand signals developed in radio and added a few of its own. It is true that many professional teams of announcers, engineers, and floor personnel reduce dependence on hand signals to a minimum, but it must be realized that this is possible only when the production is routine and where the team has worked together for a long time. As a beginner or when working with new production personnel, you should be meticulous in using hand signals.

The hand signals are quite graphic, and most can be understood even without instruction. A few are ambiguous and require more explanation. All are important and should be used with precision.

Most signals are used in rehearsal and performance, but two are used exclusively during rehearsals. These are "take a level" and "open my microphone." Neither signal is much used at modern radio stations. Teams of announcers and engineers, working together daily, have no need to check voice levels, and nearly all modern announce booths are equipped with a switch or a button that allows the announcer to open the microphone. But both signals may be used when taping radio commercials or when engaging in any extraordinary production. Television makes little use of these two hand signals, since levels are taken at a time when oral instructions can be given and since an announcer does not normally know whether the mic is open or closed. The only value in knowing and using these two signals in television production is that they can help reduce extraneous noise in the studio.

1. *Take a level.* This hand signal varies from station to station. The two most common variants are: (a) the director or engineer first gains the attention of the announcer and then holds the hand flat, palm down, moving it back and forth as though leveling a pile of sand, or (b) the hand is held at about face level, with the tip of the thumb touching the tip of the fingers, and the hand is then opened and closed rapidly, as though to say "go on and gab." The "gab" signal can be confused with another signal that is commonly, but not universally, used to indicate that a tape cart is coming up. (See signal 17.)

Because so much time is wasted in taking voice levels, and because the results are often detrimental to the announcer and the production,

it seems worthwhile to dwell on this procedure. Before taping or going on the air, the engineer must know the volume level of all audio inputs. In the simplest production, this means the volume level of the announcer, whereas in elaborate productions it might mean the levels of several voices, music, and sound effects. The engineer's job is to mix or blend the audio inputs in the proper volume proportions and with optimum audio quality. While taking a level, an engineer can tell you that you are off mic, that you are speaking too loud, or that you are popping or hissing. There is no way of sounding your best if you are misusing your mic. The audio engineer can help you make the most effective use of your voice, but you must cooperate. When giving a level, *it is imperative that you read from the actual script (or, if ad-libbing, that you speak exactly at the same volume to be used during the show); that you position yourself in relation to the mic exactly as you will during your performance; and that you continue reading until the engineer is satisfied with the result.* The following vignette only slightly exaggerates what happens when undisciplined amateurs prepare for their performances:

(ENGINEER *is waving hands impatiently, trying to attract attention of the ANNOUNCER. In the announce booth, the ANNOUNCER is doing imitations—W. C. Fields, James Cagney, and Humphrey Bogart.*)

ANNCR: Play it again, Sam . . .

ENGINEER: What's the matter with that dodo?

ANNCR: Reminds me of a slight peccadillo I was once involved in . . .

ENGINEER: (*Finally giving up, and reaching for the talk-back button.*) Hey, you in there—how about giving me a level?

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

ENGINEER: (*Who missed all but the question.*) Is *what* enough? I haven't heard anything yet.

ANNCR: (*Now deciding to give the engineer a fighting chance, starts counting.*) Testing, one—two—three—four . . .

ENGINEER: (*With resignation.*) Well, at least it proves he watches "Sesame Street."

To make matters worse, this announcer, on receiving the cue, moves a foot nearer the mic and raises volume by six decibels.

In taking a level, follow this procedure. (a) As you sit or stand before a mic, or after a lavalier mic has been clipped on, remain

silent; unnecessary chatter is distracting and potentially embarrassing if your mic is open. (b) Wait patiently for a signal to take a level; the signal will probably be given orally, but in any arrangement in which the engineer is visible to you keep watching in the event that a visual signal is given. (c) On receiving the signal, move into the exact position and posture you will use during the performance and read or speak exactly as you will later on. (d) When working with a script, read from that script, using all the vitality, emotion, and other aspects of interpretation that you intend to use in performance; do not hold back, thinking that it is wise to save yourself for the real thing. (e) As you read or speak, remain alert for any hand signals given to you by the engineer, such as might indicate "louder" or "softer" or "move closer to (or away from) the mic." (f) As you make adjustments, continue to speak and wait for the engineer to indicate that everything is satisfactory.

2. *Open my microphone.* As an announcer, you use this signal to indicate that you wish to establish communication with the control room. The signal is given to the engineer in radio or audio recording and to a floor manager in television. The signal is not used during performance, unless the program is at that moment originating from some source other than the announcer's booth or studio. To indicate this request, point your finger at the mic and repeat the gesture until the request is complied with.

The remaining hand signals are used during both rehearsal and performance.

3. *Watch me.* This signal usually is given in radio by the engineer; in television, by a floor manager. Its purpose is to prepare the announcer for some subsequent direction including, at the outset of the program, the cue indicating that the station is on the air. The "watch me" signal is given by pointing the index finger to the signaler's eye. Because this is a static signal, it is easy to miss; for this reason, it is preceded by the attention signal, which is made by waving the arm with the hand flat toward the announcer. The two signals are given in this order:

"Attention." Engineer or floor manager waves hand at face level or above.

"Watch me." After seeing that attention has been gained, engineer or floor manager points index finger to eye. In television, the floor

manager must assume that the signal has been received, since an on-camera announcer cannot nod recognition of the signal.

4. *Stand-by*. The stand-by signal is given at any time when the announcer cannot judge the precise moment at which to pick up a cue: at the very beginning of the program or taped segment; when the announcer must be coordinated with title or super cards, films, music, sound effects, or other voice tracks. It is also given in television when preparing to cut from one camera to another. The stand-by signal is made by holding the hand slightly above the head, fingers together, palm toward the announcer.

5. *Cue*. In almost every instance, a stand-by signal precedes a cue signal, and a cue signal follows a stand-by signal. Neither signal is normally given alone. The cue signal is made by rapidly lowering the arm and hand from the stand-by position, with hand and index finger extended and pointing directly at the person being cued. In some radio operations, the cue signal is given as often by the announcer as by the engineer. Music and fast-paced news require timing to the second, and cues are given by the team member who is in the best position to coordinate the elements of production.

In television, the stand-by signal may be followed not by the cue signal but by the floor manager pointing a hand to the live camera; this indicates that the director is about to cut from that camera to another and expects you to address the second camera just as the cut is made. (See the discussion of television performance.)

6. *Break*. This is a television hand signal, and it is used chiefly on talk and interview shows. Normally such programs have commercial breaks; their number and duration are carefully planned, but the exact moment at which each break will occur is not. When the approximate time for a commercial break has arrived, the floor manager signals "break time" by holding the hands as though they were grasping a brick (one hand at either end) and by then making a breaking motion. When you receive this signal, you are expected to move smoothly into a transition from what has been going on to an announcement of the break. The extremes of breaking abruptly and not breaking soon enough after the signal has been given should be avoided. More details on breaking are given in the chapter on interviewing.

7. *Cut*. The engineer, director, or floor manager gives the cut signal to indicate that the announcer is to stop speaking at once. The



signal is made by drawing the index finger across the throat. In some stations, the signal is used to indicate that the announcer should end as swiftly as possible. You should be prepared for this translation of the signal, even though its use is discouraged; the cut signal should be used as an emergency sign, and there should be no ambiguity about it.

The most crucial moment in any production is the point at which it goes on the air live or when taping begins. Most mistakes occur then. Getting a complicated show started involves many people and split-second timing. So many possibilities for error exist that occasional false starts are inevitable. Utter confusion usually and unnecessarily results when, after receiving the cue to begin, the announcer is given the cut signal. In such a situation, what should you as the announcer do? Should you begin "at the top"? Should you pick up where you left off? There is no good answer to these questions, for their answers should have been decided before the moment arrived. Here are some workable agreements that can be made before an emergency.

a. In an audio recording session, it can be agreed that the entire start can be aborted, and the recording can begin again after the tape has been re-cued and everything else is in place, or it can be agreed that the tape will continue to roll, the announcer will be re-cued, and a note of the false start will be made for the convenience of the tape editor.

b. On live radio or television, it can be assumed that an engineer or director will not stop the production because of a minor problem. The only reason for stopping and starting again is that some technical error has prevented the program from going over the air. In such a situation, the agreement could be that if the problem occurs and is both noticed and corrected immediately, the program will begin again on cue. If, on the other hand, the signal is lost at a later point in the program, the cut signal will mean that the announcer is to stop speaking and await further instructions.

c. In a video recording session, the general practice is to stop everything, rewind the tape, re-slate and re-beep the opening, and then cue the announcer to begin either at the very opening or at the start of the segment under way when the problem occurred. If the video recording is a series of takes of a short commercial or similar announcement, and if the tape is to be edited later for selection of the

one best performance, then it can be agreed in advance that no relating and re-beeping are necessary. The tape can continue to roll, the announcer can be re-cued, and the announcement can be recorded from the top. This procedure is seldom used, but it has much to recommend it, since it can save hours of production time.

In working with the cut signal, the most important thing to remember is that its precise meaning should be agreed on in advance.

8. *Louder; softer.* An engineer or floor manager may occasionally ask you to raise or lower your volume. The signal to increase volume is made by holding the hand before the body, palm up, 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.

9. *Move left; move right.* You are off mic when you are not directing your voice to the proper spot of a particular microphone; this may be caused by turning your head away from the mic to the right or left. If you are off mic to *left*, the engineer will motion with the *right* hand, holding the hand at face level, with the palm toward the face; the signal is given by moving the hand from the engineer's right to left. When off mic to the right, the opposite signal is given.

10. *Move closer to the mic; move away from the mic.* The engineer may signal you to move closer to the mic in one of two ways. The first signal has the hands held at face level, about a foot apart, with the palms facing each other. The hands are then slowly brought together. The second signal has the engineer hold one hand at face level, palm toward the face; the signal is given by moving the hand toward the mouth. The signals to move away from the mic are the reverse of these.

11. *On the nose.* This signal, used almost exclusively in television, is given to indicate that the program is proceeding at the intended pace. It may be given at any time during the program or the taping, and it is made by pointing the index finger to the nose.

12. *Speed up.* If you receive the speed-up signal, you should increase the pace of your delivery. The signal is imprecise, since it does not tell you how much or for how long you should speed up. Subsequent directions such as "on the nose" or "slow down" provide you with this information. The speed-up signal is made by holding the hand before the body, index finger extended, and then rotating the hand. This signal should not be used for nor confused with the "wrap-up" signal.

13. *Slow down.* The slow-down signal, also called the stretch signal, tells you to slow your delivery until further notice. The signal is made by pulling your hands apart, as though pulling taffy.

14. *Wrap up.* The wrap-up signal is used to indicate that the program or program segment should be ended as soon as you can do so in a smooth and natural way. To make this signal, hold hands in front of the torso, one about eight inches above the other. Then rotate the hands so that first the right and then the left hand is above the other.

15. *Time signals.* As a program nears its conclusion, it is important for the announcer to know the exact number of minutes or seconds remaining. The time signals are:

*Three minutes* Three fingers held up and waved slowly

*Two minutes* Two fingers held up and waved slowly

*One minute* The index finger held up and waved slowly

*Thirty seconds* The index finger of the left hand crossing the index finger of the right hand

*Fifteen seconds* A clenched fist away from but beside the head

16. *OK.* This signal indicates that everything is proceeding according to plan. It is made by forming an “o” with the thumb and index finger.

In addition to these hand signals, modern radio production has required the invention of others that have application to radio alone. These signals have not been standardized, but those developed at KCBS and KGO in San Francisco are typical of signals you will find at any radio station where a tight but unrehearsed and semi-scripted format is featured. Please notice that these hand signals are used only sporadically for back-up cueing. Most of the time only the cue signal is given, since the program element to follow—a sounder, a commercial cart, or a traffic report, for example—will have been discussed on the intercom during a preceding actuality or commercial. These signals are given as follows.

17. *Commercial.* The “commercial” cue is given either by the engineer or the announcer to indicate that a carted commercial will follow the news item being read. The signal is made by touching the index finger of one hand to the palm of the other hand. The engineer



**Figure 6.24** KCBS engineer signals the newscaster that a tape cartridge segment is coming up. (Courtesy KCBS, San Francisco)

gives this cue to make certain that the news announcer will not start reading the next news item as the carted commercial is started. The announcer gives the cue when there is some uncertainty about the sequence of program elements.

18. *Cart*. The “cart” signal indicates that the news item coming up includes a carted segment, usually an actuality. The cart signal is made by holding the hand in the shape of a U or C, as though the hand were holding a tape cart.

19. *Headlines*. The “headlines” signal is given by the newscaster to the engineer to indicate that news headlines will be given following the news item then being read. The headlines signal is made either by drawing the index finger across the forehead or by tapping the top of the head with the index finger. The signal tells the engineer to play the headlines “sunder.”

20. *Sunder*. The “sunder” signal tells the engineer that the next scheduled feature is coming up and a carted sunder (also called an ID or a logo) is to be played. Sounders include background or

“sting” music for sports reports, consumer action reports, and similar features. The sounder signal can be used to indicate a traffic report coming up, but at some stations a separate signal—the index finger held skyward—indicates that it is time to go to the traffic helicopter for a report. The sounder signal, which can be used for any sounder, including news headlines and traffic reports, is made by holding the hand flat, palm down, and moving it from right to left while simultaneously making the hand flutter.

21. *Segue*. A “segue” (pronounced SEG'-WAY) is the playing of two program elements back-to-back with no overlap and without a pause. The segue signal is given to indicate that two commercials, actualities, wraps, or similar program elements are to be played in direct sequence. The signal is made by holding up the hand with the first two fingers crossed.

22. *Cross fade*. A “cross fade” involves the fading out of one program element while simultaneously fading in a second element. Both can be heard at the same time but only for a brief moment. The cross fade signal is made by holding up the hand, first two fingers crossed, and by giving the hand a “screwing” motion.

In other chapters of this book, the production techniques referred to here will be described in some detail. Additional hand signals used in television to introduce film or tape inserts are described in the chapters on interviewing and broadcast journalism.

# AMERICAN ENGLISH USAGE

## CHAPTER

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7 To be an announcer is to be a user of words. It follows that every serious American student of announcing will undertake a systematic study of American English. This means engaging in several different but related studies. It means perfecting pronunciation and making a lifelong habit of consulting dictionaries. It means becoming sensitized to the nuances of language and striving to find the precise rather than the approximate word. It means changing your vocabulary as changes in the language occur. It means learning and practicing the art of plain talk. And it means developing facility in the pronunciation of foreign languages. Chapter 7 examines American English usage from the perspective of the broadcast announcer. Chapter 8 completes our examination of language by discussing the “new language.”

Top professional announcers use words with precision and manage to sound conversational while preserving the rules of grammar. Unfortunately, most broadcast announcers are not perfect, and our language suffers daily from a variety of errors in usage. During a typical two-week period, the following mistakes were made by announcers at local and network levels:

“The French farmers have thrown up barrages across the major highways leading out of Paris.” The announcer meant *barricades*, not *barrages*.

“The deputy sheriffs are still out on strike, and it doesn’t look like they’ll be back to work before long.”

“General \_\_\_\_\_, who last year authored an unsuccessful coup . . .”  
 Author is a noun, not a transitive verb, but even if it were, it is doubtful that the announcer meant that the general “wrote” an unsuccessful coup.

“The fishing boat was loaded to the gills.” Fish may possibly be loaded to the gills, but boats are loaded to the gunwales.

“The little girl was found in the company of an unidentified man.”  
 Does the announcer mean that the man’s identity was unknown or that his identity was not disclosed?

“The secretary of state reportedly will visit South America late this summer.” There are many kinds of visits—long visits, brief visits, surreptitious visits—but no one can make a reported visit. The announcer meant “it is reported that the secretary of state . . .”

News reporters, interviewers, commentators, disc jockeys, talk-show hosts and hostesses, sportscasters, and weather reporters must frame their own thoughts into words. To do this, they must know correct American English. Few announcers can rely on scriptwriters for correct usage, since most announcers must write or ad-lib most of their own material.

#### JARGON AND VOGUE WORDS

Every profession and social group has a private or semiprivate vocabulary. From time to time, words or phrases from such groups enter the mainstream of public communication. This is useful and enriching when expressions such as *inner city*, *Gestalt therapy*, or *skinny-dip* are added to the general vocabulary. As an announcer, you should guard against picking up and overusing expressions that are merely the vogue, trite, precious, obfuscating, or pretentious. Here are a few recent vogue words with translations.

From the military:

*De-escalate* To give up on a lost war

*Balance of power* A dangerous stand-off

*Nuclear deterrent* The means by which war can be deterred when

antagonistic nations possess enough nuclear weapons to destroy the world

*Pre-emptive strike* A sneak attack

*Debrief* To ask questions of someone

From government:

*Agonizing reappraisal* Reconsideration of a policy that has failed

*At home and abroad* Everywhere

*Nonproliferation* Monopolization of nuclear weapons

*Dirty tricks* Felonies

*Disadvantaged* Poor people

*Department of Human Resources Development* The unemployment office

*Decriminalize* To make legal

From academia:

*Operant conditioning* Learning by trial and error

*Quantum leap* A breakthrough

*Deaestheticize* To take the beauty out of art

*Dishabituate* To break a bad habit

*Dehire* To fire someone

*Microencapsulate* To put in a small capsule

*Found art* Someone else's junk

*Megastructure* A large building

*Pass-fail grading system* A reduction of the five-point grading scale to two points in the name of improved evaluation of student work

A few other words that should be used precisely and sparingly, if at all, are: *rhetoric* when meaning “empty and angry talk,” *charisma*, *relevant*, *obviate*, *facility* when meaning a building, *viable*, and *meaningful*. Vogue phrases that have already become clichés should be avoided; some of these are *a can of worms*, *rapping*, and *a breakdown in communications*.

Tacking *-wise* onto nouns in awkward ways is possibly one of the most offensive habits of the past several years. Familiar examples of



this are: “Culturewise, the people are——,” “Foodwise, your best buy is——,” and “National securitywise, we should——.” Outrages against American English are perpetrated by people who have found such habits an effortless means of avoiding varied sentence construction. The suffix *-wise* does, of course, have a proper use in words such as *lengthwise*, *sidewise*, or *counterclockwise*, but the authority of these words does not sanction an indiscriminate tacking of suffixes onto words with results that sound trite, silly, or camp.

Three particularly contagious vogue words that seem to strike their victims as a team are *like*, *man*, and *y’know*. The following example is not an exaggeration:

“Like, man, y’know, it’s lousy, man. Like, here I am, man, y’know, looking for a house, and, like this guy comes up to me, y’know, and like he says, ‘Hey, man, like what’re you doing here?’ y’know.”

Boring and ineffective speech is not the exclusive property of any particular ethnic or social group. Contagious fashions spread alarmingly through our society. Obviously such words replace *uh* and other annoying affectations in the speech of many who find a need for verbalized pauses to compensate for lack of fluency. Awareness of your speech patterns together with an adequate vocabulary should help you eliminate most vogue words from your speech.

**REDUNDANCIES** To be redundant is to be needlessly repetitive, to use more words than are necessary to express an idea. *Close proximity* is redundant because *close* and *proximity* (or *proximate*) mean the same thing. *A necessary requisite* is redundant, since *requisite* contains within it the meaning of *necessary*. Spoken English is plagued with redundancies, and constant watchfulness is required if we are to avoid contamination. Here are some redundancies heard far too often on American radio and television:

*Abundant wealth* *Wealth* means having a great amount.

*More preferable* Use this only if you are comparing two or more preferences.

*Totally annihilated* *Annihilate* means to destroy totally.

- Still remains* If something *remains*, it must be there *still*.
- True facts* There can be no untrue facts.
- Divide up* *Up* is superfluous.
- Halloween Evening* *Halloween* includes *evening* in an abbreviated form.
- Sierra Nevada Mountains* *Sierra* implies rugged mountains.
- Sahara Desert* *Sahara* means *desert*.
- Serious crisis* It is not a crisis unless it has already become serious.
- Cooperate together* To *cooperate* means that two or more work together.
- Completely surround, completely abandon, completely eliminate* To *surround*, to *abandon*, and to *eliminate* is to do these three things completely.
- Joint partnership* *Partnership* includes the concept of *joint*.
- End up, finish up, rest up, pay up, settle up* All are burdened by the unnecessary *ups*.
- General consensus* *Consensus* means *general agreement*.
- Universal panacea* *Panacea* means a cure-all and is automatically universal.
- Habitual custom* *Custom* and *habit* mean the same thing.
- Both alike, both at once, both equal* *Both* means *two*, and *alike*, *at once*, and *equal* all imply some kind of duality.
- Important essentials* To be essential is to be important.
- Equally as expensive* If something costs what another does, then inevitably their cost is equal.
- An old antique* There can be no such thing as a new antique.
- Novel innovation* To be innovative is to be novel.
- Visible to the eye* There is no other way a thing can be visible.
- Exchanged with each other* An exchange necessarily is between one and some other.
- I thought to myself* Paracommunication aside, there is no one else one can think to.
- That person set a new record* All records are new when they are set.

*Most unique, most perfect* A thing is unique or perfect or not. There are no degrees of either.

Develop a keen ear for redundancies. Recognizing errors in usage is the first step toward avoiding them in your own speech.

**CLICHÉS** A cliché is an overused expression or idea. Most popular clichés once were innovative and effective; they became clichés by being overused and, in most instances, misapplied by people who were no longer aware of their original meanings. Many who use the cliché *as rich as Croesus* have no idea of who Croesus was or the degree of his wealth. Similarly, the expression *as slow as molasses* is used by many who have never seen or used molasses. Good use of our language demands that its users think before they fall back on the first cliché to enter their minds. A few commonly heard clichés are:

*As sharp as a tack*

*Quick as a flash, quick as a wink*

*Dead as a doornail*

*Dry as a bone*

*Mad as a hatter, mad as a March hare*

*Fresh as a daisy*

*Bright as a button*

*Sure as rain*

*As certain as death and taxes*

*Quiet as a grave, quiet as a tomb*

*As coarse as gravel*

*As common as dirt*

*As cool as a cucumber*

*As hungry as a bear*

*As new as tomorrow*

The similes listed here and dozens more like them have simply worn out their effectiveness by endless repetition. Good broadcast speech is not measured by our ability to make new and more effective

images, but from time to time apt metaphorical expression can elevate an otherwise pedestrian comment to memorable communication. See what a little thought and time can do to help you use your language creatively. How would you complete the following similes to make novel and effective images?

*As anxious as . . .*

*As awkward as . . .*

*As barren as . . .*

*As deceptive as . . .*

*As desirable as . . .*

*As friendly as . . .*

*As quiet as . . .*

*As strange as . . .*

In addition to dead metaphoric language, many words and phrases have become hackneyed by overuse. Sportscasters and reporters seem especially vulnerable to clichés. Here are a few examples of tired language:

*In tonight's action*

*Over in the NBA, over in the American League* Why over? Why not simply *in the NBA*?

*All the action is under the lights.*

*He was in complete charge.* Is there such a thing as being in *incomplete* charge?

*Off to a running start*

*On the disabled list* Why not *injured*?

*Odds-on favorite*

*Off to a shaky start*

*Sparked the win*

*Suffered a sixth setback*

*Raised the record to*

*Went the distance*

*To round out the backfield*  
*Is the leading candidate*

Not all familiar sports expressions are to be thought of as clichés. Some clear, direct, and uncomplicated expressions that can hardly be improved on are: *loaded the bases*, *gave up a walk* (although *yielded a walk* borders on the unacceptable), *got the hat trick*, *finished within one stroke of*, *knocked out of the tournament*, *lost the decision*. Be wary of time-worn sports clichés but do not be afraid to use common expressions if you are not able to improve on them.

Many clichés can be heard on daily newscasts. If you aspire to a career as a news reporter or newscaster, you should make a careful and constant study of words that have become meaningless. A few choice examples follow:

*Has branded as ridiculous* Why branded as? Why not called?  
*A shroud of secrecy*  
*Deem it advisable*  
*Was held in abeyance*  
*Informed sources at the White House*  
*Has earmarked several million dollars*  
*Augurs well*  
*In no uncertain terms*  
*Tantamount to election*  
*The depths of despair*  
*A flurry of activity*

One cliché of the newsroom deserves special attention: *pending notification of the next of kin* is a stilted and clumsy way of saying “until the relatives have been notified.”

Many speakers and writers use clichés without knowing their precise meaning. In doing so, it is easy to fall into error. The expressions *jerry-built* and *jury-rigged* sometimes become “jerry-rigged” and “jury-built” when used by people unaware that the first expression means “shoddily built” and the second is a nautical expression meaning “rigged for emergency use.”

It is also important to be aware of incorrect literary expressions to avoid mistaken allusions such as these:

“Far from the maddening crowd” is the incorrect version of “far from the madding crowd’s ignoble strife,” which is from Thomas Gray’s “Elegy Written in a Country Churchyard.”

The clause “suffer, little children” or “suffer the little children” has been used recently to mean “let the little children suffer.” The original expression is in the King James version of Mark 10:14 as “Suffer the little children to come unto me.” In its context, *suffer* means “allow”: “Allow the little children to come unto me.”

“Alas, poor Yorick. I knew him well.” This is both corrupt and incomplete. The line from *Hamlet*, Act V, scene i, lines 184–185, reads: “Alas, poor Yorick! I knew him, Horatio: a fellow of infinite jest.”

The misquotation “Music hath charms to soothe the savage beast” is a not very elegant version of a line from a play, *The Mourning Bride* by William Congreve, and the original version is “Music hath charms to soothe the savage breast.”

The all-too familiar question “Wherefore art thou Romeo?” is consistently misused by people who think that *wherefore* means “where.” The question asks “Why are you Romeo?” and not “Where are you, Romeo?”

“Pride goeth before a fall” is actually, in King James Proverbs 16:18, “Pride goeth before destruction, and a haughty spirit before a fall.”

“A little knowledge is a dangerous thing” is close, but not close enough, to what Alexander Pope actually wrote: “A little learning is a dangerous thing.”

“It takes a heap o’ livin’ t’ make a house a home.” Edgar Guest’s poem opens “It takes a heap o’ livin’ in a house t’ make it a home.” The corrupt version is probably an attempt to improve the original.

“I have nothing to offer but blood, sweat, and tears.” Winston Churchill really said, “I have nothing to offer but blood, toil, tears, and sweat.”

“I see one-third of a nation ill-housed, ill-clad, ill-fed.” President Franklin D. Roosevelt used “ill-nourished,” not “ill-fed.”

These are only a few of the most common clichés. As a broadcast announcer, you should routinely check original sources or handbooks that refer to them, and even then you should use a quotation only if it truly belongs in your work. Correctly cited clichés are still clichés.

#### LATIN AND GREEK PLURALS

People who care about broadcast *media* should be meticulous in using *medium* for the singular and *media* for the plural. Radio is a *medium*. Radio and television are *media*. We can speak of news *media* but not of television news *media*. If people who work in broadcast *media* do not reinstate correct usage, no one else will, and the incorrectly used plural *media* will take over the singular form.

Many other words of Latin and Greek origin are subject today to much misuse. Here are some of the more important of these words. Notice that the Greek words end in *-on* and the Latin words end in *-um*.

<i>Singular</i>	<i>Plural</i>
addendum	addenda
criterion	criteria
datum	data
medium	media
memorandum	memoranda
phenomenon	phenomena
stratum	strata

*Data* is perhaps the most abused of these words, for it is commonly used as a singular, as in “What is your data?” This sentence should be “What are your data?” The sentence “What is your datum?” would be correct if the singular were intended.

The words referring to graduates of schools are a more complicated matter, for both gender and number must be considered:

*Alumna* Female singular: “She is an alumna of State College.”

*Alumnae* Female plural, pronounced [ə'lʌm,ni] (UH-LUM'-NEE): “These women are alumnae of State College.”

*Alumnus* Male singular: “He is an alumnus of State College.”

*Alumni* Male plural, pronounced [ə'lʌm,naɪ] (UH-LUM'-NY): "These men are alumni of State College."

*Alumni* Male and female plural, pronounced as the male plural: "These men and women are alumni of State College."

#### STREET EXPRESSIONS

Slang, the language of the streets, is often brilliantly effective. Expressions such as *crash pad* for a place where a person may sleep without fee or invitation and *glitch* to mean a mishap or, in television, a type of visual interference on the screen are descriptive and, in the proper context, useful additions to our language. As an announcer, you must develop sensitivity to when and how slang adds to or detracts from your message. What might be appropriate in a humorous commercial might be in very bad taste in a newscast.

It is also important to remember that one person's slang might not fit another's personality at all. Many Black American expressions, such as "right on" and "shuckin' and jivin'," may sound pretentious or condescending when spoken by a non-Black. Many users of in-group expressions resent nongroup persons who take over their language.

Especially to be avoided are words from the world of crime and drugs. Synonyms such as *ripped off* to mean stole, *busted* to mean arrested, *stuck* to mean stabbed, *shank* to mean knife or dagger, *bombed* to mean under the influence of a drug, and *spike* to mean the needle used to administer a drug are words devised to remove onus from the object or activity being described. "He was busted for smack" sounds far more innocent and trivial than the more conservative translation "He was arrested for possession of heroin." To *rip someone off* is to steal from a person, and theft is not an activity to be condoned by removing from the language the words that connote illegality. "He was stuck with a shank" means that he was stabbed with a knife or similarly lethal weapon; the slang only attempts to make the event seem less serious than it is and, perhaps, even a little humorous. No one reporting news should use such street expressions, for they obscure the serious nature of the act.

#### SOLECISMS

A solecism is a blunder in speech. It is related to a barbarism (a word or phrase not in accepted use), and both should be avoided by broadcast announcers. Surely you do not need to be told that *ain't* is unacceptable or that *anywheres* is not used by educated speakers. A



number of words and phrases we pick up in early childhood are substandard but survive to plague us if we do not become aware of them.

Substandard colloquialisms include:

*Redhead* for *red haired*

*Foot* for *feet* “She was five foot tall.” Five is more than one, and it demands the plural *feet*, as in “She was five feet tall.”

*Enthused over* for *was enthusiastic about*

*Guess* as a substitute for *think* or *suppose* as in “I guess I’d better read a commercial.”

*Expect* for *suppose* or *suspect*: “I expect he’s on the scene by now.”

*Try and* for *try to*: “She’s going to try and break the record.”

*Unloosen* for *loosen*: “He unloosened the knot.”

*Hung* for *hanged* *Hung* is the past tense of *hang* in every meaning other than as applied to a human being. Correct usages are “I hung my coat on the hook” and “He was hanged in 1884.”

*Outside of* for *aside from* “Outside of that, I enjoyed the movie” is wrong.

*Real* for *really* For “I was real pleased” say “I was really pleased.”

*Lay* and *lie* are problem words for many speakers of English. When we refer to people, correct usage is:

Present tense “I will lie down.”

Past tense “I lay down.”

Past participle “I had lain down.”

When you refer to objects, use:

Present tense “I will lay it down.”

Past tense “I laid it down.”

Past participle “I had laid it down.”

Hens lay eggs, but they also lie down from time to time.

This review of common solecisms is necessarily limited, but it may

be adequate for your needs. If you habitually make errors described here, you should undertake a study of English usage. Among excellent books available are Henry W. Fowler, *A Dictionary of Modern English Usage*, 2d ed., Ernest Gowers, ed. (Oxford University Press, New York, 1965) and the Wilson Follett *Modern American Usage*, Jacques Barzun, ed. (Hill & Wang, New York, 1966).

#### WORDS OFTEN MISUSED

Do not say “anxious” when you mean “eager” or “desirous.” *Anxious* means “worried” and “strained” and is associated with anxiety. *Compose* and *comprise* are trouble words. They relate to the same phenomena, but they should be distinguished with precision for they are not interchangeable: “The Republic comprises fifty states” but “Fifty states compose the Republic.” The logic behind this difference is that *comprise* always refers to the relation of the larger to the smaller. Thus, our solar system comprises the sun and nine planets, whereas nine planets and the sun compose the solar system. But notice that the solar system is composed of the sun and nine planets, since here we are saying what the solar system is made up of, rather than what the solar system takes in.

*Concoct* means to “cook together” and is a word to be used only in connection with food preparation. It is impossible to “concoct a plot.”

*Connive*, *conspire*, and *contrive* are sometimes confused. To *connive* is to “feign ignorance of a wrong,” literally to “close one’s eyes to something.” To *conspire* is to “plan together secretly”; one person cannot conspire, because a conspiracy is an agreement between two or more persons. To *contrive* is to “scheme or plot with evil intent”; one person is capable of contriving.

*Continual* and *continuous* are used by many speakers as interchangeable synonyms, but their meanings are not the same. *Continual* means “repeated regularly and frequently”; *continuous* means “prolonged without interruption or cessation.” A foghorn may sound continually; it does not sound continuously unless it is broken. A siren may sound continuously, but it does not sound continually unless the meaning is that the siren is sounded every five minutes (or every half-hour, or every hour).

*Contemptible* is sometimes confused with *contemptuous*. *Contemptible* is an adjective meaning “despicable.” *Contemptuous* is an adjective

meaning “scornful” or “disdainful.” Say “The killer is contemptible” but “He is contemptuous of the rights of others.”

*Convince* and *persuade* are used interchangeably by many announcers. In some constructions, either word will do. A problem arises when *convince* is linked with *to*, as in this sentence: “He believes that he can convince the Smithsonian directors to give him the collection.” The correct word is *persuade*. *Convince* is to be followed by *of* or a clause beginning with *that*, as in “I could not convince him of my sincerity” or “I could not convince him that I was honest.” The sentence “I could not convince him to trust me” is incorrect. *Persuade* should have been used in this sentence, recently heard on a network newscast: “He did not know whether or not the president could convince them to change their minds.”

*Distinct* and *distinctive* are not interchangeable. *Distinct* means “not identical” or “different”; *distinctive* means “distinguishing” or “characteristic.” A distinct odor is one that cannot be overlooked; a distinctive odor is one that can be identified.

Here are six words that some speakers use interchangeably but that should be differentiated by people who want to be precise in their use of American English: *feasible*, *possible*, *practical*, *practicable*, *workable*, *viable*. Here are the specific meanings of these terms:

*Feasible* Clearly possible or applicable: “The plan was feasible” or “Her excuse was feasible.”

*Possible* Capable of happening: “The plan will possibly work.”

*Practical* The prudence, efficiency, or economy of an act, solution, or agent: “This is a practical plan” or “He is a practical person.”

*Practicable* Capable of being done: “The plan is hardly practicable at this time.” Notice that *practicable* never refers to persons.

*Workable* Capable of being worked, dealt with, or handled: “The plan is workable.” Notice that *workable* implies a future act.

*Viable* Capable of living; capable of growing or developing: “It is a viable tomato plant.” Recently *viable* has replaced *feasible* in many applications. You would do well to avoid using this overworked word. If you remember that it is derived from the Old French *vie* and the Latin *vita*, both of which mean *life*, it is unlikely that you will speak of “viable plans.”

*Emanate* means to “come forth,” “proceed,” or “issue.” You may say “The light emanated from a hole in the drape.” Notice that only light, air, aromas, ideas, and other such phenomena can emanate. Objects such as rivers, automobiles, and peaches cannot emanate from the mountains, a factory, or an orchard.

*Farther* and *farthest* are used for literal distance, as in “The tree is farther away than the mailbox.” But *further* and *furthest* are used for figurative distance, as in “further in debt.”

*Flaunt* and *flout* often are used interchangeably but incorrectly. To *flaunt* is to “exhibit ostentatiously” or to “show off.” To *flout* is to “show contempt for,” or to “scorn.” You may say “He flaunted his coat of arms” or “He flouted the officials.”

*Fulsome* means “offensively excessive” or “insincere.” Do not use this word to mean abundant, as in the expression “fulsome praise.”

*Hopefully* and *reportedly* are among several adverbs misused so pervasively and for so long that some modern dictionaries now sanction their misuse. Adverbs modify verbs, adjectives, and other adverbs; in other words, adverbs tell us how something happened. In the sentence “He runs rapidly,” *rapidly* is the adverb, and it modifies the verb *runs*. The adverb tells us how he ran. *Hopefully* means “with hope” or “in a hopeful manner.” To say “Hopefully, we will win” is not the same as saying “We hope we will win.” “Hopefully, we will win” implies that hope is the means by which we will win. To say “He was reportedly killed at the scene” is not to say “It is reported that he was killed at the scene.” “He was reportedly killed” means that he was killed in a reported manner. *Hopefully* is used properly in these sentences: “She entered college hopefully,” “He approached the customer hopefully.” There is no proper use of *reportedly*. This quasi adverb is of recent origin and does not stand up to linguistic logic because there is no way to do something in a reported manner. Adverbs such as those previously discussed represent a special problem to announcers: Should you go along with conventional misuse? One argument in favor of this says that everyone understands what is meant when these words are used. An argument against it says that widespread misuse of adverbs undermines the entire structure of grammar, making it increasingly difficult for us to think through grammatical problems. Because any sentence can be spoken conversationally without misusing adverbs, it is to be hoped that you will use adverbs correctly.

The adverb *allegedly* is widely misused. It is impossible for a person to steal, kill, or lie in an alleged way. “Twenty people were allegedly killed or injured by the crazed gunman” makes no grammatical sense whatever. *Allegedly* and *alleged* (the adjective) are perhaps the most overworked and misused words in modern broadcast journalism. One may assume that their proliferation stems from announcers’ prudence and fairness. To state on a newscast that “Jones allegedly stole eighty typewriters” may make you guilty of poor grammar, but it shows your virtue in having indicated that Jones may be innocent of grand theft. Many newswriters, news directors, and station managers believe that the use of *alleged* frees the station from legal charges of defamation, but such is not always the case. The only sound reason for using any of the derivatives of *allegation* is that to do so helps preserve the notion that all people are innocent until proven guilty. There are, however, correct and incorrect ways of using the terms of allegation. Here are a few misuses recently noticed:

“The bullet, allegedly fired at the president . . .”

“Jones also will stand trial for alleged auto theft.” The notion of a trial carries with it the allegation by a district attorney of guilt.

“The experts have examined the alleged bullets used in the assassination.” There are many kinds of bullets, but no one has ever examined an alleged one.

When considering the use of any term of allegation, ask yourself these questions. Is it necessary to qualify the statement? Clearly, *allegedly* and *alleged* are superfluous in the three examples here. Is it possible or useful to say who is doing the alleging? “Jones is alleged by his estranged wife to have set fire to the store” is longer and more cumbersome than “Jones, the alleged arsonist,” but it contains more useful information and is fairer to Jones than the shorter version. Am I using the terms of allegation correctly? Here are some correct and incorrect uses of these terms:

“The principal alleged that the striking teachers destroyed their attendance records.” Correct

“The striking teachers allegedly destroyed their attendance records.” Incorrect

“Benson is alleged to be an undercover agent for a foreign power.” Correct

“Benson is allegedly an undercover agent.” Incorrect

“Lindsay allegedly is set to buy the hockey team at the end of the season.” This is wrong in two ways—it is not possible to buy anything in an alleged manner and the terms of allegation should be reserved for instances in which there is possible wrongdoing.

*Allegedly*, like *hopefully* and *reportedly*, is a poor reporter’s cop out. These words fail to tell us who is doing the alleging, the hoping, or the reporting. To say that “The negotiators are reportedly near an agreement” is only slightly worse than saying “The negotiators are reported to be near an agreement.” The second statement is proper grammar, but it would be far better as a news item if it included the source of the information. As a newswriter, you may not have knowledge of who is doing the alleging, the hoping, or the reporting, but as a field reporter it is part of your job to gather such information and include it in your report.

*Implicit* means “implied” or “understood”; *explicit* means “expressed with precision” or “specific.” “He made an implicit promise” means that the promise was understood but was not actually stated. “His promise was explicit” means that the promise was very clearly stated.

To *imply* is to “suggest by logical necessity” or to “intimate”; to *infer* is to “draw a conclusion based on facts or indications.” One may say “His grades imply a fine mind” or “From examining her grades, I infer that she has a fine mind.” Avoid the common practice of using one to mean the other.

A *knot* is a nautical mile per hour. Because the term *knot* includes the concept of “per hour,” it is redundant and incorrect to say “knots per hour.”

*Libel* means “any written, printed, or pictorial statement that damages by defaming character or by exposing a person to ridicule.” *Slander* means “the utterance of defamatory statements injurious to the reputation of a person.” *Defamation* is a more general term meaning both libel and slander. Libel is associated with defamation of a permanent sort; slander is associated with transient spoken state-

ments. Because radio and television now rely greatly on taped material, libelous and slanderous statements are easily made over them. If you have any doubt whether a statement made over the air is libelous or slanderous, you will be safe if you use the term *defamatory*.

A *loan* is “anything lent for temporary use”; to *lend* is to “give out or allow the temporary use of something.” *Loan* is a noun, and *lend* is a verb. Say “She applied for a loan” but “He lent me his rake” and “Do not lend money to friends.” Avoid using *loan* as a verb, as in “Do not loan money to friends.”

To *meld* is to “declare or announce,” as in displaying a pinochle hand to be included in one’s score. *Meld* does not mean *blend*, *melt*, or *mix*.

*Meritorious* means “deserving merit.” Notice that this word can refer only to persons, as in “His was a meritorious effort.” You cannot have meritorious books, programs, or light bulbs.

A suffix meaning “theory of” is *-ology*. *Methodology* is not the same as *method*; it is the theory of methods. *Technology* is not the same as the manufacturing of products; it is the theory of the technical world. Broadcast announcers can avoid compounding confusion by obtaining precise definitions of all words ending in *-ology* that they habitually use.

*Oral* means “spoken” rather than written. *Verbal* means “of, pertaining to, or associated with words.” *Aural* means “of, pertaining to, or perceived by the ear.” *Verbal* is less precise than *oral*, since it can mean *spoken* or *written*; for this reason, the phrase “oral agreement” rather than “verbal agreement” should be used if the meaning is that the agreement was not written. Although *oral* and *aural* are pronounced nearly the same, the two words are used in different senses: “She taught oral interpretation” but “He had diminished aural perception.”

*People* (not *persons*) should be used in referring to a large group: “People should vote in every election.” *Persons* and *person* should be used for small groups and for individuals: “Five persons were involved” and “The person on the telephone.” A *personage* is an important or noteworthy person. A *personality* is a pattern of behavior. It is incorrect to call a disc jockey a “personality,” even though the term has wide acceptance.

Most dictionaries indicate that *prison* and *jail* can be used interchangeably, but strictly speaking a jail is maintained by a town, city, or county while prisons are maintained by states and the federal government. Jails are usually used to confine prisoners for periods of less than a year, while prisons or penitentiaries are for confinement of people with longer sentences.

A *proselyte* is a convert; to make converts, one proselytizes. In other words, *proselyte* is a noun, and *proselytize* is a verb. Do not say “She was proselyted.”

*Repulsion* is the act of driving back or repelling; *revulsion* is a feeling of disgust or loathing. Do not say “His breath repelled me,” unless you mean that his breath physically forced you backward.

*Reticent* means “silent,” *reluctant* means “unwilling.” Do not say “She was reticent to leave.”

*Rhetoric* is the art of oratory or the study of the language elements used in literature and public speaking. *Rhetoric* is not a synonym for *bombast*, *cant*, or *harangue*. *Rhetoric* is a neutral term and should not be used in a negative sense to mean empty and threatening speech.

A *robber* unlawfully takes something belonging to another by violence or intimidation; a *burglar* breaks into a house to steal valuable goods. Although both actions are felonies, they are different crimes, and therefore *robber* and *burglar* should not be used interchangeably.

*Sensuous* refers to the senses affected in the enjoyment of art, music, nature, and similar phenomena. *Sensual* specifically applies to the gratification of the physical senses, particularly those associated with sexual pleasure.

A *tremor* is a quick shaking or vibrating movement; a *temblor* is an earthquake. Do not mix these two words, either of which may be used to describe an earthquake, by saying “temblor.”

*Verbiage* is wordiness. Because the word contains the concept of excess, the phrase “excess verbiage” is redundant.

*Xerox* is the trademark of a corporation that makes machines that make photocopies. The name Xerox should not be used for copies made by any process other than Xerox.

As an announcer, you will at times have to read copy that is ungrammatical, demands poor usage, or requires deliberate mispronunciation. Here are some examples of commercial copy that fall short of excellence. “So, buy \_\_\_\_\_. There is no toothpaste like it!” If there is no toothpaste like it, then the advertised product itself does



not exist; a correct expression here would be “There is no other toothpaste like it.” In “So, gift her with flowers on Mother’s Day!”, the word *gift*, which is a noun, has been used ungrammatically as a transitive verb. You can give her flowers on Mother’s Day, but unless all standards of grammar are abandoned, you cannot gift her. “Come in and see the sensational Capri [KUH-PREE’], the most economical four-cylinder import in town.” Capri, an Italian island, is correctly pronounced KAP’-REE, not KUH-PREE’, and neither the composer of the famous song nor the Ford Motor Company can alter that fact. When as an announcer you are asked to commit these and similar barbarisms, what should you do?

You may resent the agency that asks you to foist such poor examples of American speech on the public, but there is little you can do. Do not think that advertising writers are ignorant of the standards of grammar, usage, or pronunciation; agency writers and account executives are well educated. Mistakes they pass on to you are deliberately made. Their reasons are curious but important. Poor grammar, they believe, is more colloquial and less stilted than correct grammar. Poor usage causes controversy, and to attract attention is to succeed in the primary objective of any commercial message. Mispronunciations, when required, are asked for because it is known that the American public, for any of several reasons, has adopted the mispronunciation. You may have to make deliberate mistakes requested of you, but they are seldom consequential enough to force you to quit your job. You should use language correctly in all broadcast circumstances you control; where you are under orders to read copy as it is written, you must follow the line of least resistance.

This chapter on American English ends much as it began, with a brief compilation of grammatical errors recently heard on radio and television. The sentences and fragments that follow have one thing in common—all are grammatically incorrect:

“A jockey must learn to handle a horse before they can get regular work.”

“But the odds against them overtaking the Democrats are astronomical.”

“But what really sold my wife and I was the guarantee.”

“And they’ll put on a new muffler within thirty minutes or less.”

Mistakes of other kinds include:

“The \_\_\_\_ remain clustered in their suburban mansion.” The reporter meant *cloistered*.

“The Cuban refugees claim that an invasion of Cuba is eminent.” The word is *imminent*.

“There were a lot of fire fighters at the scene with smutty faces, but they were smiling.” Sooty? Smudged?

“He said he does not believe that such riots are in the offering.” In the offering.

“They amuse themselves by hurtling insults at each other.” We *hurtle* fences but *hurl* insults.

This is a brief list of mistakes in usage, to be sure, but it exemplifies the kind of mistakes made by professional speakers who should provide us with models of correct speech. If you make mistakes like these or if you confuse *who* and *whom*, *shall* and *will*, *like* and *as*, and *which* and *that*, then this chapter should serve as a notice to you that you should undertake a serious study of American English.

# THE NEW LANGUAGE

## CHAPTER

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8 American English is a dynamic, ever-changing language. During periods of relative stability, change is slow, though more or less constant. During times of upheaval, whether political, economic, or social, rapid changes in our language take place. World War Two, for example, created many new words: *blitz*, *fellow traveler*, *fifth column*, *radar*, and *quisling* all became a part of our language during that war. More recently, *cryogenics*, *Dacron*, *dashiki*, *apartheid*, and *bit* (computer science) have been added to our language.

During the 1960s and 1970s, three separate movements brought about many changes in both spoken and written American English. There was the rise of Black<sup>1</sup> awareness, followed by similar movements among other American ethnic groups. Among many other changes, ethnic consciousness demanded that new terms replace *Negro*, *American Indian*, and other labels of ethnicity. The decline of colonialism saw the emergence of new nations—Tanzania, Namibia, and Sri Lanka, to name but three—and the nouns and adjectives used to identify them and their citizens brought about important changes in our language. Moreover, the women’s movement of the 1970s

<sup>1</sup> The terms *Black* and *White* are capitalized throughout because they refer to two historically differentiated races rather than to color. Blacks and Whites come in a considerable range of colors; these terms replace *Negro* and *Caucasian*, which, together with *Asian*, *Oriental*, *Indian*, and *Native American*, are capitalized.

made obsolete or indelicate the use of such terms as *mankind*, *manpower*, and *chairman*. Broadcast announcers must be in the forefront of our ever-developing language. Whereas we might excuse insensitive or obsolete word usage from others, we expect professional communicators to reflect the best contemporary usage and to set an example for others.

A generation ago, entire categories of people were given labels with no thought of asking those labeled what they thought about them. As might be expected, American English has shown a Caucasian, male orientation during all but most recent years. Noah Webster defined correct usage as that set by “the enlightened members of the community.” The intelligentsia—specifically, Caucasian male college professors, newspaper and magazine editors, clergymen, and writers—have traditionally determined correct usage of American English.

This arrangement seemed to work quite well as long as everyone being labeled accepted the labels with equanimity, and as long as nothing different or more acceptable was offered. But the recent social movements have forced new usage on “the enlightened members of the community.” It was not the sociologists or the makers of dictionaries who forced into obsolescence such words as *Negro*, *Indian*, and *Chinaman*; nor was it the linguists who first called attention to the pervasively masculine orientation of our language. The people who forced change on us were the discontented members of society who saw the connection between language and status.

#### AMERICAN ENGLISH AND ETHNICITY

As we have seen, changes in designation are being sought by many groups. Among some the change has occurred easily and in relatively brief time. Among others, there is yet no consensus as to preferred usage. For example, some Americans of Filipino ancestry want to be called “Filipino-Americans,” but it is not yet clear how many do. As a broadcast announcer, you must carefully watch this and similar movements in our evolving language, so that your speech reflects contemporary usage.

At the same time, as an announcer you should be aware that many Americans resent being labeled as a hyphenated *anything*. Preferring to be regarded simply as “Americans,” their point is that Americans of European descent are never identified in news stories as German-American or Italian-American nor does the U.S. government apply

ethnic terms to European-Americans, lumping them together instead for most purposes as “Whites.” As a broadcast announcer, you must constantly remain alert to changes in ethnic terminology, avoiding what has become passé.

In broadcasting, the racial, religious, and national background of Americans is irrelevant in most circumstances. For instance, if a person of Mexican-American heritage is interviewed on the subject of soccer or rapid transit, that person’s heritage is not an essential or even appropriate item of comment. On the other hand, if that same person were to be interviewed on the subject of bilingual education or the conditions of Mexican-American farm workers, the heritage of the speaker would become a legitimate means of establishing that speaker’s interest in the subject. There are times, then, when the ethnic background of a person or group may legitimately be referred to by an announcer. The first principle of ethnic usage is to ignore ethnicity when ethnic membership has nothing to do with the subject at hand. There is a corollary: Refer to ethnic background where it helps promote understanding.

You must also be accurate in using ethnic terms. Nowhere is the task of correct identification more difficult than in designating the large group of people often referred to as “Spanish surnamed.” The difficulty is in the diversity of their ancestry, which may be Spanish, Filipino, Cuban, Mexican, Puerto Rican, Central American, or South American. “Spanish surnamed” embraces all these different cultures and races, but it is both too cumbersome and too general to be useful. More specific terms must be applied. For Americans who come from or owe their ancestry to Mexico or the Caribbean or Central or South America, the term *Latin American* is appropriate; the derivatives *Latina* and *Latino* may be used to designate female and male, respectively. *Mexican-American* is acceptable to all or nearly all members of that ethnic group. *Chicano* and *Chicana*, *La Raza*, or *Mexican* are used by some to describe themselves, but not all members of the Mexican-American communities find these terms acceptable.

A person from Cuba may be referred to either as a *Cuban* or a *Cuban-American*, depending on whether that person is a naturalized citizen or a resident alien. Puerto Ricans, because they are citizens of the United States, do not need to have *-American* tacked onto their designation. *Spanish-American* and *Filipino-American* are correct designations for people originally from Spain or the Philippines.

In referring to Spanish-surnamed Americans, do not assume that a person from the Southwest is of Mexican ancestry or that a person who lives in New York is Puerto Rican. Where ethnic or national background cannot be ascertained, it is better to avoid a term than to make a guess.

The original inhabitants of the United States were named *Indians* by early European explorers. Five hundred years later, we still have not agreed on the designation of this group of citizens. The U.S. government classifies them as *Native Americans* in many demographic and statistical reports, yet it continues to operate the Bureau of Indian Affairs. Some resent the term *Indian*, yet refer to themselves as members of the American Indian Movement. *American Indian* is acceptable in some parts of the United States but considered derogatory in others. You would be wise to check on sensitivities in your area. Almost everywhere, it is acceptable to use Anglicized tribal designations—Sioux, Navajo, Nez Perce, Apache, Zuñi, for example. *Native American* may be used but is still misunderstood by many people. The term *native* means “one who belongs to a nation, a state, or a community by birth.” Thus *Native American*, linguistically speaking, refers to anyone born in America.

Black Americans prefer the terms *Black* and *Afro-American*. *Negro* and *colored person* are presently offensive to most Black Americans. The term *Black Muslim*, used for years by news media, is not used by the religious order it is meant to describe. Refer to this group as the *Nation of Islam* or the *Muslim Brotherhood*.

Some Americans still refer to people of Chinese ancestry as *Chinamen*, though not often today. This term is extremely insulting and should be avoided. Americans of Chinese heritage may be referred to as *Chinese*, *Chinese-Americans*, *Sino-Americans*, *Asians*, or *Asian-Americans*. Use *Asian* when referring to people who came from or whose ancestors came from Asia. *Oriental* is no longer acceptable. You may speak of an Oriental rug but not of an Oriental person.

It is not only Americans of so-called third world ancestry who are concerned about their designation. Others are offended from time to time by insensitive announcers. Scots bridle when they are referred to as “Scotch.” People from Scotland are *Scots*, *Scottish*, or *Scotsmen* and *Scotswomen*. Scotch is an alcoholic beverage manufactured by the Scots. *Scotch* is also not to be used as a synonym for *stingy* because it is both offensive and unacceptable.

People from Canada are *Canadians* and should never be referred to as “Canucks.” Those living near the border between Canada and the United States know this but others living far from Canada may not realize that “Canuck” is considered derogatory by French Canadians. A professional Canadian hockey team is named the Vancouver Canucks, but it is one thing to call oneself a “Canuck” and another to be called that by a stranger.

People of Polish ancestry are never “Polacks”; a person of Polish ancestry is a *Pole* or a *Polish-American*. Announcers should never say “Polack,” even in jest.

Do not use *welsh* to mean a failure to pay a debt. Do not use *Irish* to mean hot tempered. And do not use *Turk* in any construction that means that the person so labeled is brutal or tyrannical, as in “young Turk.”

You may refer to citizens of Iran as *Iranians* or *Persians* but never as *Arabs*. Iranians share Islamic faith with their Arabian neighbors, but Iranians are not Arabs.

## THE NEW NATIONS

As a broadcast announcer, you can expect to refer at one time or another to nearly all nations of the world and to the citizens of those nations. Undoubtedly you know that a person from Peru is Peruvian, that a person from Japan is Japanese. But how do you refer to a citizen of Niger? The Ivory Coast? Guyana? Beyond terminology, what is the correct pronunciation of Tanzania? Kuwait? Grenada?

The following check list will help you develop correct contemporary usage and pronunciation. Even though most of the terms for nations and their citizens are well known to you, all are included in the check list to avoid any possibility of oversight.<sup>2</sup>

<sup>2</sup> Notice that we Americanize the names of many nations. The country we call *Albania* is properly Republika Popullore e Shqipërisë (SCHK'-YEE-PUH-REE'-ZUH) [ˌʃkʲipəˈrɪzə]. The Ivory Coast is actually République du Côte d'Ivoire (RAY-POO-BLEEK' DEH COAT-DEE-VWAR') [ˌrɛpyb'lik dy 'kɔt di 'vwar]. Because most nations have had their names Americanized, you should try for correct American pronunciation rather than attempting to pronounce the name as a native of the country would pronounce it. This is true even for countries for which we have not changed the spelling. Remember, though, that pronunciation changes over the years. Moreover, there is a growing trend toward giving correct or nearly correct Spanish pronunciation to the names of such nations as Chile, Colombia, and Paraguay. If you are a Spanish-surnamed and Spanish-speaking American announcer, correct pronunciation of such names is acceptable and may even be preferred by your audience and supervisors.

<i>Nation</i>	<i>Pronunciation</i>	<i>Person from that nation</i>	<i>Pronunciation</i>
Afghanistan	[æf'gæɪnəstæn] (AF-GAN'-UH-STAN)	Afghan	['æfgæn] (AF'-GAN)
Albania	[æ'l'beniə] (AL-BAY'-NEE-UH)	Albanian	[æ'l'beniən] (AL-BAY'NEE-UN)
Algeria	[æ'l'dʒiriə] (AL-JEER'-EE-UH)	Algerian	[æ'l'dʒiriən] (AL-JEER'-EE-UN)
Andorra	[æn'dɔrə] (AN-DOOR'UH)	Andorran	[æn'dɔrən] (AN-DOOR'UN)
Angola	[æn'gɔlə] (AN-GO'-LUH)	Angolan	[æn'gɔlə] (AN-GO'-LUN)
Argentina	[ɑrdʒən'tiniə] (AR-JUN-TEE'-NUH)	Argentinian	[ɑrdʒə'tiniən] ('AR-JUN-TIN'-EE-UN)
		Argentine	['ɑrdʒə,tin] ('AR-JUN-TEEN) OR ['ɑrdʒən,tain] ('AR-JUN-TYNE)
Australia	[ɔ'streɪljə] (AW-STRAYL'-YUH)	Australian ( <i>Aussie</i> is slang but not bad taste)	[ɔ'streɪljən] (AW-STRAYL'-YUHN)
Austria	['ɔstriə] (AWS'-TREE-UH)	Austrian	['ɔstriən] (AW'-STREE-UN)
Bahamas	[bə'heməz] (BUH-HAY'-MUZ) [bə'hɑməz] (BUH-HAH'-MUZ)	Bahamian	[bə'hemiən] (BUH-HAY'-MEE-UN) [bə'hɑmiən] (BUH-HAH'-MEE-UN)
Bahrain	[bɑ'ren] (BAH-RAIN')	Bahraini	[bɑ'reni] (BAH-RAY'-NEE)
Bangladesh (East Pakistan)	[,bɑŋglə'deʃ] (BAHNG'-GLUH-DESH')	Citizen of Bangladesh	
Barbados	[bɑr'bedɔz] (BAR-BAY'-DOZ)	Barbadian	[bɑr'bediən] (BAR-BAY'-DEE-UN)
Belgium	['bɛldʒəm] (BEL'-JUM)	Belgian	['bɛldʒən] (BEL'-JUN)
Belize (British Honduras)	[bɛ'liz] (BEH'-LEEZ)	Belizean	[bɛ'liziən] (BEH'-LEEZ-EE-UN)
Benin	[bɛ'nin] (BEH-NEEN')	Citizen of Benin	
Bhutan	[bu'tæn] (BOO-'TAN)	Bhutani	[bu'tæn,i] (BOO-TAN'-EE)
Bolivia	[bə'liviə] (BUH-LIV'-EE-UH)	Bolivian	[bə'liviən] (BUH-LIV'-EE-UN)



Botswana (Bechuanaland)	[bat'swʌnə] (BAHT-SWAN'-UH)	Botswanian Botswana	[bat'swʌniən] (BAHT-SWAN'-EE-UN) [bat'swʌnə] (BAHT-SWAN'-UH)
Brazil	[brə'zil] (BRUH-ZIL')	Brazilian	[brə'ziljən] (BRUH-ZIL'-YUN)
Bulgaria	[bul'gɛriə] (BUHL-GARE'-EE-UH)	Bulgarian Bulgar	[bul'gɛriən] (BUHL-GARE'-EE-UN) [bul'gɑr] BUHL'-GAR)
Burma	['bɜ:mə] (BER'-MUH)	Burman Burmese	['bɜ:mən] (BER'-MUN) [bɜ:'miz] (BER-MEEZ')
Burundi	[bə'rundi] (BUH-RUHN'-DEE)	Burundian	[bə'rundiən] (BUH-RUHN'-DEE-UN)
Byelorussia	[,bjɛlɔ'rʌʃə] (BYELL-O-RUSH'-UH)	Byelorussian	[bjɛlɔ'rʌʃən] (BYELL-O-RUSH'-UN)
Cameroon	[kæmə'run] (KAM-UH-ROON')	Cameroonian	[kæmə'runiən] (KAM-UH-ROON'-EE-UN)
Canada (French Canadians pronounce it [,kan,ɑ'dɑ] (KAN-AH-DAH') with a slight stress on the last syllable. Females are Canadienne [,kan,ɑ'dʒɛn] (KAN-AH-DJEN') and males are Canadien [,kan,ɑ'dʒɛ] (KAN-AH-DYEH').)	['kænədə] (KAN'-UH-DUH)	Canadian	[kə'nediən] (KUH-NAY'-DEE-UN)
Cape Verde	['kɛp'vɜ:di] (KAPE' VER'-DEE)	Cape Verdian	['kɛp'vɜ:diən] (KAPE'-VER'-DEE-UN)
Central African Empire (Ubangi-Shari; Central African Republic)	['sɛntrəl'æfrɪkən 'ɛmpəɪr]	Central African	
Chad	[tʃæd] (TCHAD)	Chadian	[tʃædiən] (TCHAD'-EE-UN)
Chile	['tʃɪli] (TCHIL'-EE)	Chilian	['tʃɪliən] (TCHIL'-EE-UN) or [tʃɪ'leən] (TCHI-LAY'-UN)
China (Mainland China is the People's Republic of China; the Republic of China is on Taiwan and nearby islands.)	['tʃaɪnə] (TCHY'-NUH)	Chinese	[tʃaɪnɪz'] (TCHY-NEEZ')
Colombia (Most dictionaries give KUH-LUM'-BEE-UH, but current radio and television usage favors the more nearly Spanish pronunciation.)	[ko'lʌmbiə] (KO-LUM'-BEE-UH)	Colombian	[ko'lʌmbiən] (KO-LUM'-BEE-UN)
Comoro Islands	[kə'mɔ:r,ɔ] (KUH-MOR'-O)	Comoran	[kə'mɔ:rən] (KUH-MOR'-UN)
Congo (The Republic of Congo is not the Belgian Congo but part of what was once French Equatorial Africa.)	['kɒŋɡo] (KAHNG'-GO)	Congolese	[kɒŋɡə'lɪz] (KAHNG-GUH-LEEZ')

<i>Nation</i>	<i>Pronunciation</i>	<i>Person from that nation</i>	<i>Pronunciation</i>
Costa Rica	['kɔstə'rikə] (KAWS'T'-UH REEK'-UH)	Costa Rican	['kɔstə'rikən] (KAWS'T'-UH REEK'-UHN)
(Some give the Spanish pronunciation ['kɔstə'rikə], KOST'-AH REE'-KAH, but this requires a slightly trilled <i>r</i> . Unless the entire name can be given with correct Spanish pronunciation, it is better to Anglicize it.)			
Cuba	['kju:bə] (KYOO'-BUH)	Cuban	['kju:bən] (KYOO'-BUN)
(Spanish pronunciation is very different from our conventional way of saying this name and is almost never heard on radio or television other than as Anglicized here.)			
Cyprus	['saɪprəs] (SY'-PRUSS)	Cypriot	['sɪpriət] (SIP'-REE-UT)
Czechoslovakia	[,tʃɛkəslo'vɑkiə] (CHECK-UH-SLO-VAHK'-EE-UH)	Czech Czechoslovak	[tʃɛk] (CHECK) [,tʃɛkə'slovɑk] (CHECK-UH-SLO'-VAHK)
Dahomey (Dahomey is Benin)	[də'homi] (DUH-HO'-MEE)	Dahoman Dahomeyan	[də'homən] (DUH-HO'-MUN) [də'homiən] (DUH-HO'-MEE-UN)
Denmark	['dɛn,mɑrk] (DEN'-MARK)	Dane	[den] (DAYNE)
Dominican Republic	[də'mɪnəkən] (DUH-MIN'-IH-KUN)	Dominican	
Ecuador	['ɛkwə,dɔr] (EK'-WUH-DOOR)	Ecuadorean	[ɛkwə'dɔriən] (EK-WUH-DOOR'-EE-UN)
Egypt	['ɪdʒɪpt] (EE'-JIPT)	Egyptian	['ɪdʒɪpʃən] (EE-JIP'-SHUN)
El Salvador	[ɛl'sælvədɔr] (EL SAL'-VUH-DOOR)	Salvadoran Salvadorian	[sælvə'dɔrən] (SAL-VUH-DOOR'-UN) [sælvə'dɔriən] (SAL-VUH-DOOR'-EE-UN)
Equatorial Guinea	[ɛkwə'tɔriəl 'ɡɪni] (EK-WAH-TOR'-EE-UL GIN'-EE)	Equatorial Guinean	[ɛkwə'tɔriəl 'ɡɪniən] (EK-WAH-TOR'-EE-UL GIN'-EE-UN)
(There are three Guineas in Africa: Equatorial Guinea, once known as Spanish Guinea, Guinea, and Guinea-Bissau. GIN should be pronounced like the last syllable of <i>begin</i> .)			
Ethiopia	[,iθi'opiə] (EE-THEE-O'-PEE-UH)	Ethiopian	[,iθi'opiən] (EE-THEE-O'-PEE-UN)

Fiji	['fɪdʒi] (FEE'-JEE)	Fijian	['fɪdʒiən] (FEE'-JEE-UN)
Finland	['fɪnlənd] (FIN'-LUND)	Finn	[fɪn] (FIN)
		Finlander	['fɪnləndə] (FIN'-LUN-DER)
France	[fræns] (FRANS)	Frenchman	['frɛnʃmən] (FRENSH'-MUN)
		Frenchwoman	['frɛnʃwʊmən] (FRENSH'-WUH-MUN)
Gabon	[gɑ'bɔn] (GAH-BAWN')	Gabonese	[,gɑbə'nɪz] (GAH-BUH-NEEZ')
(Gabon Republic was once part of French Equatorial Africa.)			
Gambia	['gæmbiə] (GAM'-BEE-UH)	Gambian	['gæmbiən] (GAM'-BEE-UN)
Germany	['dʒɜ:məni] (JER'-MUH-NEE)	German	['dʒɜ:mən] (JER'-MUN)
(East Germany is the German Democratic Republic; West Germany is the German Federal Republic.)			
Ghana	['gɑnə] (GAH'-NUH)	Ghanaian	[gɑ'neən] (GAH-NAY'-UN)
(Some dictionaries list <i>Ghanian</i> (GAH'-NEE-UN) as an alternative to <i>Ghanaian</i> , but the Documentation and Terminology Service of the U.N. does not suggest this usage.)			
Greece	[gris] (GREEES)	Greek	[grik] (GREEK)
Grenada	[grə'nedə] (GRUH-NAY'-DUH)	Grenadian	[grə'nediən] (GRUH-NAYD'-EE-UN)
Guatemala	[gwatə'mɑlə] (GWAT-UH-MAHL'-UH)	Guatemalan	[gwatə'mɑlən] (GWAT-UH-MAHL'-UN)
Guinea	['gɪni] (GIN'-EE)	Guinean	['gɪniən] (GIN'-EE-UN)
Guinea-Bissau	[bɪ'sɑʊ] (BI-SOW')	Citizen of Guinea-Bissau	
Guyana	[gɑɪ'ænə] (GUY-AN'-UH)	Guyanese	[gɑɪə'nɪz] (GUY-UH-NEEZ')
Haiti	['heti] (HAY'-TEE)	Haitian	['heɪʃən] (HAY'-SHUN)
Honduras	[hɑn'dʊrəs] (HAHN-DUHR'-US)	Honduran	[hɑn'dʊrən] (HAHN-DUHR'-UN)
Hungary	['hʌŋgəri] (HUNG'-GUH-REE)	Hungarian	[hʌŋ'gɛriən] (HUNG-GARE'-EE-UN)
Iceland	['aɪslənd] (EYES'-LUND)	Icelander	['aɪsləndə] (EYES'-LUND-ER)
India	['ɪndiə] (IN'-DEE-UH)	Indian	['ɪndiən] (IN'-DEE-UN)
Indonesia	[,ɪndo'niʒə] (IN-DO-NEEZH'-UH)	Indonesian	[,ɪndo'niʒən] (IN-DO-NEEZH'-UN)
Iran (Persia)	['ɪrɑn] (IH-RAHN')	Iranian	['ɪreniən] (IH-RAYN'-EE-UN)

<i>Nation</i>	<i>Pronunciation</i>	<i>Person from that nation</i>	<i>Pronunciation</i>
Iraq	[ɪ'ræk] (IH-RACK')	Iraqi	[ɪ'ræki] (IH-RACK'EE)
Ireland	['aɪrələnd] (EYE'-ER-LUND)	Irish	['aɪrɪʃ] (EYE'-RISH)
		Irishman	['aɪrɪʃmən] (EYE'-RISH-MUN)
		Irishwoman	['aɪrɪʃwʊmən] (EYE'-RISH-WUH-MUN)
Israel	['ɪzriəl] (IZ'-REE-UL)	Israeli	[ɪz'reli] (IZ'-RAY'-LEE)
(Dictionaries and announcers prefer IZ'-REE-UL and IZ'-RAY'-LEE, but the more nearly correct IZ'-RY-EL' and IZ'-RY-AY'-LEE are heard more and more often. Use <i>Israelite</i> when referring to Biblical times.)			
Italy	['ɪtəli] (IT'-UH-LEE)	Italian	[ɪ'tæljən] (IH-TAL'-YUN)
Ivory Coast	['aɪvri 'kɒst] (EYE'-VRY KOST)	Ivorian	[aɪ'vɔriən] (EYE-VOR'-EE-UN)
		Ivoirien	[ɪv'vɑrjɛ̃] (IH-VWAR'-YEN)
(République du Côte d'Ivoire; French <i>Ivoirien</i> is interchangeable with Anglicized <i>Ivorian</i> .)			
Jamaica	[dʒə'mekə] (JUH-MAKE'-UH)	Jamaican	[dʒə'mekən] (JUH-MAKE'-UN)
Japan	[dʒə'pæn] (JUH-PAN')	Japanese	[,dʒæpə'nɪz] (JAP-UH-NEEZ')
Jordan	['dʒɔrdən] (JAWR'-DUN)	Jordanian	['dʒɔr'deniən] (JAWR-DAYNE'-EE-UN)
Kenya	['kenjə] (KEN'-YUH)	Kenyan	['kenjən] (KEN'-YUN)
(American and British announcers favor KEEN'-YUH and KEEN'-YUN; natives dislike such usage.)			
Khmer Republic (Cambodia)	['kmɛr] (KMER')	Citizen of the Khmer Republic	
Korea	[kɔ'riə] (KAW-REE'-UH)	Korean	[kɔ'riən] (KAW-REE'-UN)
(South Korea is the Republic of Korea; North Korea is the People's Democratic Republic of Korea.)			
Kuwait	[ku'et] (KOO-ATE')	Kuwaiti	[ku'eti] (KOO-ATE'-EE)
Laos	['lɑ,os] (LAH'-OSS)	Laotian	[le'o,ʃən] (LAY-O'-SHUN)
Lebanon	['lɛbənən] (LEB'-UH-NUN)	Lebanese	[lɛbə'nɪz] (LEB-UH-NEEZ')
Lesotho (Basutoland)	[lə'sotə] (LUH-SO'-TOE)	Citizen of Lesotho	

Liberia	[laɪ'biɹiə] (LYE-BEER'-EE-UH)	Liberian	[laɪ'biɹiən] (LYE-BEER'-EE-UN)
Libya	['liɸiə] (LIB'-EE-UH)	Libyan	['liɸiən] (LIB'-EE-UN)
Liechtenstein	['liktən,stain] (LIK'-TUN-STYNE)	Liechtensteiner	['liktən,stainə] (LIK'-TUN-STYNE'-ER)
Luxemburg	['lʌksəm,bʒg] (LUCKS'-UM-BURG)	Luxemburger	['lʌksəm,bʒgə] (LUCKS'-UM-BURG-ER)
Madagascar	[mædə'gæskɑr] (MAD-UH-GAS'-KAR)	Madagascan	[mædə'gæskɹ] (MAD-UH-GAS'-KUN)
Malawi (Nyasaland)	[mɑ'lawi] (MAH-LAH'-WE)	Malawian	[mɑ'lawiən] (MAH-LAH'-WEE-UN)
Malaysia	[mə'leɜə] (MUH-LAY'-ZHUH)	Malaysian	[mə'leɜən] (MUH-LAY'-ZHUN)
Maldives	['mæl,daiɜz] (MAL'-DIVEZ)	Maldivian	[mæl'diɜiən] (MAL-DIV'-EE-UN)
		Maldivan	[mæl'daiɜən] (MAL-DIVE'-UN)
Mali (formerly part of French West Africa)	['mɑli] (MAH'-LEE)	Malian	['mɑliən] (MAHL'-EE-UN)
Malta	['mɔltə] (MALT'-UH)	Maltese	[mɔl'tiz] (MAL-TEEZ')
Mauritania	[,mɔrə'teniə] (MAWR-UH-TANE'-EE-UH)	Mauritanian	[,mɔrə'teniən] (MAWR-UH-TANE'-EE-UN)
Mauritius	[mɔ'rɪʃiəs] (MAW-RISH'-EE-US) [mɔ'rɪʃəs] (MAW-RISH'-US)	Mauritian	[mɔ'rɪʃiən] (MAW-RISH'-EE-UN) [mɔ'rɪʃən] (MAW-RISH'-UN)
Mexico	['mɛksɪ,kɔ] (MEX'-IH-KO)	Mexican	['mɛksɪkən] (MEX'-IH-KUN)
Monaco (Stressing the middle syllable is substandard.)	['mɑnə,kɔ] (MAHN'-UH-KO)	Monacan	['mɑnəkən] (MAHN'-UH-KUN)
Mongolian People's Republic	[mɑŋ'goliən] (MAHNG-GO'-LEE-UN)	Mongol	['mɑŋgəl] (MAHNG'-GUL)
Morocco	[mə'rɑk,o] (MUH-ROCK'-O)	Moroccan	[mə'rɑkən] (MUH-ROCK'-UN)
Mozambique	[mozəm'bɪk] (MO-ZAM-BEEK')	Mozambiquean	[mozəm'bɪkən] (MO-ZAM-BEEK'-UN)

<i>Nation</i>	<i>Pronunciation</i>	<i>Person from that nation</i>	<i>Pronunciation</i>
Namibia (formerly South-West Africa)	[nə'mɪbiə] (NUH-MIB'-EE-UH)	Namibian	[nə'mɪbiən] (NUH-MIB'-EE-UN)
Nauru	[nɑ'u,ru] (NAH-OO'-ROO)	Nauran	[nɑ'u,rən] (NAH-OO'-RUN)
Nepal	[ni'pɔl] (NIH-PAWL')	Nepalese	[,nɛpə'lɪz] (NEP-UH-LEEZ')
Netherlands	['nɛðə'lændz] (NETH'-ER-LUNDZ)	Dutch	[dʌtʃ] (DUTSCH)
		Dutchman	
		Dutchwoman	
		Netherlander	['nɛðə'lændə] (NETH'-ER-LAND-ER)
New Zealand	[nju'zilənd] (NEW-ZEE'-LUND)	New Zealander	[nju'ziləndə] (NEW ZEE'-LUND-ER)
Nicaragua	[nikə'rɑgwə] (NICK-UH-RAH'- GWUH)	Nicaraguan	[nikə'rɑgwən] (NICK-UH-RAHG'- WUN)
Niger	['naɪdʒə] (NYE'-JER)	Nigerien	['ni'ʒɪr'jɛ] (NIH'-ZHEER'-YEN')
		Niger	['naɪdʒə] (NYE'-JER)
<i>(Nigerian applies only to citizens of Nigeria; use French <i>Nigerien</i> or Anglicized <i>Niger</i> for citizens of the Republic of Niger.)</i>			
Nigeria	[naɪ'dʒɪriə] (NYE-JEER'-EE-UH)	Nigerian	[naɪ'dʒɪriən] (NYE-JEER'-EE-UN)
Norway	['nɔr,wɛ] (NAWR'-WAY)	Norwegian	[nɔr'widʒən] (NAWR-WEEDG'-UN)
Oman	[o'mɑn] (OH-MAHN')	Omani	[o'mɑni] (OH-MAHN'-EE)
Pakistan	['pɑki,stɑn] (PAHK'-IH-STAHN)	Pakistani	[,pɑki'stɑni] (PAHK-IS-TAHN'-EE)
Panama	['pænə,mɑ] (PAN'-UH-MAH)	Panamanian	[,pænə'meniən] (PAN-UH-MAYNE'- EE-UN)
Papua New Guinea	['pæpjʊə] (PAP'-YOU-UH)	Papuan	['pæpjʊən] (PAP'-YOU-UN)
Paraguay	['pɑrə,gwɑɪ] (PAH'-RUH-GWY)	Paraguayan	[,pɑrə'gwɑɪən] (PAHR-UH-GWY'- UN)
Peru	[pə'ru] (PUH-ROO')	Peruvian	[pə'ruviən] (PUH-ROOV'-EE-UN)
Philippines	['fɪlə'pinz] (FIL'-UH-PEENZ)	Filipino	[,fɪlə'pino] (FIL-UH-PEEN'-O)

Poland	[ˈpɒlənd] (PO'-LUND)	Pole	[pɒl] (POLE)
Portugal	[ˈpɔrtʃəgəl] (PAWR'-CHUH-GUL)	Portuguese	[ˈpɔrtʃəgɪz] (PAWR'-CHUH-GEEZ)
Qatar	[ˈkɑ,tɑr] (KAH'-TAR)	Qatari	[kɑ'tɑri] (KAH-TAR'-EE)
Rhodesia	[ro'diʒə] (RO-DEEZH'-UH)	Rhodesian	[ro'diʒən] (RO-DEEZH'-UN)
Romania	[ro'menjə] (RO-MAYNE'-YUH) [ro'meniə] (RO-MAY'-NEE-UH)	Romanian	[ro'menjən] (RO-MAYNE'-YUN) [ro'meniən] (RO-MAY'-NEE-UN)
(Romania is also Rumania and may be pronounced with initial ROO.)			
Rwanda	[ru'ɑndə] (ROO-WAN'-DUH) [ˈrwɑndə] (RWAN'-DUH)	Rwandan	[ru'ɑndən] (ROO-AHN'-DUN) [ˈrwɑndən] (RWAN'-DUN)
San Marino	[ˈsænmə'rino] (SAN MUH-REEN'-O)	Sanmarinese	[sænmɑrɪn'eɪz] (SAN-MAHR-IN-AY'-ZAY)
Sao Tomé and Príncipe	[sɑu'tomɛ, 'prɪnsipɛ] (SAUNG- TOE'-MEH, PREEN'-SEE-PIH)	Citizen of Sao Tomé and Príncipe	
Saudi Arabia	[sa'u,di] (SAH-OO'-DEE)	Saudi	
Senegal	[,sɛnə'gɔl] (SEN-UH-GAWL')	Senegalese	[sɛnəgə'lɪz] (SEN-UH-GUH-LEEZ')
Seychelles	[se'ʃɛlz] (SAY-SHELLZ')	Citizen of the Seychelles	
Sierra Leone	[si'ɛrə li'on] (SEE-AIR'-UH LEE- OWN')	Sierra Leonean	[si'ɛrəli'oniən] (SEE-AIR'-UH LEE- OWN'-EE-UN)
Singapore	[ˈsɪŋgə,pɔr] (SING'-GUH-PAWR)	Singaporean	[,sɪŋgə'pɔriən] (SING-GUH-PAWR'- EE-UN)
Somali	[,so'mɑli] (SO-MAHL'-EE)	Somali	
(Sometimes called Somalia; the official name is the Somali Republic.)			
South Africa	[,saʊθ'æfrɪkə] (SOUTH AF'-RIH- KUH)	South African	[,saʊθ'æfrɪkən] (SOUTH AF'-RIH- KUN)
Soviet Union	[sovi'ɛt] (SO-VEE-ET') [ˈsovjɛt] (SOV'-YET)	Russian	[ˈrʌʃən] (RUSH'-UN)

(Union of Soviet Socialist Republics, USSR, like the U.S., presents a problem. *Russian* is correct for only about half the nation. *Soviet* means *council*, even though it often is used to mean “Citizen of the USSR.” Formal usage calls for “Citizen of the Soviet Union” or “Citizen of the USSR”; less formal usage, *Soviet citizen*; informal, *Russian*.)

<i>Nation</i>	<i>Pronunciation</i>	<i>Person from that nation</i>	<i>Pronunciation</i>
Spain	[spɛn] (SPAYNE)	Spaniard	['spænjərd] (SPAN'-YERD)
Sri Lanka	[sri'lɒŋkə] (SREE-LAHNGK'-UH)	Sri Lankan	[sri'lɒŋkən] (SREE-LAHNGK'-UN)
Sudan	[su'dæn] (SOO-DAN')	Sudanese	[sudə'niz] (SOO-DUH-NEEZ')
Surinam (Dutch Guiana)	['sʊri,nɑm] (SUR'-EE-NAM)	Surinamese	[,sʊriɒ'miz] (SUR'-EE-NAHM-EEZ')
Swaziland	['swɑzi,lænd] (SWAHZ'-EE-LAND)	Swazi	['swɑzi] (SWAH'-ZEE)
Sweden	['swidən] (SWEED'-UN)	Swede	[swid] (SWEED)
Switzerland	['switzə'lænd] (SWITZ'-ER-LUND)	Swiss	[swis] (SWISS)
Syria	['siriə] (SIHR'-EE-UH)	Syrian	['siriən] (SIHR'-EE-UN)
Tanzania	[tænzə'niə] (TAN-ZUH-NEE'-UH)	Tanzanian	[tænzə'niən] (TAN-ZUH-NEE'-UN)
Thailand	['tai,lænd] (TY'-LAND)	Thai	[tai] (TY)
Togo	['to,go] (TOE'-GO)	Togolese	[,to,go'liz] (TOE-GO-LEEZ')
Tonga	['tɒŋgə] (TAWNG'-GUH)	Tongan	['tɒŋgən] (TAWNG'-GUN)
Trinidad	['trinə,dæd] (TRIN'-UH-DAD)	Trinidadian	[,trinə'dædiən] (TRIN-UH-DAD'-EE-UN)
Tobago	[tə'bego] (TUH-BAY'-GO)	Tobagonian	[təbə'go,niən] (TUH-BUH-GO'-NEE-UN)
Tunisia	[,tu'niʒə] (TOO-NEEZH'-UH)	Tunisian	[,tu'niʒən] (TOO-NEEZH'-UN)
Turkey	['tʁki] (TER'-KEE)	Turk	[tʁk] (TERK)
Uganda	[ju'gændə] (YOU-GAN'-DUH) [u'gændə] (OO-GAHN'-DUH)	Ugandan	[ju'gændən] (YOU-GAN'-DUN) [u'gændən] (OO-GAHN'-DUN)
Ukraine	[ju'kren] (YOU-KRAYN')	Ukrainian	[ju'kreniən] (YOU-KRAYN'-EE-UN)
United Arab Republic (Egypt)			



United Kingdom	[ju'naitɪd 'kɪŋdəm] (YOU-NITE'-ID KING'-DUM)	Briton	['brɪtŋ] (BRIT'-UN)
United States			
(American for a U.S. citizen is resented by some North and South Americans, since they are Americans, too. Despite this, the term is widely understood to mean a person who lives in or is a citizen of the U.S. "United Statesian" is too awkward to tolerate.)			
Upper Volta	['vɒltə] (VOLT'-UH)	Upper Voltan	['vɒltən] (VOLT'-UN)
Uruguay	['ʊrə'ɡwɑɪ] (OOR'-UH-GWY)	Uruguayan	['ʊrə'ɡwɑɪən] (OOR-UH-GWY'-UN)
Venezuela	[,vɛnə'zweɪə] (VEN-UH-ZWAY'-LUH)	Venezuelan	[,vɛnə'zweɪən] (VEN-UH-ZWAY'-LUN)
Vietnam	[,vi'ɛt,nɑm] (VEE-ET'-NAHM)	Vietnamese	[,vi'ɛtnə'mɪz] (VEE-ET'-NUH-MEEZ')
Western Samoa	[sə'moə] (SUH-MO'-UH)	West Samoan	[sə'moən] (SUH-MO'-UN)
Yemen	['jɛmən] (YEH'-MUN)	Yemeni	[jɛ'mɛni] (YEH-MEN'-EE)
Yugoslavia	[ju'ɡo'slɑviə] (YOU-GO-SLAV'-EE-UH)	Yugoslav	['ju'ɡoslɑv] (YOU'-GO-SLAV)
Zaire (Belgian Congo)	[zɑ'ɪr] (ZA-EAR')	Zairian	[,zɑ'ɪriən] (ZAH-EAR'-EE-UN)
Zambia (Northern Rhodesia)	['zæmbiə] (ZAM'-BEE-UH)	Zambian	['zæmbiən] (ZAM'-BEE-UN)
Zimbabwe (Used by some Africans for Rhodesia.)	[zɪm'bɑb,we] (ZIM-BOB'-WAY)	Citizen of Zimbabwe	

**GENDER IN AMERICAN  
ENGLISH**

The women's movement has brought about significant changes in the terminology we use for a great many acts, objects, and occupations. We have passed through a period when many announcers made jokes about the changing language—as when some proposed with mock seriousness that manhole covers be renamed “personholecovers”—and, although it is disturbing to some, the changes being made are justified, inevitable, and overdue.

There are three general areas of discontent with the male orientation of our language. One is the use of *man* and *mankind* as referents for the entire human race. Another is the group of many nouns and verbs that have maleness built into them—*chairman*, *spokesman*, and “*manning* the picket lines” are examples. A third is the generic use of *he* and *his* when both sexes are meant, as in “Everyone must pay his taxes.”

Over the years, the male orientation of our language gradually increased. Originally, *man* was used to refer to the entire human race. In the proto-Indo-European language, the prehistoric base for many modern languages, including English, the word for man was *wiros* and the word for woman was *gwená*. *Manu* meant human being. As the centuries passed and as language changed, *man* came to be used for both males and the human race. Many of us speak of “the man in the street,” the “workingman,” and “manpower.” Many of us are accustomed to saying that “all men are created equal” and that we believe in the “common man.” So entrenched is maleness in our language that one television station general manager, addressing a luncheon meeting of women in broadcasting, observed that “We don't discriminate against women at my station: As far as we're concerned, it's the best man for the job!”

Since words help determine and define reality, women are demanding changes in terminology to go along with new career opportunities and the lessening of discrimination in employment. With the sanction of state and federal laws, official terminology for nearly 3,500 occupations has been changed to eliminate discriminatory referents. Most publishing houses have prepared guidelines for authors with instructions and suggestions for removing the male bias from their writings. Linguists have seriously proposed that the rules of grammar be changed so that “Everyone must pay their taxes” would become correct usage.

A large number of words, thought by some to be sexist, actually

are not. The Latin word *manus* means *hand*, and in this sense it formed the basis of a great many English words, including *manacle*, *manage*, *manager*, *manner*, *manual*, *manicure*, *manifest*, *manipulate*, *manufacture*, and *manuscript*. It is to be hoped that these innocent and useful words will not be affected as we continue to refine our language.

With inevitable change upon us, announcers have a challenging responsibility. Colloquial speech, which is standard for most announcers, does not lend itself to some of the changes being proposed. To substitute *humankind* for *mankind* or *human being* for *man* will not come easily to most announcers, male or female. A sentence such as "Everyone should send in his or her entry so that he or she will be eligible for a prize" does not exactly roll off the tongue. There are, of course, less cumbersome ways of saying the same thing: "All people should send in their entries so that they will be eligible for prizes" is one solution.

Most women today do not like to be referred to as *ladies*, *girls*, or *gals*, preferring to be called *women* or *persons*. When gender is not relevant to the subject, they object to a labeling by sex: "She's a very intelligent woman" comes across to them as "She's very intelligent for a woman." Men may object to this interpretation, since they make no such translation if someone says "He's a very intelligent man," but they would be missing the point, which is that sensitivities that have developed over a long time cannot be wished away or dismissed with apparently logical arguments.

It may be essential to phase out such nouns as *chairman* and *spokesman*, although the substitutes *chairperson* and *spokesperson* seem awkward and overlong. *Chair* is used increasingly to mean the moderator of a group, as in "the chair of the P-TA," and one might propose *speaker* as a substitute for *spokesman*, but these and other changes must become generally accepted before this linguistic problem can be considered solved. Broadcast announcers can only work with what is accepted usage, try to coin better expressions than those they do not like, and be alert to the many changes yet to come.

For generations, users of English and American English have tacitly assumed that certain jobs were appropriate only for persons of a particular group. Thus one who held a low position in management was a *junior executive*, one who held a certain position in a police department was a *head matron*, and a person who delivered letters

was a *mailman*. Recognizing that occupational titles are often discriminatory, the U.S. Department of Labor has published a handbook titled *Job Title Revisions to Eliminate Sex- and Age-Referent Language from the Dictionary of Occupational Titles*. This publication preceded a thorough overhaul of the *Dictionary of Occupational Titles*, 4th ed. (U.S. Department of Labor, Washington, 1977).

In revising the *Dictionary*, the Labor Department reviewed all recognized job categories and made changes in nearly 3,500 job titles. It is important for employers and employees to learn the new designations for U.S. occupations. It is equally important for broadcast announcers to become familiar with the new terminology, since for perhaps the first time in human history, we are attempting to precipitate social change, in part, by making changes in language.

The new titles do not please everyone, and it is likely that some titles will undergo further change as people react to them. A *bellman* will probably not object to the new title *bellhop*, since bellhops have used the “new” title for many years. *Farm boys* will undoubtedly be pleased to learn that they now are *farm hands*, just as *city hostesses* may be pleased with their new title, *goodwill ambassadors*. But some practitioners of ancient and honorable professions will take their new titles as an affront: an *animal husbandman* is now an *animal scientist*, a *bat boy* is now a *bat keeper*, a *brewmaster* is now a *brewery director*, and a *ring master* is now a *ring conductor*.

Some of the new job titles will undoubtedly be easy to live with once we get used to them. Among these are many different kinds of *repairmen*, who have become *repairers*. This last term makes grammatical sense, though it is somewhat difficult to articulate in a clear and unaffected manner. It is to the credit of the people who prepared the revised list that they avoided almost completely the temptation to replace *man* with *person*. Thus we do not have to contemplate such titles as *repairperson*, *longshoreperson*, or *fireperson*. In avoiding *person*, however, they came up with some titles that are either awkward or subject to misinterpretation: *servicer* for *serviceman*, *braker* for *brakeman*.

A few titles that reflect sexual identification were left unchanged. *Leading man* and *leading woman* remain as they always have been, since “sex is a bonafide occupational requirement.” Similarly, *juvenile* has been left untouched, since age in the dramatic arts is a valid criterion. Some jobs were exempted from name change because they are fixed by legislation, international treaties, or other binding legal

agreements; these include *ship master*, *able seaman*, and *masseur* and *masseuse*. In a few instances dual male-female job titles were retained, although both male and female titles are to be used by governmental agencies whenever the titles are used. Examples are *host-hostess* and *waiter-waitress*. It is unlikely that such double titles will find their way into common usage.

A few curious changes have been made. Do we truly eliminate sex reference by renaming a *personal maid* as a *lady's attendant*? Or by dubbing a *valet* a *gentleman's attendant*? And, as might be expected, there are a few amusing results of the Labor Department's effort. A *chocolate peanut panman* is now a *chocolate peanut coating-machine operator*, and a *cut-off girl* in sports equipment has become a *shuttlecock-feather trimmer*. No effort was made, apparently, to extend the Labor Department's concern to badminton. Nor did the authors of the revision manage completely to remove sexist language from another job category—the *mother repairman*, who is a worker in the manufacturing of phonograph records and who is now a *mother repairer*.

Despite all minor criticisms, the effort of the Department of Labor is to be commended. It was monumental, and it will have a lasting influence on both spoken and written American English.

To help you acquire the terminology currently approved by the federal government for job categories, the following selected list of the most common occupations is provided. It is a modified list, since it includes some occupations whose titles were left unchanged by the Department of Labor. Among these are *mail carrier*, *fire fighter*, and *garbage collector*, which were not included in the revision since the Department of Labor some time ago abandoned the terms *mailman*, *fireman*, and *garbageman*. (Occupations marked with an asterisk\* are not part of the Labor Department's revision.)

<i>Old occupational title</i>	<i>New occupational title</i>
Advance man	Advance agent
Advertising lay-out man	Advertising lay-out planner
Airplane steward	(title deleted)
Airplane stewardess	Airplane flight attendant
Alteration woman	Alterer
Animal husbandman	Animal scientist
Animal man	Animal keeper

<i>Old occupational title</i>	<i>New occupational title</i>
Appliance repairman	Appliance repairer
Art lay-out man	Art lay-out planner
Audio man*	Audio operator
Audio-video repairman	Audio-video repairer
Automobile-body repairman	Automobile-body repairer
Automobile radiator man	Automobile radiator mechanic
Automobile radio man	Automobile radio repairer
Automotive-parts man	Automotive-parts stock clerk
Bakery girl	Bakery clerk
Ballet master	Ballet master-mistress
Bar boy	Bartender helper
Barmaid	Waiter-waitress, tavern
Barman	Bar attendant
Bat boy	Bat keeper
Bellman	Bell hop
Bomb disposal man	Bomb disposal specialist
Bondsman	Bonding agent
Boom man	Log sorter
Border patrolman	Border guard
Brakeman (any industry)	Brake holder
Brakeman, automobile	Brake repairer
Brakeman, passenger train	Braker, passenger train
Brakeman, road freight	Brake coupler, road freight
Brakeman, yard	Yard coupler
Brewmaster	Brewing director
Bridal consultant	Wedding consultant
Bus boy	Dining room attendant
Bus boy, dishes	Dish carrier
Bus boy, room service	Room service assistant
Bus girl	(title deleted)
Cable man (tel. and tel.)	Cable installer
Cable repairman (tel. and tel.)	Cable repairer
Camera girl	Photographer
Camera repairman	Camera repairer
Camerman (television)	Camera operator
Camerman, animation (mo. pict.)	Camera operator, animation

<i>Old occupational title</i>	<i>New occupational title</i>
Cameraman, assistant (television)	Dolly pusher
Cameraman, first (mo. pict.)	Camera operator, first
Cameraman, second (mo. pict.)	Camera operator, second
Cameraman, special effects (mo. pict.)	Camera operator, special effects
Cameraman, title (mo. pict.)	Camera operator, title
Camp watchman	Camp guard
Carburetor man	Carburetor mechanic
Carpenter foreman, stage (mo. pict.)	Carpenter supervisor, stage
Cart boy (medical services)	Cart attendant
Cattle-ranch foreman	Supervisor, cattle ranch
Cellarman (hotel and rest.)	Cellar clerk
Chambermaid	Room cleaner
Charwoman	Charworker
Checkroom girl	Checkroom attendant
Cigarette girl	Cigarette vendor
Circus foreman	Circus supervisor
City hostess	Goodwill ambassador
Clean-up man (agriculture)	Clean-up hand
Clergyman	Clergy
Club boy (hotel and rest.)	Club attendant
Clubhouse boy (amusement and rec.)	Clubhouse attendant
Coachman	Coach driver
Coffee girl	Coffee maker
Comedian	Comedian-comedienne
Contact man	Song plugger
Control-room man (radio and TV)	Control operator
Control supervisor, junior (radio and TV)	Control supervisor I
Control supervisor, senior (radio and TV)	Control supervisor II
Copy boy	Messenger, copy
Copy cameraman	Copy-camera operator

<i>Old occupational title</i>	<i>New occupational title</i>
Correction man (print. and pub.)	Proofsheet corrector
Counter bus boy	Counter dish carrier
Countergirl	Counter attendant
Counterman (retail trades)	Salesperson
Credit man	Credit-mail clerk
Dairy husbandman	Dairy scientist
Day watchman	Day guard
Delivery boy	Deliverer, merchandise
Deliveryman II	Delivery driver
Depot master	Depot supervisor
Display man (any trade)	Sign painter, display
Display man (retail trades)	Merchandise displayer
Dock watchman	Dock guard
Dockman I	Stevedore, dock
Doorman	Doorkeeper
Draftsman	Drafter
Dredgemaster	Dredge operator
Electrical appliance repairman	Electrical appliance repairer
Electrical appliance serviceman	Electrical appliance servicer
Electrical propman (mo. pict.)	Electrical prop handler
Electrical repairman	Electrical repairer
Engineman	Engine operator
Exploitation man (amuse. and rec.)	Exploitation writer
Farm boy	Farm hand, general I
Farm foreman	Farm supervisor
Farm housemaid	Houseworker, farm
Fire patrolman (govt. serv.)	Fire ranger
Fireman*	Fire fighter
Fireman, diesel locomotive	Firer, diesel locomotive
Fireman, electric locomotive	Firer, electric locomotive
Fireman, locomotive	Firer, locomotive
Fireman, marine	Firer, marine
Fireman, stage	Fire inspector, stage
Fireworks man	Fireworks display artist
Fisherman	Fisher
Flagman	Flagger



<i>Old occupational title</i>	<i>New occupational title</i>
Flight stewardess	(title deleted)
Floorlady	Floor supervisor
Floorman* (TV)	Property handler
Flyman (amuse. and rec.)	Flyer
Footman	Butler, second
Forelady	Supervisor (followed by specialty)
Foreman	Supervisor (followed by specialty)
Foster mother	Foster parent
Fountain girl	Fountain server
Fountain man	Fountain server
Furnaceman	Furnace installer
Garbageman*	Garbage collector
Gateman (any industry)	Gate tender
Gateman (amuse. and rec.)	Gate attendant
General foreman	General supervisor
Governess	Child mentor
Groceryman, journeyman	Grocer
Hand propman (mo. pict.)	Hand prop handler
Hat-check girl	Hat-check attendant
Headmaster	Principal, private school
Headwaiter	Headwaiter-headwaitress
Herdsmen, dairy	Cattle herder, dairy
Herdsmen, swine	Herder, swine
High-rigging man (amuse. and rec.)	High-rigging installer
Highway-maintenance man	Highway-maintenance worker
Homicide-squad patrolman	Homicide-squad police officer
Horseman, show	Horse breeder, show
Host	Host-hostess
Hostess, hotel	Social director, hotel
House repairman	House repairer
Houseman (dom. serv.)	Caretaker, house
Housemother	Cottage parent
Iceman	Driver, ice route
Inkman	Inker

<i>Old occupational title</i>	<i>New occupational title</i>
Installment man	Installment collector
Interior-display man	Merchandise displayer, interior
Junior executive	Executive trainee
Knock-up man (woodworking)	Knock-up assembler
Laundress (dom. serv.)	Launderer I
Laundry routeman	Driver, laundry route
Laundryman (dom. serv.)	Launderer II
Lay-out man (print. and pub.)	Lay-out planner
Lineman (amuse. and rec.)	Line umpire
Lineman (tel. and tel.)	Line installer-repairer
Longshoreman	Stevedore
Maid, general	Houseworker, general
Maid, hospital	Cleaner, hospital
Mail boy	Messenger, mail
Mailman*	Mail carrier
Maintenance man, building	Maintenance repairer, building
Make-up man (amuse. and rec.; mo. pict.)	Make-up artist
Master of ceremonies	Master-mistress of ceremonies
Matron, head (govt. serv.)	Police sergeant
Messman	Mess attendant
Midwife	Birth attendant
Milkman	Driver, milk route
Motel maid	Motel cleaner
Motion-picture-equipment foreman	Motion-picture-equipment supervisor
Motorcycle patrolman	Motorcycle police officer
Motorman II (r.r. trans.)	Streetcar operator
Mounted policeman	Mounted police officer
New car salesman	New car sales associate
Newsboy	Newspaper vendor
Night watchman	Night guard
Nursemaid	Child monitor
Nursery governess	Child mentor, nursery
Nurseryman	Manager, nursery
Office boy	Office helper

<i>Old occupational title</i>	<i>New occupational title</i>
Office girl	Office helper
Ordnanceman	Ordnance artificer
Outside-property man (mo. pict.)	Outside-property agent
Page boy	Page
Park foreman	Park maintenance supervisor
Park watchman	Park patroller
Parlor matron	Parlor chaperon
Patrolman (govt. serv.)	Police officer I
Paymaster	Pay agent
Personal maid	Lady's attendant
Pin boy	Pin setter
Policewoman	Police officer II
Produce man	Produce seller
Product-development man	Product-development worker
Production man (radio and TV)	Production coordinator
Property man (amuse. and rec.)	Property coordinator
Property man (mo. pict.)	Property handler
Property master (mo. pict.)	Property supervisor
Public-address serviceman	Public-address servicer
Public-relations man	Public-relations practitioner
Public-relations woman	Public-relations practitioner
Radio patrolman	Radio police officer
Radio repairman	Radio repairer
Repairman	Repairer
Rest-room maid	Rest-room attendant
Rewrite man	Rewriter
Ring master	Ring conductor
Salad girl	Salad maker
Salad man	Salad maker
Salesman	Sales associate (sales agent, sales representative, soliciter, driver)
Sandwich girl	Sandwich maker
Sandwich man	Sandwich maker
Sculptress	(title deleted)
Seamstress	Sewer, custom (mender, alterer)

<i>Old occupational title</i>	<i>New occupational title</i>
Shoe repairman	Shoe repairer
Shop foreman	Shop supervisor
Song and dance man	Song and dance person
Sound-effects man	Sound-effects technician
Special-effects man (mo. pict.)	Special-effects specialist
Special-events man (radio and TV)	Special-events coordinator
Stage-door man	Stage-door attendant
Stage man	Stage hand
State-highway patrolman	State-highway police officer
Station master	Station manager
Steward	Steward-stewardess
Stewardess	Steward-stewardess
Television-installation man	Television installer
Television service and repairman	Television-and-radio repairer
Traffic patrolman	Traffic police officer
Used car salesman	Used car sales associate
Valet	Gentleman's attendant
Video man	Video installer
Waiter	Waiter-waitress
Waitress	Waiter-waitress
Wardrobe mistress	Wardrobe supervisor
Watchman, crossing	Crossing tender
Watchman I (any industry)	Guard II
Wine steward	Wine steward-stewardess

# INTERVIEWING

## CHAPTER

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9 Interviews are important features of many different kinds of radio and television broadcasts. They have intrinsic audience appeal because people who are interviewed are usually newsworthy. Interviews are inexpensive to produce, since there is no scriptwriting involved, and people interviewed are seldom paid for their participation. Interviews are appropriate to a wide range of program types, including news, special events, sports, talk shows, farm programs, science programs, and community affairs programs.

The word *interview* comes from French and means, roughly, “to see one another.” We recognize as interviews question-and-answer sessions with newsmakers but sometimes fail to see that a conversation between a program host or hostess and a guest is equally an interview. The difference is in technique, and technique is determined by purpose.

Ernie Kreiling, a syndicated television columnist, has culled a helpful list of interviewing dos and don'ts, ideas, and pitfalls from a variety of sources, including his own experiences. Because they provide an excellent framework for our discussion of interviewing, his suggestions will be listed here with appropriate amplification. You should understand at the outset that you need not memorize these points or follow them as you would a countdown check list for a space launch. The suggestions should be read, pondered, worked

into your practice where appropriate, and then referred to after each interview in which you feel that things went wrong. Some of the suggestions apply to all kinds of interviews; others refer only to special cases.

#### CONCERNING YOUR GUEST

1. *Where possible, carefully research your guest's background, accomplishments, attitudes, beliefs, and positions.* Obviously this applies only to interviews in which you know well in advance who the person you are to interview is and the general purpose of the interview. Among many sources of information about well-known persons and important topics are the *Reader's Guide to Periodical Literature*, the *New York Times Index*, *Who's Who* (in politics, in the American East, in education, in medicine, and so on), the *Europa Yearbook*, the *Book of the States*, and the *Municipal Yearbook*. Long before you conduct your first interview with a prominent person, you should have become familiar with these and similar sources of basic information.

As a field reporter, you will more often than not find yourself interviewing people on a moment's notice, with no opportunity for research. To prepare for this you should cultivate the habit of reading regularly two or more newspapers, important books of a topical nature, and several magazines. Then when you are asked to interview a geneticist on recombinant DNA, a politician on an important treaty, or an athlete on the new team manager, you will be prepared with confidence.

Remember, though, that when time and circumstances permit, thorough research of your guest's background is as important as all the other suggestions combined. Style, personality, smooth performance, and perfect timing cannot compensate for ignorance.

2. *Make your guest feel at home.* Introduce your guest to studio and control-room personnel when it is convenient. Show the people you are to interview the areas in which the interview will take place and give them an idea of what is going to happen. Such hospitality should help relax your guests and induce them to be cooperative. When doing remote interviews, as in audiotaped sessions with newsmakers, you cannot, of course, make your guests feel at home. With seasoned interviewees, people used to being interviewed, you can plunge right into the interview; with inexperienced people it is useful to spend a few minutes explaining how you will conduct the interview and what you expect of them.

3. *Do not submit questions in advance, unless an important interview will be lost by refusing to do so.* In advance of an interview it is useful to discuss the broad areas to be covered. It is often a good idea to tell your guest what the first question will be; this can make for a smooth start. Inexperienced or hostile guests and even some politicians may ask you for more information about your line of questioning than you want to give. Try to avoid specificity, since spontaneity demands that interviewees not “rehearse” their answers.

4. *Never refer to conversations held before air time.* An audience will feel excluded by a question such as “Well, Pat, I’m sure the folks would find interesting that new hobby you were telling me about just before we went on the air. Will you tell them about it?” They want to feel in on the interview, not as if most of it has already taken place.

5. *Establish your guest’s credentials at the start of the interview.* Station personnel have usually selected guests because they believe them to be knowledgeable and responsible, and it follows that the audience should know how and why they are qualified to speak on a particular subject. The significance of a partisan statement about heart transplants differs depending on whether the statement is made by a heart surgeon, religious leader, heart recipient, or politician. One opinion is not necessarily better or more newsworthy than another, but your audience must be aware of the specific credentials of the speaker in order to assess statements in a meaningful way.

At times, people you interview will appear because they have appointed themselves as knowledgeable speakers. It is important to retain an open mind toward volunteers but do not automatically assume that their statements reflect the opinions of people they claim to represent. No specific suggestions for determining the qualifications of volunteer speakers can be given; experience will help you determine who are the phonies, crackpots, and publicity seekers. When time permits, check credentials after the interview but before broadcasting the statements.

6. *Occasionally but indirectly re-establish your guest’s name and credentials.* On television this is frequently done with supers at the bottom of the screen. On radio, of course, it must be done orally; since listeners cannot see your guest, frequent reintroductions are especially important. Because the television audience can see your guest, reintroductions are unnecessary if the guest is well known.

7. *Seek out your guest’s deep convictions.* Do not settle for mentally

rehearsed platitudes and clichés. Probing usually means that you must reveal something of yourself. Your guest is not likely to open up unless you do.

8. *Be tenacious.* Do not be put off with evasive answers. Keep probing until you see that you cannot get any further. Then drop the line of questioning and turn to something else.

9. *Listen attentively to your guest's replies and react with appropriate interest.* Do not feign interest. If your interest is not genuine, you are either conducting a bad interview or not listening to your guest's responses.

10. *Do not interrupt with meaningless comments.* "I see," "Uh huh," "Oh, yes," and the like are disruptive. An attentive mien is all the encouragement your guest needs; verbal interpolations are distracting.

11. *Do not patronize your guest and do not be obsequious.* Avoid phrases such as "I'm sure our viewers would like to know" and "Do you mind if I ask?" Some people are reluctant or hostile, to be sure, but most come to be interviewed and need no coddling.

12. *Keep cool.* Your milieu is interviewing, and you should feel at ease. The odds are that your guest is not a professional speaker and is a stranger to the interviewing situation. Your guest may be awed by the equipment, a bit afraid of you, and frightened to death of saying something wrong. If you are distracted by the signals of producers or floor managers or preoccupied with timing the show, you will only further rattle your guest and lower the quality of the interview.

13. *Discuss the subject with your guest.* Do not cross-examine or otherwise bully guests. Because they are probably nervous, it is up to you, no matter how much you may dislike or disagree with them, to put your guests at ease. If you show hostility, unfairness, or lack of common hospitality, both your guests and your audience will resent it.

14. *Remember that the guest is the star.* In few instances is the interviewer actually of more interest to the audience than the guest. One famous wit and raconteur consistently upstaged his guests and the audience loved it. In general, however, it is not only contrary to the purpose of the interview—which is drawing the guest out—but it is also simply rude.

15. *Remember that the guest is the expert.* At times, of course, you will be an authority on the subject under discussion and will be able



to debate it with your guest. In most circumstances, though, your guest will be the expert, and you will do well to keep your uninformed opinions to yourself. But with this point, keep in mind the next one.

16. *Keep control of the interview.* Experienced guests, particularly politicians, can take it away and use it for their own purposes. Keep the questions coming so that guests do not have time to diverge from the subject.

17. *On television, do not have your guest address the camera.* The best television interview gives the illusion that the two participants are so absorbed in their conversation that the camera is eavesdropping.

18. *At the conclusion of the interview, thank your guest warmly but briefly.* Do not be effusive. Then move directly to your concluding comments.

#### CONCERNING YOUR SUBJECT

19. *Be sure the subject to be discussed is of interest or importance.* Although a dull guest can make even the most exciting subject boring, your interview will benefit if the topic itself is truly interesting or important. When practicing interviewing, do not settle for the most readily obtainable guest. Interviews with parents, siblings, classmates, and others well known to you are seldom of interest to anyone, the participants included. A special energy is generated when you interview people who are strangers to you, and an even greater intensity develops when you interview people of real accomplishment.

20. *Limit the topic so you can cover it in the allotted time.* Most newsworthy guests are multidimensional in their activities, experience, and beliefs. Avoid skimming the surface of many topics; explore one or two in depth.

21. *Establish the importance of the topic.* Although obviously important topics need no special build-up, the importance of others may benefit from brief and subtle amplification. One simple way of doing this is to ask the guest early in the session why the issue is important.

#### CONCERNING YOUR QUESTIONS AND COMMENTARY

22. *Write out your introduction and conclusion.* This is not possible, of course, in spontaneous interviews, such as at a news conference or the scene of a news event. But where circumstances allow you to

plan ahead, writing the beginning and ending of the interview will free you during air time to focus on the middle of the interview.

23. *If you do plan your interview and establish its length, build it toward a high point or climax.* Hold back an especially important question for the end of the interview. If your skill allows you to lead up to that question, so much the better.

24. *Plan at least a few questions to get the interview started and to fill awkward gaps.* Few sights are more pathetic than an interviewer at a loss for a question. But consider the next point, too.

25. *In general, base questions on the guest's previous statements.* Do not hesitate to dispense with preplanned questions if more interesting ones arise naturally from the discussion. An exaggerated example will illustrate:

ANNCR: Now, Mayor, your opponent has charged you with a willful and illegal conflict of interest in the city's purchase of the new park. What is your answer?

MAYOR: Well, it hasn't been revealed yet, but I have evidence that my opponent is a parole violator from out of state who served five years as a common purse-snatcher.

ANNCR: *The News-Democrat* claims to have copies of the deeds of sale and is ready to ask for your resignation. Will you tell us your side of the story on the park purchase?

Clinging to a preselected question when a far more interesting one clamors for recognition may result from inattention to your guest's answers, insensitivity, or rigidity. In assessing your taped practice interviews, watch carefully for moments when you tend to sacrifice common sense to a previously determined plan. Have a plan but do not be a slave to it.

26. *In particular, follow up on important contradictions.* Many public figures, especially politicians, make contradictory statements that can be developed into good dialogue. Be wary, however: If you perceive that your guest is going to be evasive, adopt another line of questioning. (And remember point number 8.)

27. *Make logical, smooth transitions to new subjects.* Here is a bad example:

ANNCR: I know that you're up for best supporting actress. What do you think your chances are?

DULCY: Oh, there's no way of knowing—these things are completely unpredictable.

ANNCR: Have you signed for your next movie? Tell us about it.

Here is a better example:

ANNCR: I know that you're up for best supporting actress. What do you think your chances are?

DULCY: Oh, there's no way of knowing—these things are completely unpredictable.

ANNCR: Oscar or not, you've become a hot property. Have you signed for your next movie? Tell us about it.

28. *Always be ready with the next question.* But do not allow such preparation to distract you from the comments your guest is making at the time. The problem of thinking ahead to the next question without tuning out the present can be solved only with practice and experience.

29. *On television, check your notes for the next question openly rather than furtively.* It is better not to do it in front of the television audience at all, but if you must, do it unself-consciously.

30. *Make your questions brief and to the point.* But do not be rude or brusque. Do not be afraid to ask a more detailed question when the circumstances warrant but try to avoid this kind:

ANNCR: Pat, I remember when you won the Academy Award for *Broken Hearts*—that was '54, I believe—and at that time you said you wanted to give up motion picture directing and do something with the Broadway stage. That's when you got involved in the production of *Butch*, and I guess they won't ever let you forget that disaster. Well, looking back on the years that have intervened, is there any one moment you consider to be the turning point in your life? Any moment when you should have done something other than what you did?

PAT: Zzzzzzzzzzzzzzzzz.

31. *Don't ask questions that lend themselves easily to "yes" or "no" answers.* Try instead to draw the guest into a discussion. Here is a poor example:

ANNCR: Are you working on a book now?  
 AUTHOR: Yes.

Here is a much better example:

ANNCR: Tell me about the present. Are you working on a book, an article, or what?  
 AUTHOR: I've almost finished the first draft of a novel about migratory farm workers, but as soon as that's done, I want to write one or more fact pieces for magazine publication.

In this example, even if the author had not been writing at the time, it would not have been possible to respond with a simple "yes" or "no."

32. *Ask questions a lay person would ask.* But consider the next step.

33. *Go a step further and ask interesting questions most other people probably would not think of.* The knowledgeable interviewer should be able to elicit information that the audience wants but does not know it wants.

34. *Avoid obvious questions.* Do not ask a baseball player: "You were a baseball player, weren't you?" It is an obvious waste of time.

35. *Avoid predictable questions.* Word some of them from a point of view that is opposed to the guest's. Fresh and unexpected questions are called for in two common circumstances. One is when the guest is someone who regularly appears on interview shows and whose opinions on nearly everything are already known. The other is when the topic has been so thoroughly chewed over by experts and amateurs alike that the audience can anticipate exactly what questions are going to be asked.

36. *Point up and underscore important answers.* But do not parrot. Here is a good example:

ANNCR: Senator, if you were offered your party's nomination for the presidency, would you accept?  
 SENATOR: I have given much thought to that question, and at present my inclination would be to accept such a call, assuming, of course, that it were truly a mandate from the rank and file as well as the party leaders.

ANNCR: Senator, you have just said—for the first time, I believe—that you would run for the presidency if the nomination were offered. That sounds firm and unconditional. Am I right in drawing that conclusion?

Here is a poor example:

ANNCR: You've been married five times. If you had your life to live over again, would you try to stick it out with one spouse?

MILLAR: No, I wouldn't do anything differently.

ANNCR: You wouldn't do anything differently. Well, which of your five partners did you love the most?

MILLAR: I loved them all in the beginning.

ANNCR: You loved them all in the beginning. Does that include spouse number three, with whom you lived but two days?

Obviously, the first example shows proper use of the repeated or paraphrased response; it leads naturally to the next question. The repetitions in the second example are simply monotonous.

37. *Do not follow your guest's statements with meaningless comments before launching into your next question.* Here is an example:

ANNCR: How old are you now, Robin?

ROBIN: Fifteen.

ANNCR: I see. And yet you've just graduated from college?

ROBIN: Yep.

ANNCR: I see. And what are your plans for the future?

The "I see's" only clutter the interview.

38. *Do not answer the question as you ask it.* Here is an example:

ANNCR: Senator, you voted against the treaty. Just what are your feelings about it? Your statement to the press indicated that you felt we were giving up more than we were gaining.

What could the senator say except "That's right"? The interview has died.

39. *Never end an interview with "Well, I see our time is up."* This broadcasting cliché went out with flappers and bootleg gin. Your audience knows you are concluding because the time is up!

Kreiling concludes his suggestions with a reminder that his first point is central to all others. It is that *careful research into your guest's background is as important as the other thirty-eight points combined. Style, timing, personality, smooth production, and similar attributes of a good interview cannot compensate for lack of preparation.*

Kreiling's suggestions are necessarily quite general. For specific interviewing situations, the additional pointers that follow may be useful.

#### INTERVIEWING ATHLETES

Pre-game and post-game interviews are common features of radio and television sportscasts. Interviews with athletes are particularly difficult. The code of the locker room seems to demand that athletes, other than wrestlers and roller derby participants, be modest about their own accomplishments and praise their teammates or opponents regardless of the facts. Moreover, athletes are preoccupied before a game and exhausted afterward. Finally, the noise and confusion in dugouts and locker rooms and on the playing field can make sensible, coherent conversation impossible. When interviewing sports stars, keep the following points in mind.

1. *Assume that your audience is interested in and capable of understanding complex, precise discussions about training and technique.* Avoid asking superficial, predictable questions; your audience probably knows a lot about the sport and the athlete and wants to find out more, not the same old things. Followers of tennis and golf are less tolerant of superficial interviews than most other sports fans. They have come to expect precise analytical comments play by play, and they feel cheated if interviews with winning participants do not add to their understanding of strategies. Basketball and football have developed increasingly complex offenses and defenses, and fans have been educated to understand and appreciate detailed information about them. Baseball, one of the most subtly complex of all major sports, seldom enjoys enlightened explanation or discussion, but this should not deter you from seeking the answers to complex questions.

2. *Work up to controversial or critical questions with care.* If you ask

a big question without preparation, you are likely to get a routine statement “for the record” from athletes and coaches. Sports figures are interviewed so often that most of them can supply the questions as well as the answers. They tend to rely on safe explanations for most common questions. If you want more than this, lead up to big questions with a sequence of less controversial ones. If you begin an interview with a football coach by asking whether the coach approves of a trade recently made by the club’s owners, the coach is naturally going to say “yes” and avoid elaborating. Begin instead by talking about the team and its strengths and weaknesses. Move to a question about the playing abilities of the traded player. Ask specific questions about the player’s strong and weak points. Finally, ask the coach to explain how the loss of this player will affect the team. A coach will seldom criticize the capricious decisions of the club’s owners, but if you want a better than vague response, do not ask the big question straight out. Give your guest a chance to comment informatively as well as loyally.

3. *Get to know the athletes likely to appear on your interview show.* This will help you have some idea of the kinds of questions they can and cannot handle. Some sportscasters travel with teams, visit locker rooms, and are invited to opening-day parties, victory celebrations, and promotional luncheons. If you have such opportunities, use them to become acquainted with the athletes who attend.

4. *Listen to conversations among athletes and coaches.* A good way to discover what they think is timely and important is by simply listening to their conversations. Though time pressures sometimes require you to enter into conversation yourself in order to come up with a story or anecdote for your program, you can often learn more by just listening. If you are lucky enough to have meals with athletes and are accepted in clubhouses or locker rooms, try to be a silent observer. You will be amazed at the spontaneous insights that will emerge.

#### **INTERVIEWING POLITICIANS**

Politicians are frequently difficult to interview. Most believe that they must consistently cling to the positions that won them election. They all must seek office at frequent intervals, and a careless statement on any of a thousand issues could alienate an important bloc of voters. Further, elected officials may have two opinions on certain issues, one representing the will of their constituents and the

other their personal convictions. By the demands of their profession, politicians must watch their tongues, so they discover effective ways of turning aside questions they do not wish to answer. Seldom does a politician reveal a changed or newly acquired position in an interview; such newsmaking events are generally confined to news conferences, which consist largely of carefully drafted statements.

The purpose of interviewing politicians is not to catch them in inconsistencies but to clarify issues and stands. Some interviewers carefully research all past statements made by an official, look into current and anticipated political issues, and then try to corner the guest. Sometimes this means quoting apparently contradictory statements in the hope of gaining an admission of inconsistency. At other times it develops into an attempt to force the guest into an extreme, controversial, or careless statement. Politicians know this game well and can easily escape unscathed from combat. When interviewing a politician who is well known as an extremist of any sort yet has skillfully avoided making clear statements that would document an extreme position, there is little point in trying to play the game of entrapment. Politicians are adept at skirting direct, potentially incriminating questions. They can easily fill a half-hour with bland, evasive ambiguities. The relentless pursuit of a headline-making statement from an uncooperative person is not only an exercise in futility but is also guaranteed to bore your audience. Let this be your guide: When interviewing politicians who hold suspectedly extreme but covert positions, try to elicit the clearest, most informative expressions of the positions they are willing to state publicly. Do not waste your time trying to force, goad, or trick your guest into making statements that common sense tells you will not be made. The significant exception to this general principle is in circumstances in which an extended evasiveness by your guest will reveal a want of principle that is in and of itself newsworthy.

#### **RADIO AND TELEVISION TALK PROGRAMS**

Talk programs are important features of American radio and television. While the two media approach talk programming in somewhat different ways—television making almost exclusive use of studio guests, radio dividing its time between guests and telephone calls—both are alike in that the key to success is the interviewing ability of the program host or hostess. This section begins with some general observations that apply equally to radio and television, and then talk shows for each of the media will be examined separately.



Talk shows are naturals for radio and television. Their intimacy suits the media well. They present contemporary issues, are entertaining and informative, have variety, and often directly involve the listeners and viewers. They are inexpensive to produce and require a minimum of preparation time. Jobs as talk-show hosts and hostesses are not numerous, but they are rewarding and challenging and worth practicing for. You may or may not succeed in having a talk show of your own, but the skills you will acquire through practice will be useful to you in a range of announcing specializations. Some talk-show skills can be practiced; others cannot. You can practice interviewing, music discussion, sports reporting, commercial delivery, and news reporting—all of which will help you become competent as a talk-show facilitator—but the measure of your effectiveness is determined by how well you can put it all together on a live broadcast. Talk-show announcers are among the few announcers whose auditions coincide with their first air experience in this capacity. You may not be able to practice in an integrated way all the skills you need for talk-show announcing, but you can study the practices and procedures you would encounter if you were to work as a radio or television talk-show host or hostess. To work toward this announcing specialty, keep the following points in mind.

1. *Try to book good conversationalists for your shows.* The skill, knowledge, and wit of even the best program interviewer cannot compensate for a dull guest or one who replies in grunts and monosyllables.

2. *Research your guest.* Follow the suggestions given earlier in this chapter. An hour can be an excruciatingly long time to spend with someone about whom you know very little; when the hour is spent before microphones or television cameras, it seems even longer. Make notes as you do your research and refer to them whenever the conversation begins to pall.

3. *Do not try to match wits with a comedian.* Do this only if you are really adequate to the challenge.

4. *Do not constantly interrupt your guest.* Some talk-program hosts operate on the premise that thirty seconds or so of uninterrupted monologue makes their show drag. They constantly chime in, add unnecessary comments, throw unwelcome witticisms into serious reflections, and even break in to change the subject. If your guest is personable and the conversation good, and if you have established a

calm but vibrant atmosphere, uninterrupted monologues can entertain for many minutes. Nothing will make your audience more impatient with your guest's stories than indications from you that an anecdote has become too long.

5. *Avoid displaying extreme feelings about your guest.* Sometimes your guests will be people you idolize, and sometimes they will be people you despise. It is certainly acceptable to reveal controlled feelings of approval or disapproval but do not simper and fawn over those you like or gratuitously insult those you dislike. Honest emotions, appropriate to an intimate radio or television program, will probably exclude these extremes automatically.

6. *Try to elicit anecdotes from your guest.* Anecdotes are short narratives that may range in mood from tragic to comic. Good anecdotes are structured and complete; they have a beginning, a middle, and an ending. Usually they have been developed by their teller long after the incident being described occurred. Time has brought objectivity and insight, and clarification and intensification have sharpened the tale. Anecdotes are necessary ingredients of lengthy conversations. The rapid question-and-answer interview has its place occasionally in a radio or television talk show, but more leisurely, anecdotal discussions are the mainstay of good talk programs.

7. *Match your guests.* If you have more than one guest on your show and if you control guest selection, try to choose them so that they complement each other. If, for example, you have one guest who is a well-known concert artist, invite as well an articulate rock musician and lead them in a discussion of musical taste. Sometimes complementary pairing means choosing opposites; at other times, it means inviting two people who are very much alike. There is no formula for this; let what you hope to bring out in the conversation guide you.

8. *Go outside your guest's special area of competence.* Naturally the purpose of your interview should guide you in this respect. You may invite one guest to discuss one topic in depth. At other times, the purpose of your interview session may be to reveal an interesting person's multifaceted nature. In this event, your guest's views on politics, religion, sports, television, music, and nearly any other topic of general interest will help shape your audience's sense of your guest's knowledge, involvements, loves, hates, prejudices, causes, fears, and dreams. If your guest is famous in a particular way and if

you decide that it is appropriate to go outside your guest's special area of competence, remember to return to it from time to time; this will not only make your guest more comfortable but it will also satisfy your listeners' or viewers' interest in the area of special knowledge that made your guest noteworthy in the first place.

With this brief and general review of broadcast talk programs, it is necessary now to look at talk programs as they are currently produced to meet the separate demands and qualities of the two media.

#### **Radio Talk Stations**

Approximately two hundred American radio stations are listed as talk stations. This may mean any of a number of things. Station A may be a public broadcasting station, playing classical music, contemporary music, and rhythm and blues yet also carrying many discussion programs and news commentaries. Station B may feature news during commuting hours and telephone call-in shows at all other times. Station C may be a middle-of-the-road station that places heavy emphasis on the talk of its air personalities and on in-depth news reporting. Of these, Station B, a true all-talk radio station, will be featured in this section of the chapter. Stations that have only one talk show a week or specialized shows such as religious, farming, or sports talk do not differ significantly in production or performance procedures from all-talk stations.

As an announcer for a talk radio program, you need to develop two major related skills: the ability to conduct interesting and informative interviews (or conversations) with studio guests and the ability to converse engagingly with a full spectrum of strangers who call in on the telephone, as often to damn as to praise you. The suggestions offered here come from a variety of talk radio stations, but primary emphasis has been placed on the practices of a highly successful station in San Francisco, KGO Newstalk Radio 81.

*Preparing for the Shift.* At a typical talk-show radio station, you may expect to work a three-hour or four-hour air shift, five or six days a week. If you work on weekends or on the graveyard shift, longer hours may be assigned. Most stations, however, choose to limit talk-show announcers to a maximum of four hours, which is about as

long as anyone can be expected to remain sharp, energetic, articulate, and patient. Despite what may seem to be short working hours, talk-show announcers must work many additional hours a day preparing for their air time.

As a talk-show announcer, you will work with a program director or operations manager, a producer, a phone screener, and, at most stations, an engineer. The program director or other designated administrator will give you suggestions for guests, will in some instances give you instructions to schedule a certain guest, and will give you frequent evaluations of your work. The producer will assist you in selecting and scheduling guests, will handle correspondence, and will act as traffic director for arriving and departing guests.

The phone screener, who may in some operations be the producer, will handle all incoming calls during your air shift, will cut off obvious cranks or other undesirables, and will line up callers in order of their calling or according to some other station policy. The engineer will play carted commercials and station logos, will cut in the network, if any, and will operate the time-delay system. Only at a station at which talk programs are broadcast in real time, without tape delay, will you be asked to work without an engineer.

Your first task in preparing for a shift is to develop at least three or four timely, universally interesting, or controversial topics for discussion. Whether you have guests or not, you must open your program with talk that will stimulate interest in your listeners and motivate them to phone in to add their opinions to others. Naturally, you will not speak about all your prepared topics at the outset of your program. You will begin with the most logical one and save the others in the event that your first topic bombs out. Your station will expect you to be widely read and conversant in an extremely broad range of topics. Unless you are hired specifically to do a sports talk show or other similar speciality, you will be expected to be a generalist. You can expect to find yourself discussing local politics at one moment, conservation at another, and the details of a new and important book at still another. This means that you must read several newspapers and magazines regularly and must keep abreast of television, movies, fiction and nonfiction literature, and other important media. There is an absolute limit to the number of times that you will be allowed to say "never heard of it" when the topic is of relatively common knowledge.

While having studio guests is not imperative, they are frequently used by talk-show announcers to add variety to their programs. Guests, including the most famous and sought-after, are seldom paid for appearances on radio talk shows; they therefore constitute a potentially rich source of program material at no cost whatever. Most such guests, of course, agree to appear on your program because they see it as an opportunity to promote a book, a film, or a cause. There is nothing inherently wrong in a trade-off, as long as both parties understand the conditions and as long as you keep control of your own show. Well-known guests usually are on a circuit, appearing on both radio and television talk programs in a number of markets across the country. Such guests know or soon learn that they will be welcome only as long as they help their hosts or hostesses deliver an engaging program. If you take time to explain to your guest the nature of your show, the kinds of listeners you are attempting to reach (your *audience demographics*), and any station policies that may be relevant, you should have little trouble in gaining full cooperation.

If you schedule guests, you will be expected to inform your station of that fact several days in advance. This will give the promotion department time to publicize their appearance; at most stations this means writing promotion copy to be read by other talk-show announcers at your station during their shifts. Some stations maintain a log to keep control over the appearance of guests. They want to avoid overexposing guests as well as repetitiveness of the type of guests or subject covered. A debriefing log is used for entering post-broadcast comments. What actually was covered by the guest? Did the material covered match the preshow expectations? How well did the guest perform? How much interest did the guest generate as measured by phone calls?

In selecting topics and guests, you will be expected to choose regularly from subjects of community concern as listed in your station's ascertainment statements. This could be a problem, since people who say they are concerned about education or taxes do not necessarily want to hear these subjects discussed. Most topics of concern are also topics of interest, but not all are. Yet it is your job to make important topics of limited interest appealing to your listeners. Careful research, thoughtful selection of guests, and interjecting controversy—where controversy is legitimately a part of the discussion—can help build and keep audience interest.

In preparing for your air shift, you also will be expected to audition and practice all new voice-over and donut commercials. These require split-second timing, and this can be achieved only with practice.

*Performance.* As a talk-show announcer, you will sit in a small announce booth, immediately adjacent to a control room that houses your engineer and phone screener. You will not use an actual telephone for your conversations with callers; the voices of callers will be amplified, and you will hear them over a special speaker. You will speak directly into an ordinary announce booth mic. Your sound-proof separation from your two partners in production is absolutely necessary; since a several-second tape delay is used as a precaution against the broadcasting of profanity and libel, it is imperative that you work with callers only in real time and that you not be distracted by the sound of your own voice and your guests' voices as they go out over the air. And, since the screener is carrying on conversations with callers who want to talk with you, this potential distraction must also be kept from your ears.

A special telephone console will in most instances be provided. This will have several incoming phone lines for you to select from by punching the appropriate bus on the phone base. Calls are fed to this base by the screener after they have been sifted to eliminate cranks; a light illuminates the proper bus to tell you that you have a call on line 1 or line 2 or some other. The lines are usually identified by geographical location—line 1 may be the south side, line 2 Oak Manor, line 3 Outer Woburn (in a hypothetical city).

At the start of your shift, you will follow station policy about segmental introductions. You will probably have background theme music, either personalized for you or used on all talk shows on the station. You will ad-lib your introduction but along predetermined lines, including an identification of yourself, the station, the length of your program segment, the guests who will appear later, and the opening topic for discussion.

Stations have many policies for performance; they are not standardized, but they tend to be quite similar. Most stations ask you to not talk at the start of your program for more than a certain number of minutes without taking a phone call; this quite obviously means that your opening comments must generate listener interest, since no interest means no calls. A related policy insists that during your



**Figure 9.1** Jim Eason, talk show host for KGO Radio. The copy book, running log, and magazine articles of current interest are before him as he works. (Courtesy of KGO Radio, San Francisco)

segment you never talk for more than a certain number of minutes without taking a call, even when you have a fascinating guest. Your station may ask you to work for more and shorter calls, and if you ask “More and shorter than what?” the answer may be “More than you’re taking and shorter than you’re allowing,” since the aim of talk radio is maximum listener involvement.

Talk radio stations cluster their commercial announcements. Unlike a top 40 station, where program segments (that is, songs) last three minutes or less, talk shows cannot tolerate constant interruptions. A commercial cluster may consist of three commercials. It is mandatory that you, as the organizer and director of your own show, not get so carried away by the ongoing dialogue as to lose sight of the need to deliver the commercial clusters at the times designated. All commercials must be read or played—after all, they pay for the programming—and they should be properly spaced to avoid piling up toward the end of your shift. Trying to cram too many

commercials into too little time can result in your being forced to read live sixty-second commercials in forty or fifty seconds, and this is a sure way to invite the wrath of your supervisor. Here is one final word on commercials. You will work as all announcers do with a log—called the *program log* by people in programming but referred to as the *billing log* by the sales department—and it is your responsibility to initial all commercial and public-service announcements as they are broadcast.

One of your challenges as a talk radio announcer will be to motivate many calls from new or infrequent callers. Most stations send listeners a card or sticker with the call-in phone numbers listed, but this goes only to those who both listen and call frequently. To guarantee fresh call-in talent, you must repeat the phone numbers frequently on the air and tell your listeners from time to time which lines are open.

A most important aspect of your work is the taped time delay. Occasionally callers use profane language, mention the names of people other than public figures in a derogatory way, or make defamatory statements. Because your station's license is at stake in such instances, you must develop quick reflexes with the "panic button," which takes the offending comment off the air and replaces it with a beeping sound or a prerecorded warning about such utterances. It is far better to overreact in questionable situations than it is to let a caller's comments go beyond the point of safety. You can always apologize if your finger was too quick on the button, but there is little you can do constructively if your finger was idle past the point of no return. You will, of course, be extensively briefed on dos and don'ts.

One of your responsibilities will be to promote other segments of the broadcast day of your station. In some cases, this will mean promoting the news, the music, or the special features of your station such as farm information, sports, or other programming. In other instances, it will mean promoting people who have comparable telephone call-in shows—that is, people who might in some ways be considered your competition. Aside from some station-endorsed feuds or mock-feuds between talk-show announcers, you will be expected to do a conscientious job of fairly promoting your co-workers.

No matter how desultory the response to your best efforts to



encourage phone calls may be, do not beg people to phone in. If the telephone lines are dead and cannot be resuscitated by your best efforts, you may conclude that one of the following problems obtains. (1) You are so fascinating in your comments that your listeners do not want to interrupt. (2) You are so dull and uninspiring that no one is motivated to call. Or (3) the transmitter has shorted out.

### **Television Talk Programs**

Once a late-night offering for insomniacs, talk shows now can be seen at nearly every hour of the broadcast day. Mike Douglas, Dinah Shore, Merv Griffin, Johnny Carson, and many others are seen on national television, while most medium and major markets have at least one local talk show. Some television talk shows concentrate on discussion; others intersperse talk with performances by singers or comedians. The interview is central to television talk programs of all types.

Network and nationally syndicated talk shows are produced by large staffs. Guests are booked well in advance, and transportation and housing are arranged for them. Staff members thoroughly research each guest's background and provide the program host or hostess with copious notes. Other staff members procure photos or films as appropriate, while a music director selects and rehearses musical numbers with a versatile studio orchestra. The result is a fast-paced, smoothly produced program with much variety to please the audience.

Locally produced television talk shows are put together with small staffs and smaller budgets. Program quality need not suffer because of little support, but these programs require great effort and adaptability from all members of the team. Certainly, you as a television talk-show announcer will have constant demands made on your abilities to ad-lib, quickly cover for slip-ups, concentrate in the face of multiple distractions, and help produce a smooth show without scripts or rehearsals. The sections that follow concentrate on local television talk shows.

*Preparing for the Program.* Locally produced television talk programs may run for thirty, sixty, or ninety minutes. Few talk programs are scheduled to last for two hours. The staff, aside from camera operators, technical directors, and others who work under the engineering department, usually consists of one or two program hosts or hostesses,

an executive producer, a producer, an assistant producer, a director, and one or two floor managers.<sup>1</sup>

Preparation for tomorrow's program begins almost immediately after today's show goes off the air. First you may expect a post mortem of today's show. The executive producer and the producer will review with you what worked and what did not and why. This is no time to alibi, explain, or make excuses. Professionals do not need to vindicate their mistakes. It is proper to discuss problems that if left uncorrected may cause further mistakes, but it is not useful to waste time explaining why you missed a cue, looked to the wrong camera, or talked too long when introducing a taped or filmed insert.

The post mortem is often followed by a taping session. Continuing talk programs feature guest experts regularly. Experts on gardening, consumer affairs, home repair, cooking, or movies usually come to the studio once a week, or even once a month, to tape a number of segments later inserted into the daily programs. Another taping assignment may require you to do a ten-second tease for the next day's program.

Once the taping session is over, the next day's program is discussed. Your "script" may consist of a single-page duplicated form, properly filled out by the producer. Daily talk programs in which producer, talent, director, and crew work as a team over a long time require little in the way of written information. A completed form, typical of one used for a thirty-minute talk show, follows.

#### THREE-BREAK FORMAT

SHOW	<u>Karen Austin</u>	REEL #	<u>236B</u>
SUBTITLE	<u>Fran Wilson "Jogging for Health"</u>	AIR DATE	<u>7/29</u>

<sup>1</sup> People who work the floor once were called *floormen*. The Department of Labor changed this job title to *property handler*, but this is an obvious misnomer. *Floorperson* is awkward, and *floor worker* is imprecise. While *anchormen* have succeeded in becoming *anchors*, it is doubtful that floormen would accept the designation of *floors*. *Floor manager* may seem to be a contradiction in terms where there is more than one such functionary, but it is the best title presently available. The *man* in manager, by the way, is derived from the Latin word for *hand*.

SEGMENT/COMML POSITION	SEGMENT TIME	RUNNING TIME
SEGMENT A <i>Wilson</i>	<i>5:49</i>	<i>5:49</i>
COMML BREAK #1	<i>2:00</i>	<i>7:49</i>
SEGMENT B <i>Janice Coffee</i>	<i>7:19</i>	<i>15:08</i>
COMML BREAK #2	<i>2:10</i>	<i>17:18</i>
SEGMENT C <i>Schiller #9</i>	<i>6:51</i>	<i>24:09</i>
COMML BREAK #3	<i>2:00</i>	<i>26:09</i>
SEGMENT D <i>S.H. #7</i>	<i>2:39</i>	<i>28:48</i>

SPECIAL INSTRUCTIONS: \_\_\_\_\_

TOTAL TAPE TIME: \_\_\_\_\_

PRODUCER: *Rodriguez*DIRECTOR: *Hanlin*

Anyone connected with the Karen Austin Show would know from this "script" that the featured guest is Fran Wilson, author of *Jogging for Health*, and that three continuing specialists will in segments B, C, and D discuss coffee making, house plants, and best buys in the produce market. "Janice" will appear live on the program, and "Schiller" and "S.H." will be inserted from recorded videotape. True, the information given is scanty and could hardly be deciphered by anyone outside the show, but it is enough for those who work on the show daily.

The producer is the key figure in planning the next day's show, even though suggestions from talent and director are welcomed and, in some instances, encouraged. The "script" is distributed, and each program segment is discussed in turn. Decisions are made as to how certain guests will be interviewed. Shall we treat this guest seriously or humorously? Shall we have a brief discussion and then ask for people to call in with questions? Shall we use the still photos supplied by the guest and, if so, which ones? This discussion primarily involves the announcer as host or hostess and the producer. The director will take notes and may make suggestions for staging or special effects. The director will not, in most cases, make suggestions about program content or treatment of material.

The associate producer will have, either for showing or distributing, photos, clippings, books, or artifacts that relate to one or another of the guests. If you will be interviewing an author about a book, you will receive a copy to read before the scheduled program. Magazine and newspaper clippings will also be given to you if they are relevant to your interview. Photos may be shown, and decisions may be made as to how many will be used and which ones. Here the director may indicate that some of the photos may not reproduce well or may state that only a certain number can be flipped in a given time. This is where you can suggest that the photos be arranged in a certain sequence, according to the way you see the interview progressing, or where you can ask that the photos not be arranged in a predetermined order, so that you can have greater control of the interview. Film clips or videotapes may be discussed, but only in rare instances will you have a chance to preview them. Equipment and engineers are seldom made available to the production staff during planning sessions.

On the day of the show, a final review will be held. Any changes that have been made will be discussed to preclude slip-ups, and further ideas for treatment of guests will be shared.

*Performance.* There are several different skills to be developed as a talk-show announcer. Some are unique to this genre of program, and some are standard for several kinds of television performance. The section that follows does not repeat what was discussed in earlier sections on hand signals, American English usage, or interviewing, and it does not duplicate later chapters on commercial announcements and broadcast journalism. To pull together all the performance as-

pects of this and other announcing specializations, it is suggested that you view television performance in all its possibilities and study each chapter and section of this book as a part of a complex whole. Specifically, study and practice hand signals as outlined in Chapter 6; practice the technique of looking on cue from one camera to another; practice interviewing; learn how to handle props and photographs; and become proficient in cueing and narrating over taped and filmed material.

When performing on television, plan your clothing carefully. Avoid every shade of blue from medium to dark. Chroma-keying makes use of a deep blue backdrop or *eye* to allow the picture from a slide or a second camera to be matted in; if you wear a blue blouse or shirt, chroma-keying will matte in the second picture in every visible area of your blue clothing.

Avoid every article of clothing that features small checks or extremely narrow stripes. The television camera cannot handle fine, high-contrast patterns; a wavy, shimmering picture results. Also avoid black and white clothing; it can be accommodated by the television camera system if both lighting and background are compatible, but it makes problems for engineers. Pastel shades (except blues) are best for nearly all broadcast purposes and are complimentary to people of all skin shades. Performers with extremely dark faces should wear clothing somewhat darker than that worn by people with light skin tones. The principle you should follow is: Avoid excessive contrast between your face and clothing and avoid clothing the same shade and color as your skin.

Jewelry can cause video problems, as can sequins. Studio lights reflected directly into the camera lens cause flaring. This effect may be useful in asserting the glamour of a particular guest, but it is very distracting if created regularly by a program host or hostess.

Make-up for television performers is usually quite simple and quickly applied. Make-up is used to reduce skin shine, eliminate five o'clock shadow, improve skin color, and eliminate minor blemishes. Make-up is seldom used to drastically change the appearance of a television performer. Close-ups are too revealing of cosmetic attempts to change basic facial features. If your complexion is quite sallow, you must be careful to cover your entire face with make-up, since the contrast between near-white and almost any color of make-up would be most noticeable. Max Factor pancake number 4N or 5N would suit your complexion best. If your skin is a medium-tan



**Figure 9.2** Belva Davis, television news reporter and anchor, applies Max Factor 10N make-up. Very little make-up is needed for television performers. (Courtesy of Belva Davis)

Caucasian, a Max Factor pancake number 6N or 7N should blend in well. Max Factor pancake 10N or 11N would be best if you are a Black announcer with skin color ranging from café-au-lait to near-black.<sup>2</sup> Some men, even when freshly shaven, display a gray-blue cast in the beard and mustache area. Pancake make-up helps cover this, but a special “beard-stick” is available that eliminates the problem for nearly everyone.

After dressing and making up for your appearance on the television talk show, you are ready to move onto the studio set. There may be a few minutes of final preparation. Your script will be available to you during the show only when you are off-camera, and this means that you need to carry in your mind everything you will be doing between the start of the show and the first break. A floor manager will clip a lavalier microphone to your clothing about eight inches below your mouth. You may be asked to take a level, and the director may want you to handle some prop or photo that will later be featured in the show. When all is set, the floor manager will ask

<sup>2</sup> An excellent treatise on television make-up is given in Herbert Zettl, *Television Production Handbook*, 3d ed. (Belmont, Calif., Wadsworth Publishing Co., 1976).

for quiet and will give time signals down to the moment at which you are thrown a cue and are on the air.

In discussing television talk-show performance, we will follow a typical format. The format—really a bare outline of the program with many abbreviations and much television jargon—will be examined and deciphered segment by segment. Tips on performance will be offered as appropriate.

AM SAN FRANCISCO

Show #444-295

Wednesday 11/9

AREA VI

Jim & Nancy TEASE: Water Babies

---

STATION BREAK

---

VTR #956 (PGM OPEN)

1 AREA VIII

Jim & Nancy

(1) TALK / BB

-----

What does this tell us? The *tease* occurs before the station break and is therefore not considered a part of the program. The tease is an announcement of one of the features of the show; it is delivered live, and Jim and Nancy have less than thirty seconds to sell viewers on the program to come. Area VI is one of eight specifically designated areas in the studio. “Water Babies” refers to a filmed feature to come, a swim school that encourages parents to have their children learn to swim while they are still infants.

Following the station break, the program begins with a videotaped show opening, designated VTR #956. Following the tape, the live program begins with element 1 in Area VIII. Jim and Nancy are to “TALK/BB,” which means that they both greet one another and

from which the call has been placed from studio cards held up for her. An associate producer screens the calls and punches up the call at the appropriate time.

Near the end of this segment, Nancy is to plug the book written by the doctor, and she does this by making comments about her own reactions to the book while she holds the book up for viewers to see. She looks into the taking camera as she makes her comments, but she holds the book face-forward toward another camera indicated by the stage manager. The director will want a close-up shot of the book, and it is better to cut to a camera on a close-up of the book than to stay on the camera taking Nancy and zoom in on the book. She holds the book as steadily as she can, for even the slightest movement is exaggerated on a close-up. She looks into a floor monitor to make certain that the dust jacket of the book is not reflecting the overhead studio lights. Dust jackets are shiny, and they reflect lights into the camera lens and produce a flare. A slight adjustment of the angle of the book toward the camera will correct the problem.

After receiving a “wrap-up” signal from the stage manager and seeing the cue card that says “Tease: Joan Greggains,” Nancy billboards the next element of the show, which will feature her partner Jim and a physical fitness authority. Again she times her delivery to meet the need of the director to count down into a commercial.

TRANSITION (S-57)

4	AREA IV	Joan Greggains & Jim		
		(1) TALK / DEMO (**SPCL ET BG)		
		(2) TEASE: Merle Ellis		
			7:00	24:10
<hr/>				
	COMMCL THREE		1:40	25:50
<hr/>				

The “4” on the left side of the script indicates that this is element 4. “Transition (S-57)” tells us that there is a visual transition from the



commercial break back to the program and that this is a slide numbered "S-57." Jim and his guest are in Area IV, and part 1 of the segment has Jim and Joan talking about exercise, followed by a demonstration of specific exercises, with Joan showing Jim how to perform them. This element lasts nearly seven minutes. "(\*\*SPCL ET BG)" is code indicating that music from a record is played during the exercises. "SPCL" means "special." "ET" means a recording (its original meaning was "electrical transcription," a term used for years during the early days of radio). "BG" means "background," to show that Jim and Joan can continue to converse even while they exercise and the background music plays. On cue, Jim begins to end this segment of the program. He billboards or teases the next feature, Merle Ellis, the butcher. The element ends at 7:00, with a running time of 24:10.

5	AREA I	Jim leads to Ellis vtr		
-----				
6	VTR (AM-93)	ELLIS: #252 (reel 1-cut 2)		
-----				
7	AREA I	Jim TAGS & TEASES: Water Babies		
	BUMPER (S-54)		4:00	29:50
<hr/>				
	COMMCL FOUR	***LIVE G.M. IN III	1:50	31:40

In this part of the program, segments 5, 6, and 7 plus a live commercial, Jim introduces Merle Ellis, the butcher, who does a daily feature of three to three-and-a-half minutes on meat—how to select it, how to prepare it for stove or oven, how to cook it, and how to carve it. The butcher segment is on tape, VTR #252, reel 1, cut 2. Following it, we return to Jim in Area I, who puts a tag on the Ellis feature and then teases the next element of the show, "Water Babies." The Ellis segment with opening, tag, and tease runs four



**Figure 9.4** Stage manager Isiah Hunter holds cue card with an indication of the “tag” and the “tease,” in anticipation of an upcoming commercial break. (Courtesy of KGO-TV, San Francisco)

minutes, and the show now has been on the air for 29:50 minutes. “BUMPER (S-54)” indicates that slide number S-54 “bumps” the program from Jim to the live commercial.

“COMMCL FOUR” is a live commercial, with Nancy interviewing Elaine Robinson, an employee of Gloria Marshall Salons, the sponsor of the spot. Nancy uses a handheld microphone for her guest and conducts an ad-lib interview, with certain parts of the commercial committed to memory. Nancy stands with her body about forty-five degrees to her left of the taking camera. To stand straight-kneed and flat-footed, with both feet equidistant from the camera, is to show yourself at a disadvantage. The commercial break runs 1:50, and the running time of the show, at its conclusion, is 31:40.

(At this point, the script shows that Nancy was to have an eight-minute segment interviewing a tennis star, with filmed inserts to illustrate correct and incorrect techniques. The tennis star cancelled



**Figure 9.5** Nancy Fleming interviewing Elaine Robinson, an employee of a sponsoring figure salon. (Courtesy of KGO-TV, San Francisco)

at the last minute, and a film of Jack Hanson and his infant daughter visiting a swim school for preschool children was substituted. The tennis star interview was to last for eight minutes; the swimming film ran for only four, and this left Nancy and Jim with four minutes to fill. Such last-minute adjustments are infrequent, but when they occur they test a performer's ability to ad-lib in a spontaneous and entertaining manner.)



**Figure 9.6** Stage manager Isiah Hunter signals for the attention of program host Jim Dunbar in preparing to cut from one camera to another. The interviewee is Bryna Laub, an expert on soap-opera trivia. (Courtesy of KGO-TV, San Francisco)

At the end of element 8, Nancy teases Bryna Laub, a guest expert on soap-opera trivia, and we cut to commercial number 5.

COMMCL FIVE		2:10	42:00
9	AREA II	Bryna Laub & Jim	
		(1) I & I/ TEASE: PHONES	
		(2) PHONES	
		(3) TEASE 3:30 Game	
		8:00	50:00
COMMCL SIX		2:10	52:10

Most of this segment of the script is self-explanatory. “I & I” means “introduce and interview.” The “3:30 Game” is a daily feature

whereby prizes are given to callers who can correctly answer a question about the previous day's 3:30 P.M. movie feature.

Telephone calls should be subject to the same concerns discussed earlier under radio talk shows. Calls should be kept short and to the point; any indication that a caller may make defamatory or obscene comments must be reacted to swiftly and decisively. Callers must be treated courteously unless their behavior is outrageous. The call-in phone numbers are superimposed on the television screen, so Jim does not have to repeat them as he would on radio.

When addressing a calling viewer, Jim looks into the lens of the taking camera. Despite the fact that the camera may be fifteen or more feet away, he speaks in a conversational tone, knowing that the camera most likely will be on a fairly tight shot and that his microphone is only a few inches from his mouth. The home viewers will have the impression that Jim is only a few feet away.

10	AREA I	Nancy & 3:30 Game		
	VTR #925	(THE GREAT RACE--1:04)		
			3:00	55:10
-----				
11	AREA I	Jim ENTERS & J & N		
		(1) TALK		
		(2) JIM / BB	1:20	56:30
	CLOSE	TX T-30		
		S-135	OFF AT	57:00

In the two final elements of the show, Nancy conducts the "3:30 Game." The script shows that a videotape excerpt, 1:04 minutes in length, from the film *The Great Race* is shown, and Nancy asks a question about it. She takes phone calls until a winner is found.



**Figure 9.7** Stage manager Richard Ho prepares program host Jim Dunbar for promotion of next day's show. (Courtesy of KGO-TV, San Francisco)

At the conclusion of the game, Jim enters, and he and Nancy ad-lib until Jim receives a signal to billboard the next day's program.

Immediately following the close of the show, Nancy and Jim record several promos for the next day's show. These are of variable length.



**Figure 9.8** Nancy Fleming and Jim Dunbar with producer Rickie Gaffney in production meeting for future programs. (Courtesy of KGO-TV, San Francisco)

running from three to ten seconds. They will be spotted at various times throughout the broadcast day.

Following the taping, Jim, Nancy, the producer, and staff members retire to the "A.M. San Francisco" office to discuss the morning's program and to review the program for the next day.

This is the type of format from which you might work if you were to become a television talk-show host or hostess. The details may vary from the examples given, but the challenges remain as described. You must learn to work as a member of a team in which there is insufficient time for elaborate planning or prolonged discussions. Mistakes from carelessness, inattention, or slowness of reaction may be tolerated once or twice, but no more. Conscientious preparation, limited usually to less than twenty-four hours, is demanded; mistakes go out over the air live with no opportunity for retakes, and your success is ultimately determined by the response viewers give to your efforts.

# COMMERCIAL ANNOUNCEMENTS

## CHAPTER

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**10** The commercial message is the lifeblood of American broadcasting. Radio and television would be far different from what they are were there no commercial advertising. One has only to look at the broadcast services of nations in which tax-supported broadcast systems predominate to see that advertising has brought the American public many more radio and television stations, more daily hours of broadcasting, and a much greater range of program material. The proliferation of broadcast stations has, in turn, provided many jobs for writers, producers, directors, sales personnel, managers, and announcers. Because of our commercial orientation, your future as a broadcast announcer will be more secure if you develop the ability to sell products and services.

Radio and television commercials differ in quantity, length, style, and production techniques, so the challenges presented by the two media will be discussed separately.

**RADIO COMMERCIALS** There is more variety among radio stations than among television stations; radio advertising operates with many variables of source of commercial copy, commercial format, style of presentation, and nature of products and services advertised. Radio, unlike television, is programmed for relatively small and specific audiences. In turn this means that radio relies heavily on local retailers, that it writes and



produces many commercials at the local station level, and that commercials are geared to the age, taste, interests, and even the ethnic background and sex of the local audience. Advertisers are careful to scrutinize the demographics of each station's audience before committing advertising money. A product used only by people middle-aged and older will not be advertised on a station that caters to children or young adults. The commercial approach of a station featuring free-form progressive music is usually quite different for the very same product when it is advertised on a country and western station. What all this means to you is that in writing and voicing radio commercials you must know your audience and adapt your presentation techniques to it.

Sponsored radio programs and features have all but disappeared from American radio. Aside from some sports broadcasts, occasional symphonic or operatic performances, and features such as business news, in-depth weather reports, travel suggestions, and reports from the produce mart, advertisers buy time for either rotating spots or wild spots. Rotating spots work as follows. The advertiser or agency buys five spots to be broadcast one a day for the five-day work week. The station guarantees that they will be rotated—for example, the spot will be played between 6:00 A.M. and 7:00 A.M. on Monday, between 7:00 A.M. and 8:00 A.M. on Tuesday, and so on. At the end of the week, the fifth and last spot will return to the 6:00–7:00 interval, so that it does not move to a time when the audience falls off. Many radio stations consider the 6:00 A.M. to 10:00 A.M. time block to be the most valuable, with the largest audience, and they assign this time a category such as AA or AAA time; this designation dictates a higher cost per spot, since cost is directly related to audience size.

Wild spots are more common than rotating spots because they are easier for stations to schedule. A wild spot simply guarantees the advertiser that the spot will be played sometime within the time period purchased, whether this is AA, A, B, or C time.

A radio spot gets to a station and into a program schedule in any of several different ways:

1. An advertising agency time buyer buys time on the station, and a written script is sent to the station to be read or ad-libbed by the announcer on duty.
2. An agency follows this purchasing procedure but by arrangement the spot is produced on tape by a station announcer who is thought

by the agency or advertiser to be especially effective. When this is done, the recording announcer receives a special fee.

3. An agency sends a script and a recording, and the announcer reads the written copy at the time agreed to. Generally speaking, such commercials are either *cart with live tag* or *donut* commercials. In the first, the commercial begins with the playing of the taped cart, which may be only a jingle or music with recorded speech, and the station announcer comes in at the end to provide a tag that gives local or updated information. It might simply provide a current price or a local phone number. In other instances, the recorded portion may begin with a brief jingle and then fade under while the announcer reads the entire sales pitch live. Donut commercials are similar. A jingle opens the spot, the music is faded for a live pitch by the station announcer, and the music is faded up just as the announcer completes the message. Music begins and ends such a commercial, with the announcer filling in the middle—hence the term *donut*.
4. An agency sends a recorded commercial for which the announcing and other production work has been done at a recording and production studio.
5. A local merchant comes to the station and is recorded by station personnel for later editing (if necessary), carting, and scheduling.
6. A station sales representative has sold time to a client and has written the commercial copy, and the announcer on duty reads the script live as scheduled.
7. A station sales representative has sold time to a client, has written the copy, and works with a station announcer to produce the commercial on tape.
8. A station production specialist, working from a rough script or a fact sheet, produces a commercial for a local account using a musical *bed*, sound effects, voices, and any other appropriate production resource.

In small markets, advertising agencies are seldom involved. It is typical for an announcer in such a market to spend four hours a day selling time and four hours on the air or in the production of spots for clients. Few radio stations employ full-time continuity writers, so scripts are written by any of a number of people—management personnel, announcers, time sellers, or production specialists.



**Figure 10.1** David T., production director for KTIM, San Rafael, California, produces a recorded commercial for a local account. He works with a Gates console and turntables, an E-V 635A microphone, Sony and Otari tape recorders, and Sparta cart machines. Having written a rough script, he lays down a “bed” of music and sound effects on the Sony recorder, and then mixes its output and his voice (through the mic) onto the Otari recorder. The last step sees him transfer the completed spot to a cart, which then is labeled for identification purposes. (Courtesy KTIM, San Rafael, California)

Sponsored radio programs have nearly disappeared from radio, but one exception is worth mentioning. Some advertisers want to have their commercials aired at a precise time each day; the only way this can be guaranteed is by sponsoring a radio feature. A brokerage house may sponsor a business feature at 7:35 A.M., a farm products company may sponsor a five-minute program of farm news at 5:30 A.M., or a chain of food stores may sponsor a report from the produce mart at 10:00 A.M.; each time is chosen by the advertiser on assumptions about the listening habits of the target audience.

In radio advertising, most announcers deliver commercials as part of a job that includes other work, such as newscasting, music announcing, and performing as a talk-show hostess or host. A few staff announcers earn extra fees by recording commercials in their station’s production facilities, and a smaller number do free-lance recording at professional recording studios.

As a radio station staff announcer, your work with commercial announcements will be less than ideal. Many radio stations schedule

up to eighteen commercials an hour. If this happens, you will be challenged with trying to sound convincing as you work your way through a shift that may run from two to four hours. Many of the commercials will be carted, of course, regardless of where they are produced, but this still leaves you with the very real problem of being convincing as you read each of many messages, some of them for competing products.

At most stations your work will leave you with very little time to study the commercials you are expected to read. Sight reading without stumbling or misreading is expected of you as a professional announcer; but sight reading in an authoritative and convincing manner is also, perhaps unreasonably, expected of you. Take advantage of any and all spare moments to look over the copy you are given to read, even if this means arriving for work earlier than you are scheduled.

Much radio commercial copy, especially that written without the help of a professional agency staff, is uninspired. Most merchants want a straightforward catalogue of items and prices, hardly designed to bring out the best in you. Commercial announcing at many, perhaps most, radio stations demands skill in reading unfamiliar copy, concentration during performance, and using otherwise leisure time in *woodshedding* your copy, an old-time radio term meaning reading, rehearsing, and marking your copy. If you are fortunate enough to work for a “classical” music station, a low-key FM station, or any station at which commercials are limited in frequency, your chances of being effective are greatly improved. Take advantage of such ideal working conditions to woodshed; the results will benefit you, your station, your client, and your listeners.

As a student of announcing, you certainly have time to woodshed your copy. Work with the commercials in this book as though your job depended on an excellent performance. One example of a commercial script that shows the results of analysis, practice, and copy-marking follows. Try reading it according to the indications made for pauses and stresses. One virgule (/) means a brief pause; two virgules (/ /) mean a longer pause. One line under a word means some stress; two lines indicate fairly heavy stress. Notice, however, that this is anything but a *slug* commercial; your heaviest stress will therefore be consonant with the mood and style of the piece.

AGENCY: Ingalls Associates, Inc.  
CLIENT: Middlesex Bank  
SUBJECT: Home Improvement  
LENGTH: 60 seconds

SFX: CHILLING WIND SOUNDS

VO: This harsh and untimely interruption of summer/is brought to you by/Middlesex Bank. As a reminder that this summer is no time to forget about/next winter.

SFX: UP

VO: The heating. Those storm windows. That leaking ventilating system. If your house could use a little winterizing, summer is the time to do it. Because, right now, the prices are right. And right now, Middlesex Bank is standing by ready with a home improvement loan.//

We interrupt this interruption of winter,/with summer.

SFX: SPLASHES OF SWIMMING POOL

VO: As a reminder, that with gas prices the way they are, you might even consider turning your house into a summer place .//. . by putting in a swimming pool. No matter what part of your home you'd like to improve, we've got a Home Improvement Loan to help you do it. We're Middlesex. The Little/Big Bank.

Assuming that most of your commercial announcing will occur during a regular board shift, here are some of the procedures you are

most likely to encounter. The commercial copy for your entire shift will have been logged by the traffic department, and you will have a copy of the log: The log indicates the order of the commercials, whether a given commercial is recorded or to be read live, the cart number for carted commercials, and the time each commercial is to be broadcast. If your station has a tight format, the times will be quite precise; if your station is casual and relaxed, the times will be approximate.

If you are working at a large station, chances are there will be, in addition to the log, a copy book, sometimes called a continuity book. Seven such books are prepared weekly by traffic, one for each day of the week. Each book will contain, in order, the commercial copy to be read live, as well as indications of the spots that are carted. Your job in working from a copy book is not difficult: You merely keep track of the sequential placement of the commercials, entering a mark on the program log as each commercial is broadcast. A turn of the page brings you to the next commercial.

At smaller stations, where budgets dictate fewer staff members, the work is somewhat more complicated. There is one copy book. Commercials are inserted alphabetically by sponsor name. The program log contains an entry such as "live #4, Malagani Tires" or "cart #23, Red Boy Pizza." The first indicates that you should look up the Malagani copy, commercial number 4, in the alphabetically arranged copy book and read it at the time indicated. The second indicates that, assuming you are working combo, you should locate cart number 23 and play it at the correct time.

In working with commercials that are part live and part recorded, it is necessary to develop split-second timing. A cart with live tag script and analysis follows.

CLIENT: Stonestown Mall  
LENGTH: (60) seconds  
TYPE: Cart with live tag  
CARTRIDGE #: L-66  
BEGIN: 8/12  
BY: BR



**Figure 10.2** Jim Eason, a popular telephone talk-show host, delivers a commercial between telephone conversations. (Courtesy KGO Radio, San Francisco)

CART L-66

JINGLE: (5)

VOICE: "Chicago's newest shopping mall"

CART CLOSE AND TAG CUE

VOICE: "Open Tuesdays 'til nine."

SFX: (1)

TAG IN AT: (45)

LIVE TAG: Visit the home furnishing display at Bellach's.

Fine leather sofas and lounge chairs are on sale at 25% off! Bedroom sets by Heritage now marked down a full 30%! Lamps, end tables, occasional chairs, and desks--all on sale at prices you have to see to believe! Bellach's, at the Stonestown Mall!

How do you work from this script? First of all, you must understand the terminology. *Cart* means an audiotape cartridge; the numbers identify the particular carts to be played. *Cart with live tag* means that the commercial is a combination of recorded and live copy and that the copy you are to read comes in at the end—hence *tag*. “LENGTH: (60)” tells you that the commercial is to be delivered in sixty seconds. “TAG IN AT: (45)” tells you that you are to come in at the forty-five-second mark and that you have fifteen seconds to read the tag. SFX is the symbol for sound effects. In practicing this commercial, use a stopwatch (preferably a digital watch or clock), and work until you are able to read the tag in exactly fifteen seconds.

Most radio announce booths are equipped with a mounted stopwatch or an electronic digital clock that can be programmed to show either elapsed time or time remaining. In reading commercials of any kind, time is important. Use a stopwatch or clock each time you practice commercial delivery. Split-second timing is most important for carted tags and donuts; time is what radio stations sell, and they want to give clients precisely what they pay for.

Donut commercials require the most accurate timing of all, since only enough seconds have been provided for you to read your copy before the musical background is faded back up. A typical donut begins with music, often with lyrics, and at a precise second the volume is lowered for you to read your copy. At the time indicated on the script, the volume of the music is raised to full volume, and the song or jingle is repeated until the end of the commercial. If you read too rapidly, you will finish while the background music is playing at reduced volume. If you read too slowly or if you stumble and have to repeat a portion of your script, the music will return to full volume while you are still reading. As a professional, you should work for perfection in timing donuts, for you will be judged by your peers and associates on your timing abilities.

Some radio stations have developed a practice that makes split-second timing on donuts of little importance. They record the first part of a donut commercial on one cart, and the last part on another. The first cart typically includes the opening jingle and the reduced-volume musical bed; the second cart begins with the start of the concluding jingle. The way you would work with this is obvious, and it is equally apparent that this system eliminates almost all possibility of timing error. But since you cannot be sure that your



station will have the resources to dub donuts onto two carts, you should still practice the skill of timing donut commercials.

For practicing commercial preparation, delivery, and timing, use the fact sheets and commercials in the drill sections of this chapter.

### RADIO COMMERCIAL EXERCISES

These exercises provide practice in most of the types of commercial scripts commonly heard on radio today. You are encouraged also to find additional commercials and to write and deliver some of your own. *Fact sheets*, expository statements of the information to be conveyed by specific commercials, should be used. Other commercials can be derived from newspaper ads placed by local as well as national advertisers. Here are some suggestions for practicing radio commercial preparation and delivery.

1. Practice reading aloud and recording ten-second, twenty-second, thirty-second, and sixty-second commercials, working always with a stopwatch. Listen carefully to playbacks of your commercials. Ask yourself these questions. Does this voice please me? Does this commercial hold my attention? Does the meaning come through? Is the rate of delivery too fast or too slow? Is there variety in pitch, rate, and emphasis? And, most important, Am I sold on the product? Public service announcements, though technically not commercials, require similar techniques of delivery and should therefore be practiced for this assignment. For a thorough self-evaluation of your work, use the check list at the end of Chapter 2.

2. Produce commercials on audiotape that require production—sound effects, music, dramatization.

3. Ask a local radio station or advertising agency for dubs of donut commercials and practice them until your timing becomes razor sharp.

4. Write and record thirty-second and sixty-second radio commercials based on the following fact sheets. Write some for straight live delivery and some for recorded production and special effects.

#### FACT SHEET 1

CLIENT: The Home Improvement Center

OCCASION: Pre-inventory Clearance

MERCHANDISE: Roll stock--Hi-Lo Long Wear Nylon--\$3.95/yard  
Herculon Rubberback, commercial grade carpet--\$3.95/yard  
Summerdale by Barwick, polyester carpet--\$6.45/yard  
Area rug sale--Sarouk, Kirman, Bachtiar, Tien Tsin,  
and Heriz patterns--from \$28.95 to \$139.95

SALE DATES: Saturday and Sunday, March 10-11, 9:00 to 9:00 each day

ADDRESS: 17th and Grancey Street, just off the freeway

## FACT SHEET 2

CLIENT: The Drapery House

OCCASION: Custom Drapery Sale

MERCHANDISE: All custom draperies 25% off

Drapery consultant will bring samples to your home  
No obligation and no charge for home visits  
Prices from \$4.49 to \$14.49 a yard  
All popular materials and colors  
Drapes feature 4" permanent buckram, blind-stitched  
side hems, and weighted corners. Tie-backs and val-  
ances are included.

DATES: Starts Saturday, May 3, no ending date

ADDRESS: Drapery House locations in Oak Lawn, Hammond, Cicero,  
and Skokie. See Yellow Pages for addresses.

## FACT SHEET 3

CLIENT: Chapman's Drugs

OCCASION: Department Managers' Summer Sale

MERCHANDISE: Cascade automatic dishwashing detergent--35 oz. size,  
93¢  
Puritan Jam--18 oz. jar, 59¢  
Fire extinguisher--\$5.99  
Picnic jug, one gallon--\$2.66  
Save on all garden needs  
Sunglasses, 25% off  
Low prices on cosmetics, vitamins, and bathroom needs

DATES: 9 big sale days, June 12 thru June 20

ADDRESS: 3 locations--in Downtown Novato, Red Hill Shopping  
Center, and North Gate Shopping Center

FACT SHEET 4

CLIENT: Red Boy Pizza

OCCASION: none

MERCHANDISE: Red Boy Pizza features a thick, delicious crust, prepared at time of ordering. Six different types of grated cheese. Homemade tomato paste. Sixteen pizzas to choose from, including vegetarian, Devil's Delight, pepperoni, linguica, plus many combinations. Red Boy is locally-owned, and is not a chain.

NOTE: Client wants a relaxed and friendly commercial. Use only as much copy as can be done comfortably in 60 seconds.

DATES: n.a.

ADDRESS: Kenosha and Clark Streets, across the street from Murray Park

## FACT SHEET 5

CLIENT: Chapman's Department Store  
OCCASION: 33rd Anniversary Sale  
MERCHANDISE: Misses', women's, and juniors' 100% wool coats and  
toppers. Were to \$69.95, reduced to \$39.95.  
9 by 12 foot rugs, heavy-body, short-twist bouclé  
. . . choice of ten colors . . . nonskid backing . . .  
reduced to \$34.98  
300 men's double-knit spring suits . . . values to  
\$80—now \$49.95  
Boys' sturdy, warm jackets . . . down-look . . . \$9.95  
DATES: January 18 thru January 30  
ADDRESS: Elk Grove Shopping Center

## FACT SHEET 6

CLIENT: Allison's Pet Center  
OCCASION: Christmas Sale  
MERCHANDISE: Guppies and goldfish, 29¢ each  
Aquariums, 10-gal., with filter, \$9.95 (reg. \$12.95)  
White mice, \$1.00 a pair  
Squirrel monkeys, \$35.00 each  
NOTE: Client wants humorous commercial.  
DATES: Dec. 15 'til Christmas eve.  
ADDRESS: Corner Fulton and North Streets

## FACT SHEET 7

CLIENT: S & F Drive-In  
OCCASION: Regular weekly spots  
MERCHANDISE: Hot pastrami  
Chiliburgers  
Fishy-burgers  
Corny-dogs  
French fried potatoes and onion rings  
Supershakes  
Nothing over 39¢  
ADDRESS: Just outside town on Highway 44

## FACT SHEET 8

CLIENT: Café International  
OCCASION: Weekend features  
MERCHANDISE: From Italy, stufato di manzo alla Genovese  
From Germany, gewürztes Rindfleisch  
From Mexico, carne in salza negra  
From France, ragout de queue de boeuf  
Wines of the week: Cabernet Sauvignon 1949 and  
Liebfraumilch 1954  
Complete dinners from \$5.00  
(NOTE: Try to awaken curiosity about these dishes.)  
DATES: This Fri. and Sat. eve., and Sun. from noon, Mar. 14,  
15, 16  
ADDRESS: 118 Central, between Jefferson and Adams

AGENCY: Allen & Dorward, Inc. Advertising

CLIENT: Blue Cross Corporate

LENGTH: 60 seconds

SFX: BUSY OFFICE, PHONES, ETC.

ANNCR: If you're feeling a little tense. Under pressure, the people at Blue Cross would like to talk to you about your health and stress. Come inside.

SFX: DOOR SLAM (OFFICE OUT)

ANNCR: One of the sure roads to success in life is achievement . . . and one of the detours is stress. In itself, stress isn't harmful. It can make you alert, make you react, make you think and move quickly. It all depends on how you handle it. Millions of Americans don't. They work too hard and skip meals. They chainsmoke and never take time to exercise. They live with stress and they may die with it. And we're all paying for their carelessness. They're working overtime to contribute to the high cost of health care today. If we all take care of ourselves, we'll need less health care and this will help slow down the rise in health care costs. If your group would like more information on proper health care, contact your local Blue Cross office. If you've got your health, you've got the good life. Blue Cross of Northern California.

CLIENT: André's International Bakery

LENGTH: 60 seconds

ANNCR: Hot fresh breakfast rolls, glistening with melting butter! Croissants and café au lait. Raisin-Bran muffins to go with your poached eggs. André's International Bakery has these delicacies, and they're waiting for you now. For afternoon tea, André suggests Pan Dulce, with a Mexican accent. Or English biscuits, served with lemon marmalade. Or scones, with delicious plum jam. For after dinner dessert, what about bakhlava, the Persian delicacy made with dozens of layers of paper-thin pastry, honey, and chopped walnuts? Or a meringue pie? Or, if your taste runs to chocolate, a German torte? These and many other delicacies are baked daily by André and his staff. Made of the purest and most natural ingredients--enriched flour, pure Grade A creamery butter, natural unrefined sugar, pure chocolate and cocoa, whole milk, and Grade A cream. Never artificial colors or flavors. Never chemicals to retard spoilage. For the freshest of the fresh, the purest of the pure, and the tastiest of the tasty, it's André's International Bakery. Visit André today! In the Corte Madera Shopping Center. André's.

AGENCY: Botsford Ketchum, Inc.

CLIENT: Blitz-Weinhard "Alta"

LENGTH: 60 seconds

SFX: KNOCK KNOCK

GUY 2: Yes?

GUY 1: Excuse me, but all that typing is keeping me awake . . .

GUY 2: Oh, those are my monkeys. It's an experiment I'm--

GUY 1: Monkeys?

GUY 2: Yeh, you know, they've always said that if you got a hundred monkeys, and gave them a hundred typewriters, eventually one of 'em would come up with the Gettysburg Address. Look at the little fellas goin' at it . . .

GUY 1: That's just not possible, an' besides--say, what's that you're drinking?

GUY 2: Alta Beer. You know, the new beer with a third fewer calories . . . An' I gotta tell ya, it's terrific.

GUY 1: That's not possible. You can't take a third of the calories out of a beer and still have it taste like beer, any more than monkeys can type the Gettysburg Addr--what's that monkey smiling about?

SFX: TAPTAPTAPTAP TAPTAPTAPTAPTAP TAPTAP

GUY 2: Four score and seven years ago . . .

ANNCR: A lot of people told us we might be able to take some of the calories out of beer, but not without losing that good beer flavor. But we fooled 'em. Try new



Alta. It's the light smooth beer with a third fewer calories than our regular beer. And it's almost too good to be true.

GUY 2: OK, fellas, you can knock it off. Fred's got it.

SFX: TAP, TAP, TAP-TAP

GUY 2: . . . our fathers brought forth upon . . .

ANNCR: Blitz-Weinhard Company, Portland, Oregon

CLIENT: Post-U-Chair

LENGTH: 60 seconds

Orthopedic specialists will tell you that backaches are often the result of poor posture. Standing or sitting with the spine in a curved position can weaken muscles and cartilage and make you susceptible to backache and spinal injury. The POST-U-CHAIR has been designed to help avoid an unnatural curvature of your sacroiliac. POST-U-CHAIR and regular exercise can help prevent lumbago, sciatica, and other aches and pains associated with back trouble. Of course, POST-U-CHAIR can't do the job alone--knowing the correct way to stand, walk, and lift are important too--but, POST-U-CHAIR can keep your back in a straight line while resting, reading, or watching television. Send for our free booklet, "Caring for the Back," and see how the POST-U-CHAIR can combine with exercise and common sense to give you a strong, troublefree back.

Send a card to (address), and POST-U-CHAIR will get the booklet to you by return mail. The address, once again, is (address), for the booklet "Caring for the Back."

AGENCY: Ingalls Associates, Inc.

CLIENT: Peoples Savings Bank

SUBJECT: Home Improvement Loan

LENGTH: 30 seconds

CONVERSATION BETWEEN A PROFESSIONAL COUNSELOR AND A HUSBAND AND WIFE WHO CAN'T AGREE ON IMPROVING THEIR HOUSE

COUNSELOR: OK, Mr. and Mrs. Jones, you say your problem is that your home is breaking up, right?

HUSBAND: It's fine.

WIFE: It's a dump.

HUSBAND: What about the kitchen?

WIFE: It looks like a closet.

HUSBAND: And the shag carpet.

WIFE: It's shedding.

HUSBAND: Or the furniture.

WIFE: The Salvation Army rejected it.

HUSBAND: I like it.

WIFE: Even the dog is house-hunting.

COUNSELOR: You two should go to Peoples Bank. They'll give you a terrific deal on a Home Improvement Loan. As much as \$5000 and up to 7 years to repay.

HUSBAND: Blanche, either the house stays the same, or I'm leaving you.

WIFE: Now there's a home improvement.

AGENCY: Eisaman, Johns & Laws, Inc.

CLIENT: PSA Airlines

LENGTH: 30 seconds (Live anncr plus jingle)

MUSIC: UP, THEN UNDER THROUGH LIVE ANNCR

ANNCR: Planning a trip to San Diego? Then PSA has something to make you smile. Five flights a day to San Diego from convenient Oakland Airport. Next time you're flying to San Diego, do it with a smile. Catch PSA from Oakland. For reservations, call your travel agent or PSA.

MUSIC: (UP) Catch us! PSA. We're saving a smile for you!

(NOTE: The closing jingle lasts eight seconds; this allows you twenty-two seconds to establish the opening jingle and to read the copy. The first phrase of the jingle lasts five seconds, and this means that you must read the live copy in exactly seventeen seconds.)

AGENCY: Liller, Neal, Battle & Lindsey, Inc.

CLIENT: Decatur Federal

LENGTH: 60 seconds

MUSIC: 2 LINE INTRO

ANNCR: Are you one of those people who ties strings around your fingers and writes yourself notes to remember to save . . . and just ends up running out of string and using up all your memo pads? If you are, then Decatur Federal's Automatic Savings plan is the plan for you. Just drop by a Decatur Federal Savings office . . . ask one of our people to sign you up . . . and we'll work things out to regularly transfer any amount you say from your bank checking account to your passbook savings account at Decatur Federal. Automatic savings at Decatur Federal . . . making money more . . . whether you remember to or not.

MUSIC: 2 LINE CLOSE

AGENCY: Botsford Ketchum, Inc.

CLIENT: Yamaha International Corp.

PRODUCT: Snowmobiles

TITLE: Leonard Hudlow

LENGTH: 30 seconds

Hello, this is Leonard Hudlow, and I'm here to speak on behalf, well, uh, actually to speak for the AlCan Retail Friends of the Huskie Dog Owners Association. Now, I appreciate that the Yamaha people are trying to sell the snowmobiles and Yamaha sleds, but those machines, as good as they are, well, they're just killing the sled-dog business. Well, there's hardly a

soul with an 18-dog sled anymore and you never see a 6-dogger. I know they're reliable and dependable, but there's one thing, there's hardly one of them Yamahas that'll lick your face for you. Well, uh, there is one other thing too. I don't mind or even object to them saying, "Someday, you'll own a Yamaha," but it'd sure be nice if they'd say, "Someday, you'll own a Yamaha and maybe a sled dog or two." Thank you very much.

AGENCY: Botsford Ketchum, Inc.  
CLIENT: Yamaha International Corp.  
PRODUCT: Motorcycles  
TITLE: YIC Moto-Bike Christmas radio  
LENGTH: 60 seconds

I am a bicycle.  
But I am not one of your ordinary toy store bicycles.  
I am Moto-Bike, from Yamaha.  
And I am built to take all the punishment that your little darlings can dish out.  
Let them jump me over curbs and bumps.  
I have heavy-duty shock absorbers front and rear.  
Let them slam me and bang me.  
I have a reinforced tubular steel frame.  
Let them pound me and pummel me.

I have heavy-duty wheels and spokes and pedals and handlebars.

So don't spend the rest of your Saturdays repairing a toy store bicycle; come see me.

Come see the strong bicycle, the rugged bicycle: Moto-Bike, from Yamaha. I am sold only by your Yamaha Dealer, and he tells me that I am now available at a special holiday price.

AGENCY: Botsford Ketchum, Inc.  
CLIENT: Yamaha International Corp.  
PRODUCT: Motorcycles  
TITLE: "RD400"  
LENGTH: 60 seconds

The other day the editors of "Cycle World" magazine tested the new Yamaha RD400 street machine. And as you can imagine, we at Yamaha were pretty interested in hearing the results.

But they told us they had found something wrong with it.

We asked if the problem was with performance.

No, they said. The handling and performance, at both low and high speeds, was as fine as any machine they'd ever tested.

Was it the ride?

No. It was as comfortable as a motorcycle of that size could possibly be.

Was it the brakes, or the shocks or the instruments or the wheels or the carburetors?

No, "Cycle World" said. The new Yamaha RD400 was as perfect a motorcycle as they had ever seen. Except for one thing.

They just didn't really like the sound of the horn. Someday, you'll own a Yamaha.

AGENCY: Ingalls Associates, Inc.

CLIENT: Nugent's

SUBJECT: Pre-summer sale

LENGTH: 60 seconds

ANNCR: (ALICE PLAYTON TYPE) Nugent's . . . highly respected for its eye-catching fashions for women . . . boldly presents the "Off with Everything Sale."

SFX: MUSICAL ARRANGEMENT OF "THE STRIPPER" KICKS IN

ANNCR: Off with slacks!

Off with dresses!

Off with jackets!

How far will we go? During Nugent's "Off with Everything Sale," the regular price on just about every stitch of clothing has been doffed as much as one-half off.

Why it's almost too much to bear.

Jeans half off!

Sun tops half off!

Blouses half off, jackets, raincoats, even shoes.

Off with everything! Which of course means, today you can step out of what you're now wearing and into a whole new summer wardrobe . . . quite modestly.

Nugent's "Off with Everything Sale."

A pre-summer sale featuring bare-bottom prices.

AGENCY: Ingalls Associates, Inc.

CLIENT: Pastene Red Burgundy

LENGTH: 60 seconds

COUNT DRACULA: Good Evening, Mister Pedwick. The night is cold and you are welcome here in my castle.

MR. PEDWICK: Brrr. These Transylvanian winters are bitter. My blood is running cold.

COUNT DRACULA: Blood??? Mr. Pedwick, you say the most amusing things. May I offer you some wine?

MR. PEDWICK: Please. Err, Count . . .

COUNT DRACULA: Call me Drac.

MR. PEDWICK: Drac, what kind of wine is this?

COUNT DRACULA: It's Pastene Mellow Red Burgundy. A full-bodied wine . . . to warm the blood.

MR. PEDWICK: Thank you, I would like some.

COUNT DRACULA: Pastene Mellow Red Burgundy is most exceptional. Listen to what happens when I open the bottle.



SFX: FESTIVAL MUSIC UP FULL. UNDER FOR:

MR. PEDWICK: Incredible and delicious. Does that musical festival happen every time you pour a glass of it?

COUNT DRACULA: Certainly. Ah-hah. The color is coming back to your cheeks.

MR. PEDWICK: Can I buy this wine back in the States?

COUNT DRACULA: Of course. It's a wine that comes from your California.

MR. PEDWICK: Pastene Mellow Red Burgundy . . . turns every glass of wine into a music festival. Drac, uhh . . . you really should see a dentist about those teeth.

AGENCY: Botsford Ketchum, Inc.

CLIENT: The Potato Board

LENGTH: 60 seconds

ANNCR: And now another heated opinion in the cheap-reasonable potato controversy.

FISHER: Yes, uh, this is Guy Fisher, speaking on behalf of cheap, C-H-E-A-P. Now the word cheap--through no fault of its own certainly, has fallen on hard times. Come on, we all say cheapskate, uh, cheap thrills, without batting an eyelash.

Well, I for one, would like to see it mean what it really means.

Now, with potatoes the meaning is very clear. I mean your potatoes don't cost much. We can come right out

and say potatoes are cheap, even though some people are trying to persuade us to say potatoes are reasonable. What is that supposed to mean, reasonable? Is a potato able to reason? Honestly, when something tastes this good and goes for pennies a pound, come on, does that call for reasonable? I say no.

ANNCR: Ten seconds.

FISHER: And I ask for your support. Put the Anglo-Saxon back into English: don't shilly shally with reasonable when you can be proud, proud to say cheap. Thank you.

ANNCR: The Potato Board wants you to remember that right now potatoes are cheap--or very reasonable. Or reasonably cheap.

AGENCY: Ingalls Associates, Inc.

CLIENT: Suffolk Downs

SUBJECT: Winter racing

LENGTH: 60 seconds

ANNCR: Presenting the sounds of winter.

SFX: WHISTLING WINDS AS IN BLIZZARD. UNDER FOR:

RADIO ANNCR: . . . tonight's forecast calls for temperatures in the teens . . . Zero in the suburbs. (UNDER FOR)

SFX: SHOVEL DIGGING INTO SNOW

MAN: (GRUMBLING) What a way to spend the day . . . digging out again. (MUTTERINGS. UNDER FOR)

ANNCR: If those sounds are all too familiar . . . listen to another sound of winter that's maybe not so familiar.

SFX: STARTING BELL AT TRACK . . . HORSES HOOVES POUNDING  
. . . CROWD ROARS. UNDER FOR:

ANNCR: That's the sound of winter action at Suffolk Downs. Right. Great thoroughbred racing is happening now at Suffolk Downs. And you can watch the action from our enclosed, heated grandstand. Imagine, a climate-controlled atmosphere where it's summer all winter long. You'll find 3 great restaurants there, too. You can have anything from a tasty snack to a delicious gourmet meal. Suffolk Downs is easy to get to. Just 15 minutes from downtown Boston by car or MBTA. So this winter, don't stay home. Come on out where it's warm.

LIVE TAG: Thoroughbred racing begins Saturday, December 30th. First race . . . 12:30. Suffolk Downs. Surprisingly entertaining.

CLIENT: Galbraith's Drapery Shop

LENGTH: 60 seconds

Any time of the year is a good time for sprucing up your home, and Galbraith's Drapery Shop wants to help you get started right now. Galbraith's has the most complete line of drapery materials in the county. Galbraith's also has ready- and custom-made drapes at prices that will please you See their custom-made

flameproof, stainproof, moth- and mildew-proof draperies made of spun glass. Only \$12.99 a pair, with your choice of scalloped or pinch-pleated valances. Or, look for their elegant jacquard tapestries with woven matte patterns. Ready-made sizes, as low as \$9.99 a pair. For the boudoir, Galbraith's has Austrian pouff pull-ups made of machine-washable batiste, and this luxury can be yours for just \$8.99 a panel. Whatever your drapery needs, drive to Galbraith's Drapery Shop now, while styles and fabrics are at their most complete. Galbraith's is located at First and Mandan Streets, right in the heart of town. Jot down your window measurements and your color scheme, and visit Galbraith's today.

CLIENT: Arctic Windows

LENGTH: 60 seconds

You want beauty, warmth, and convenience? You've got it all with a double-pane insulated replacement window from Arctic Windows. When you hear someone selling double-pane windows, check out the word anodyzing. It's not the best. Arctic Windows has the best with an Acrylic enamel finish that lasts longer and is guaranteed against corroding, pitting, or turning black. Call Arctic Windows. Let Arctic Windows show you the window designed with you in mind. Compare the

window, compare the price, and you'll agree Arctic Windows are best. Call now for free information on a complete window package, including attic insulation. Call Arctic Windows collect--771-3344. Free estimates, of course. Arctic Windows--771-3344. Arctic Windows of Des Plaines, the place to go for double-pane insulated windows. 771-3344.

(Courtesy of Gerry Sher, Accounts Executive, KABL Radio)

CLIENT: Casa de los Tigres

LENGTH: 60 seconds

Mr. José Canales invites all KABL listeners to the grand opening of Redwood City's new Casa de los Tigres restaurant. The festivities start this Wednesday, the 14th, at six in the evening, with champagne, mariachis, and the great Latin entertainer--in person, direct from Mexico City--the dashing Señor Fred Gonzalez. Don't miss Fred Gonzalez, in person, signing autographs and offering you his wonderful renditions of Latin America's greatest musical hits. Meet the folks at the Casa de los Tigres, Wednesday, the 14th, from six in the evening till one in the morning. And meet Mexico's own Fred Gonzalez; enjoy five hours of great Latin entertainment--absolutely free. Remember the Grand Opening of the Casa de los Tigres restaurant, located at Second and Birch in Redwood City.

You will be the guest of Mr. José Canales this Wednesday; he'll be expecting you at 6 o'clock in the evening. Come early and stay late. The Casa de los Tigres Mexican Restaurant.

(Courtesy of Gerry Sher, Accounts Executive, KABL Radio)

AGENCY: Pritikin & Gibbons Communications

CLIENT: Fuller Paint Company

LENGTH: 60 seconds

ANNCR: The Fuller Paint Company invites you to stare with your ears at . . . yellow. Yellow is more than just a color. Yellow is a way of life. Ask any taxi driver about yellow. Or a banana salesman. Or a coward. They'll tell you about yellow.

SFX: PHONE RINGS

ANNCR: Oh, excuse me. Yello!! Yes, I'll take your order. Dandelions, a dozen; a pound of melted butter; lemon drops and a drop of lemon, and one canary that sings a yellow song. Anything else?

SFX: CALLER HANGS UP

ANNCR: Yello? Yello? Yello? Oh, disconnected. Well, she'll call back. If you want yellow that's yellow-yellow, remember the Fuller Paint Company, a century of leadership in the chemistry of color. For the Fuller color center nearest you, check your phone directory. The yellow pages, of course.

CLIENT: Peaches & Cream  
SUBJECT: Boutiques  
LENGTH: 60 seconds

ANNCR: This is ----- from Peaches & Cream with some highly significant facts about shopping in our boutiques; first of all you'll find an extraordinary selection of jeans, tops, sweaters, and dresses. We buy from 138 different manufacturers, so you can find just what you want . . . and you don't have to pay a lot of money. Of the 138 different lines we carry, 137 of them are inexpensive and the other one, we keep in the back room. Furthermore at Peaches & Cream you don't have to deal with uppity salesladies who are snotty to you because you aren't flashing a large wad of bills. All of our salesladies are especially selected for their easy-going, personable dispositions . . . and besides none of them are on commission, this is a very important fact. Lastly nobody at Peaches & Cream has a perfect body, to make you feel fat. There is a Peaches & Cream in Sausalito, in Mill Valley and in Vintage 1870 up in the winecountry. If you haven't heard about Peaches & Cream, you had better hurry down before we get famous and lose our humble charm . . .

CLIENT: Hymie's  
LENGTH: 60 seconds  
MUSIC: FIDDLER ON THE ROOF

ANNCR: Ah ha, it's a New York flavor in music . . . and at Hymie's you'll get the true New York flavor in deli. How can the true taste be transferred to Omaha? It's simple. You just serve true Eastern beef, cured and pickled to Hymie's unmatched palate, and sliced to your order. Of course, there's hot New York corned beef . . . hot pastrami . . . Hebrew National salami and baloney . . . lox . . . bagels . . . and much much more--all with Hymie's taste buds controlling the taste that has not been in Omaha until now. At Hymie's when you taste the Kosher pickles and the sour tomatoes you'll remember those days. How about a knish--potato, kasha, or beef? If you've never had a Hymie's knish, then you're in for a gourmet's delight. Actually, Hymie's wife makes them, but where would Hymie be without her anyway . . . Mrs. Hymie also makes the matzo ball soup, the borscht, and the change. Hymie's isn't easy to find . . . but it's worth the look. To find Hymie's, first find the Flatiron Building, and there, practically in its shadow on Oak Street, is Hymie's . . . actually, it's next to Logan's Irish Pub. Hymie's--777 Oak Street . . . A New York tradition in Omaha.

(Courtesy of Gerry Sher, Accounts Executive, KABL Radio)

CLIENT: Linton Sales

LENGTH: 60 seconds



Now that lawyers are advertising, you can see what the cost of drawing up a simple will is. A more complicated will, involving trusts and so forth, can become quite costly. So, do it yourself. Linton Systems has made available a complete will kit, designed for lay person's use by a prominent attorney. This kit is complete. An instruction manual of over sixty pages, written in easy-to-understand language, plus four blank will forms, plus a personal asset list, plus the executor's duties, all in a sturdy protective folder, and the cost is only \$6.95. That's right, \$6.95 complete. Just send a check or money order to WILLS, Box 207, Springfield, Illinois. Let me repeat -- that's Box 207, Springfield, Illinois. And, make your check payable to WILLS: by return first-class mail, you will receive the entire package. Write your name, address, and zip code, and send your check or money order for \$6.95 to WILLS, Box 207, Springfield, Illinois. The kit on wills is a product of Linton Sales.

(Courtesy of Gerry Sher, Accounts Executive, KABL Radio)

AGENCY: Adlantis Advertising

CLIENT: Keyboards, Inc.

LENGTH: 60 seconds

ANNCR: I'm going to take a "live . . . on-the-radio poll."  
How many of you play the piano? (OK. I see a lot of

hands out there.) Now, how many play the organ? (Ah. A few more hands went up!) Piano and organ lovers, right now I'm going to tell you about what has to be one of the Bay Area's largest piano and organ sales going on right now as I speak to you . . . at KEYBOARDS INCORPORATED in San Mateo and Palo Alto. KEYBOARDS INCORPORATED is really special because they carry all thirteen of the world's famous domestic and European piano and organ makes. All thirteen. And, they're all on sale! Save from \$200 to a whopping \$3000 on the best names, including Hammond. Kawai. Gulbransen. Eminent. Farfisa. Plus Ibach. Kincaid. Currier. Forster. Sheidmeyer. Grand and Horugel. Some prices have been reduced to 10% over actual cost! Choose from Grands. Spinets. Consoles. And uprights. Easy financing is available. There's free delivery! And, when you buy from KEYBOARDS INCORPORATED you'll get free piano or organ lessons as long as you wish! Nice KEYBOARDS INCORPORATED, 41st Avenue in San Mateo. 2265 El Camino, Palo Alto. KEYBOARDS INCORPORATED.

NOTE PRONUNCIATION    Kawai (KUH-WY') [kə'wai]  
                              Gulbransen (GUL-BRAHN'-SON) [gəl'brən,sən]  
                              Farfisa (FAR-FEE'-SUH) [far'fisə]  
                              Ibach (EE'-BACH) [i'bax]  
                              Sheidmeyer (SCHYD'-MY-ER) ['ʃaid,maɪə]  
                              Horugel (HOR'-UH-GUL) ['hɔrəgəl]  
                              spinets (SPIN-ETS') [spin'ets]

AGENCY: McCann-Erickson, Inc.

CLIENT: Ortho Products

LENGTH: 60 seconds

MUSIC: RICKY-TIC RHYTHM

ANNCR: The people who make ORTHO (yeah) want you to listen  
listen to listen to your lawn.

Betcha didn't think you could do it but you can.

You can be up to your eyebrows in the language of  
green.

See that gay young blade over there

(blade talk)

See how pale and greenemic he looks

Obviously starving.

Just a few inches away (old blade) there's a gay old  
blade starting to fade (SIGH).

You know what they both need . . .

What this whole lawn needs . . .

Just a little ORTHO-GRO LAWN FOOD

'Cause all the goodies that make green are here . . .

Lots of nitrogen . . . potassium . . . phosphorus

. . . Everything a green-blooded blade of grass could  
ever want . . . to make it glad it's grass . . .

(LAUGH)

See how super greenly happy you feel.

Your neighbors will be proud of you . . . even the un-  
green ones . . .

So will the people who make ORTHO-GRO LAWN FOOD . . .

If your lawn could talk (and it can) it'd ask for  
ORTHO-GRO LAWN FOOD.

AGENCY: McCann-Erickson, Inc.

CLIENT: Ortho Products

LENGTH: 60 seconds

MUSIC: RICKY-TIC RHYTHM

ANNCR: Time to ask . . . a timely question:

Know what a dandelion is?

Sure you do.

You've seen 'em

they happen everywhere

always in the wrong place

where you don't want 'em

where they spoil the looks of things

the look of your lawn.

And that's why we did it, that's why we made ORTHO

WEED-B-GON.

By we, I mean the ORTHO people.

ORTHO WEED-B-GON.

(Who'd be gone? You'd be gone, you weeds.)

Who needs weeds? Nobody . . . that's why there's

ORTHO WEED-B-GON.

Broadleaf weeds don't like it . . . but you will

'cause it does what you want it to . . . it gets rid

of 'em (especially those pesky, won't-quit

dandelions). Just use ORTHO WEED-B-GON the way it should be used and it'll do the job nice and easy. Gets rid of those weeds without hurting your nice green lawn . . .

You put it on with the ORTHO SPRAYETTE.

That's ORTHO WEED-B-GON.

Something to look for . . . now that you need it.

AGENCY: Allen & Dorward, Inc., Advertising  
CLIENT: New Century Beverage Co.  
PRODUCT: Mug Old Fashioned Root Beer  
LENGTH: 60 seconds

ANNCR: Here is your one-minute gorilla training lesson for today. The average six-hundred-pound male gorilla carries most of his weight and strength in his arms, chest and shoulders. The gorilla can twist a truck tire into a figure eight. Do not permit the gorilla to hug you, even though he likes you. The first trick to teach him is "put me down." This is best taught while the gorilla is holding you at arm's length. Repeat the command "Put me down" slowly, over and over again. Some gorillas learn this trick immediately and will put you down twenty yards from where they're standing. Then, for your next trick, crawl home and pour yourself an ice-cold glass of Mug Old Fashioned Root Beer--the one root beer with true draft taste.

They make it the way they used to. Mug Root Beer is the ideal drink for gorilla-trainers . . . and former gorilla-trainers. Mug Old Fashioned Root Beer. You haven't tasted root beer like this in years.

AGENCY: Allen & Dorward, Inc., Advertising

CLIENT: New Century Beverage Co.

PRODUCT: Mug Old Fashioned Root Beer

LENGTH: 60 seconds

ANNCR: Here is your one-minute electric eel training lesson for today. The electric eel can knock out a horse. This remarkable fish can discourage his enemies with as much as nine hundred volts of electricity. DC, not AC. Electric eel training is enjoying a current wave of popularity. The trainer should be well-grounded in underwater fundamentals. The first trick to teach your eel is "switch off." Give the command "Switch off." Then, pet him. Some trainers get quite a charge out of electric eel training. But if it doesn't spark your interest, stop the lesson and pour yourself an ice-cold glass of Mug Old Fashioned Root Beer . . . the one root beer with true draft taste. They make it the way they used to. Mug Root Beer is the ideal drink for electric eel trainers and former electric eel trainers. Mug Old Fashioned Root Beer. You haven't tasted root beer like this in years.

AGENCY: Post-Keyes-Gardner, Inc.

CLIENT: Belfast Mixers

LENGTH: 60 seconds

ANNCR: Wherever you go in the city . . . Pacific Heights, the hills, Cow Hollow, the Richmond, the Fillmore, the Western Addition . . . wherever. The Victorian houses are there. Like little old ladies, they sit, prim and proper and holding tightly to their turn-of-the-century memories. Some are fancy ladies today with face lifts and new paint jobs. Others are proudly weathered and gray and sad. In the 1800's they had their day in the city by the Bay and today, they're just as much a part of San Francisco as they were . . . like Belfast mixers, circa 1877. Extraordinary Belfast Sparkling Water and incomparable Belfast Ginger Ale with long-lasting liveliness to keep your spirits bright. When the end of the day rolls around, select a potable, add the ice and open the Belfast. Pour and twist the cap back on. And whenever you're ready again the Belfast will be ready too, with the same lively bubbles you had before. That's the way the Belfast pours every time. So whether you're in a Victorian, or not . . . wind up your day and start your evening with Belfast . . . a sparkling part of the good life in San Francisco since 1877.

AGENCY: Post-Keyes-Gardner, Inc.

CLIENT: Belfast Mixers

LENGTH: 60 seconds

SFX: RINKY-TINK PIANO AND BAR SOUNDS (UNDER), THEN ESTABLISH AND FADE

ANNCR: Back in the golden days when a saloon was called a saloon . . . the free lunch was an ingenious incentive to prolong the gentlemen's stay. Booths for ladies.

SFX: PIANO AND BAR SOUNDS UP AND FADE

ANNCR: You bought your beverage for a nickel and the mixer of the day was Belfast. And then got in line for your free lunch . . . a generous slice from a roast quarter of shorthorn steer . . . Swedish hardtack bread, sliced an inch and a half thick . . .

SFX: PIANO AND BAR SOUNDS UP AND FADE

ANNCR: . . . hot homemade mustard . . . thick-cut sausage . . . Scandinavian cheese and other diverse delicacies. That was the free lunch in the other seventies and no wonder the big spenders ponied up another nickel . . .

SFX: PIANO AND BAR SOUNDS UP AND FADE

ANNCR: . . . and went around again. And again.

SFX: POUR AND HISS

ANNCR: And Belfast was there. Extraordinary Belfast Sparkling Water and incomparable Belfast Ginger Ale . . .

SFX: POUR AND HISS



ANNCR: . . . Belfast . . . a sparkling part of the good life  
in San Francisco since 1877.

### TELEVISION COMMERCIALS

Television commercials, because they use a wide range of production techniques, are usually more complex and always more costly to produce than radio commercials. Even the simply produced, in-studio, straight commercial pitch is more expensive in time, money, and personnel than the typical, straight radio commercial. Few television commercials are delivered live. Even commercials performed by regular talent on live programs are often recorded in advance for two reasons: to eliminate error in delivery and production and to give on-air talent a breather between segments of a show. It is unfortunate but acceptable for an announcer to stumble while reading the news; mistakes in the presentation of commercials, however, cannot be tolerated.

As a television commercial announcer, this means that you may not have to cope with the unreasonable time pressures, the sheer quantity, and the cold reading of copy that are the lot of most radio announcers. With more time to prepare, with tape recording giving you a margin of safety, and with the help of prompting devices or cue sheets, you should find television commercial delivery a controllable outlet for your communicative abilities.

Television commercials reach the air by a process similar to that of radio commercials: They are sent on tape or film from an advertising agency; they are produced by a local or nearby video production company and sent to the station by the advertiser; they are produced on tape by a local station; and, less frequently, they are delivered as a written script, with station on-air talent performing them live during a show.

Few television commercials are produced by local television stations. If you were one of the small number of announcers who specialize in commercial announcing, your work would most likely be done at a sound recording studio, at a video or film studio, or on location with an electronics production company.

Locally produced commercials tend to be of two types: cooperative donut commercials and straight presentations. Animation and other costly and time-consuming visualizations are seldom attempted

locally. Cooperative donuts are commercials that split costs between national and local advertisers. A local department store may accept a donut cooperative from a nationally known cosmetics firm; the donut will consist of an elaborate pitch for the cosmetics, and a local production company will produce the opening and closing portions that identify the local store. In a variation of this, the entire commercial, save for an identification tag at the end, is produced by the national company. As a radio or television announcer, you may do some commercial announcing as a moonlighter. This could mean anything from an on-camera sales pitch to a few words of introduction at the start of a commercial: "Here are the Exploitations!" (A musical group performs a sales jingle while we watch a montage of shots of the product being advertised.) Obviously, preparation time and performance challenge are quite different for these two kinds of commercials.

Television commercial announcing pays big money, but you are not advised to plan a career around that fact. First of all, most performers in national commercial spots are actors and actresses, serving no other announcing function. They live in the major advertising centers, they obtain their assignments through the efforts of an agent, and a rather small number of such performers dominates the entire field. This refers to the dramatized portions of television commercials. Nearly all such commercials employ the services of a narrator as well, usually an off-camera narrator. These performers too live in New York or Los Angeles and a fairly small number dominates the field.

Second, most performers for national spots moved into their jobs from careers in sports, broadcast journalism, the film industry, or television entertainment shows, or as radio or television "personalities." The lesson to be learned from this is obvious: Be alert for windfalls as a performer for national television commercials, but do not rely solely on them.

Locally produced television commercials make less use of actresses and actors, but unfortunately they make greater use of nonprofessionals. Owners and managers of auto agencies, grocery chains and individual markets, furniture and floor covering stores, and a range of services such as real estate, income tax preparation, and transmission overhaul (to name three) believe that their commercials are more effective if they make their own pitch. Whether this is always, often,

or only sometimes true, the belief sharply reduces opportunities for professional announcers. Television commercial announcing opportunities at the local (nonnetwork or national advertiser) level fall into these categories: (1) voice-over off-camera narration; (2) on-camera sales presentation, often from a remote location and usually recorded by an electronic field production crew using minicam equipment; and (3) live or recorded studio sales presentation. It is worthwhile practicing commercial presentation because it will increase your general announcing ability and because you should not ignore any facet of announcing work—however infrequent the call may come for you to do a television commercial.

Television commercials may be classified by their means of production. Here are the chief types of commercial production for television, not in order of frequency.

1. *Live studio presentation.* This type of commercial is rather rare. If you find yourself the host or hostess of a television talk show, a live interview program, or a movie feature such as “Creature Feature” or “Dialing for Dollars,” you may find yourself delivering some commercials live in the studio. Such commercials may be any of the following types: voice-over film or slide, ad-libbed demonstration of a product, ad-libbed interview, or scripted on-camera performance. In this last, you would most likely be furnished with a prompting device or cue sheets, since daily low-budget television shows do not usually require announcers to memorize their copy.

2. *Live remote presentation.* Live remote commercials are usually a feature of live telecasts such as sports events or parades, and they are not common on television. Even where remote commercials could be delivered live, they are usually shunned in favor of the taping of commercials from the remote location before air time.

3. *Taped voice-over slides.* This is a common means of commercial production at local stations. Its virtues are several. It is inexpensive and simple to produce. Its production does not require the use of a studio or of studio cameras. And it can be quite effective, especially if imaginative color-slide photography is achieved. Local merchants—grocers, automobile dealers, realtors—make frequent use of voice-over slide commercials.

4. *Taped voice-over silent film.* This involves shooting and editing silent Super 8 or 16 mm film. It is less expensive than double-system

sound-on-film production, which requires more laboratory processing. It also has the advantages of motion, color, and simplicity of preparation. As with color slides, the production of taped voice-over silent film does not require television studios or studio cameras.

5. *Taped electronic field production (EFP)*. Electronic field production offers the advantages of on-location taping, simplicity of production, and low-cost editing. Commercials are recorded in excellent color with *minicams* (small, highly portable cameras) and portable video-tape recorders. Muffed lines and other errors are easily corrected by simply retaping; because the tape is, of course, reusable, there is only the expense of additional personnel time. Tapes can be played back immediately after being recorded, and an instant decision can be made about whether to use the take or retape it. When an edited tape is desired—as for a commercial delivered from a number of departments of a grocery store, for example—EFP units can be equipped with an optional editing feature that allows smooth cuts from scene to scene. This can make postproduction editing minimal or can eliminate it altogether.

Elsewhere in this book, particularly in the chapters on interviewing and broadcast journalism, many suggestions are offered to help you improve your on-camera performance; nearly all suggestions apply equally to television commercial announcing.

#### TELEVISION COMMERCIAL EXERCISES

1. Practice on-camera delivery with some of the simple presentational commercials in the drill material. Use demonstration commercials and commercials incorporating studio cards or one or two slides instead of commercials involving elaborate production. Work for exact timing as well as camera presence. Practice with cue cards, idiot sheets, and a prompting device.

2. Practice ad-libbing live on-camera television commercials from fact sheets. Some slides or studio cards may be used but do not overdo the production.

3. Prepare slides or studio cards for voice-over slide presentation of twenty-second, thirty-second, or sixty-second radio commercials or public-service announcements. Practice synchronizing your off-camera delivery with the visual images as they appear on the screen.

4. If you have access to a 16 mm sound commercial, make a written script from the soundtrack and then, with the sound on the projector turned off, practice reading the script with the film.

5. Visit a cooperative merchant or manufacturer and shoot silent film for editing into a commercial. Eight, Super 8, or 16 mm film may be used for this assignment, as long as you can project it. After you shoot the film, write a script for off-camera delivery and then edit your film accordingly. Practice reading the script with the film.
6. Produce a demonstration commercial with one person on-camera demonstrating the product and one off-camera delivering the voice-over narration.

The following general suggestions should help you with the exercises:

1. *Dress for the final performances of these commercials as if you had been hired to deliver them.*
2. Try in each one to *understand and convey the impression the sponsor wants to create.*
3. *Make your movements* in handling props or pointing to signs or products *slow, deliberate, and economical.*
4. If television equipment is available, try to *simulate actual broadcast conditions.*
5. Some of the practice commercials call for animation, film inserts or properties that will not be available. There is no ideal way of working with such commercials, but they are included here because it would be unrealistic to exclude them. They form a large part of broadcast commercials today.
6. *Make sure you adhere scrupulously to the time limits of the commercials.*
7. *Make sure you speak conversationally and directly into the camera lens.*
8. *Practice switching smoothly from one camera to another as the director makes a cut.*
9. *Communicate!*

As you practice radio and television commercial delivery, try to reflect your own personality. Some commercials call for a slow, relaxed delivery, others for a hard-sell approach; often sponsors will ask for a particular style of delivery. But appropriately changing pace, volume, and level of energy does not mean you have to transform yourself totally each time the style or mood of a commercial changes. If you do not maintain and project your own personality, you will run the risk of sounding like an impersonator rather than an announcer.

Only a small number of television commercial scripts are provided here for your practice. Nearly all television scripts require either elaborate sets or complex graphics, neither of which is available to most students. And many radio commercials can be adapted to television, so it is suggested that you use the radio scripts for that purpose.

CLIENT: Dudek's Nursery  
 TITLE: Decorate with Plants  
 LENGTH: 60 seconds

VIDEO	AUDIO
<p>UP ON MEDIUM SHOT OF ANNCR STANDING BY TABLE WITH SEVERAL POTTED PLANTS. CAMERA MOVES TO CLOSE-UP OF EACH PLANT AS IT IS NAMED.</p>	<p>ANNCR: This is _____ with a suggestion for brightening your home environment. Why not decorate with living plants? Dudek's Nursery has just about any plant you can think of, and at prices that might surprise you. The popular cyclamen, in a six-inch clay pot, is only three ninety-eight. Chrysanthemums at three forty-nine each, and notice the range of colors we have. Poinsettias, either white or red, are just two ninety-eight each. Specials this weekend include African violets, in a four-inch pot, at only one ninety-eight, and coleus plants at one nineteen.</p>
<p>BACK TO MEDIUM SHOT.</p>	<p>Dudek's has plants to thrive in any environment. Some for the shade, others for the sun, and even plants that do well anywhere! Come into Dudek's Nursery this weekend, and see for yourself. As always, Dudek's knowl-</p>

edgeable salespeople will answer questions on any aspect of your garden or house plant needs.

CUT TO LOGO WITH ADDRESS.

Dudek's Nursery, on Village Post Road, next to the Lark Theater.

CLIENT: Herald Sewing Machines  
TITLE: Pre-holiday Sale  
LENGTH: 60 seconds

VIDEO	AUDIO
OPEN ON SHOT OF ANNCR SEATED BEHIND SEWING MACHINE CONSOLE. ZOOM IN ON MACHINE, AND FOLLOW SEQUENCE OF SHOTS INDICATED BY ANNCR.	ANNCR: This is the famous Herald sewing machine. Notice the free arm, perfectly designed to allow you to sew sleeves, cuffs, and hems. Note, too, the stitch regulator dial. You move easily and instantly to stretch stitch, embroider, or zig-zag stitches.
ANNCR DEMONSTRATES THE REGULATOR DIAL.	The Herald has a drop feed for darning, appliqueing, and monogramming.
ANNCR DEMONSTRATES.	This advanced machine has a self-stop bobbin winder. Other standard features include a built-in light, a thread tension dial, and a snap-on extension dial for flat bed sewing.
ZOOM BACK TO MEDIUM SHOT OF ANNCR AND MACHINE.	Yes, there isn't a better or more versatile sewing machine available today.
ANNCR STANDS, AND WALKS AROUND MACHINE AND TOWARD CAMERA.	But, I've saved the best for last. The Herald Star model sewing machine is now on sale at dealers everywhere. The Star, the most advanced model Herald makes, is regularly priced at two hundred and forty-nine dollars.

ANNCR HOLDS UP SALE SIGN, WITH \$249  
CROSSED OUT AND \$199 WRITTEN IN.

During this month, you can buy the  
Star for only one hundred ninety-nine  
dollars—a saving of fifty dollars.

You can't beat a deal like this, so  
visit your Herald dealer soon, while  
you still have your choice of color.  
Check the yellow pages for the deal-  
ers in your area.

AGENCY: Ingalls Associates, Inc.  
CLIENT: WNAC-TV  
TITLE: David Brudnoy  
LENGTH: 30 seconds

VIDEO	AUDIO
MED SHOT, PULL IN TO CU OF JOE, A YOUNG "HIP LIBERAL" type.	<p>OFF-CAMERA INTERVIEWER: Joe, are you familiar with David Brudnoy on Boston 7 Newsroom?</p> <p>JOE: Ah, yes. The token right- winger.</p> <p>INT: I guess that depends on your point of view.</p> <p>JOE: Well, from my point of view, Dr. Brudnoy is so far right that he's wrong.</p> <p>INT: How do you explain the fact that so many people watch him?</p> <p>JOE: You got me. I can tell you why <u>I</u> watch him.</p> <p>INT: Why's that?</p> <p>JOE: Well, for one thing, I find him very entertaining. And two, I get a secret pleasure out of feeling supe- rior.</p>
DISSOLVE TO LOGO CARD: See for Your- self. Boston 7 Newsroom 6 and 11	



CLIENT: Madera Foods  
 TITLE: Weekend Specials  
 LENGTH: 60 seconds

VIDEO	AUDIO
OPEN ON ANNCR STANDING BEFORE CHECK- OUT STAND.	ANNCR: I'm here at Madera Foods, checking up on the specials you'll find here this weekend.
CUT TO PRODUCE SECTION. ANNCR WALKS INTO FRAME. ANNCR PICKS UP A GRAPEFRUIT.	There are excellent buys this weekend in fresh fruits and vegetables. Like extra fancy Indian River ruby red grapefruit, eight for ninety-nine cents. Or iceberg lettuce, three heads for seventy-nine cents. And, don't overlook the relishes--green onions or radishes, two bunches for twenty-nine cents.
ANNCR POINTS TO LETTUCE.	
CUT TO MEAT DEPARTMENT. ANNCR WALKS INTO FRAME.	Meat specials include rib roast at two sixty-nine a pound, all lean cen- ter cut pork chops at one seventy- nine a pound, and lean ground chuck at only one thirty-nine a pound.
CUT BACK TO CHECKOUT STAND.	And, here I am, back at the checkout stand. Here's where you'll really come to appreciate Madera Foods. Their low, low prices add up to a to- tal bill that winds down the cost of living. So, pay a visit to Madera Foods this weekend. Specials are of- fered from Friday opening, to closing on Sunday night. Madera Foods is lo- cated in the Madera Plaza Shopping Center. Hours are from 9:00 A.M. 'til 10:00 P.M., seven days a week.
CUT TO ANNCR OUTSIDE FRONT ENTRANCE.	
DISSOLVE TO MADERA FOODS LOGO SLIDE. HOLD UNTIL CLOSE.	See you at Madera Foods.

AGENCY: Liller, Neal, Battle & Lindsey, Inc.  
 CLIENT: Rich's  
 TITLE: Home Show & Sale  
 LENGTH: 30 seconds

VIDEO	AUDIO
<p>OPEN WITH A SHOT OF RICH'S HOME SHOW &amp; SALE SYMBOL, THE "A." WE NEXT SEE SEVERAL STILLS OF SCENES AROUND ATLANTA . . . BEAUTIFUL HOMES, PARKS, INTERESTING BUILDINGS. FROM THE STILLS, WE MOVE BACK TO THE "A."</p>	<p>ANNCR. VO: Atlanta, the way we are. With a lifestyle and charm that's ours alone. Beautiful (MUSIC IN) homes, parks, fascinating landmarks, exciting people . . . personal things that make us the way we are. Something Rich's understands. That's why Rich's Home Show is like no other. A show designed just for Atlanta, the way we are. Come see, come feel the excitement . . . and take home some of the great ideas that make Rich's Home Show and Sale the best ever!</p>
<p>SUPER: Rich's Home Show and Sale</p>	<p>MUSIC UP &amp; OUT</p>

AGENCY: Botsford Ketchum, Inc.  
 CLIENT: California Strawberry Advisory Board  
 PRODUCT: Strawberries  
 TITLE: Did You Forget?  
 LENGTH: 30 seconds

VIDEO	AUDIO
<p>OPEN ON CU STRAWBERRIES IN PEWTER BOWL. FEMALE HAND TAKES ONE STRAWBERRY.</p>	<p>FEMALE VO: Did you forget the taste of strawberries?</p>
<p>DISSOLVE TO STRAWBERRY PARFAIT AND PULL BACK.</p>	<p>Fresh California strawberries?</p>
<p>DISSOLVE TO CHOCOLATE FONDUE.</p>	<p>All the sweet . . .</p>

DISSOLVE TO STRAWBERRY PIE AND PULL BACK.	luscious things you can . . .
DISSOLVE TO STRAWBERRY CAKE COVERED WITH WHIPPED CREAM AND PULL BACK.	bake with strawberries? Or . . .
DISSOLVE TO CU OF GLASS OF SELTZER WATER.	all the cool . . .
CUT TO WATERMELON FILLED WITH FRESH FRUIT. CAMERA MOVES OVER IT.	refreshing things you can serve strawberries over . . .
DISSOLVE TO SMALL BOWLS OF LIME SHER- BET ON PLATTER. PAN AROUND PLATTER.	or around . . .
CUT TO GLASS OF SANGRIA WITH STRAW- BERRIES.	or in.
QUICK CUT TO CLOSE-UP OF GELATIN WITH STRAWBERRIES IN IT.	In case you forgot . . .
DISSOLVE TO BERRY IN HAND.	California strawberries
HAND DUNKS BERRY IN POWDERED SUGAR.	are here . . . at last.
FOLLOW BERRY TO MOUTH AND CUT AWAY FREEZE.	Wouldn't it be a shame if you missed them?
SUPER: California Strawberries Are Here.	
ADD SUPER: Don't Miss Them.	
FO	

# BROADCAST JOURNALISM

## CHAPTER

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11 The field of announcing referred to generically as broadcast journalism contains several specializations. Some who work in broadcast news are properly described as *newscasters*, since they work not as reporters or news writers but as readers of news scripts prepared by others. Some who may be called newscasters or *broadcast journalists* with equal accuracy come from a journalistic background, occasionally cover stories they report, yet spend most of their working time reading scripts prepared for them. Still others, who cover daily assignments in the field, are called *field reporters*. Further specializations include reporting of sports, weather, business, farm events, features, science, politics, and news analysis or commentary. On radio and television news broadcasts, the person who carries the major announcing responsibility is called the *anchor*. The anchor, and in some instances co-anchors, act as coordinators of program elements; they introduce reports from the field, make feature reports, and give time checks.

The many news announcers who have little or no journalistic background are a vanishing species; if you intend to work in broadcast journalism, you must study both broadcasting and journalism devotedly. Only by so doing will you be prepared to work as a field reporter or a news writer or in any capacity other than anchor. Most broadcast journalists do not call themselves announcers, tacit evidence that announcing skills are secondary to journalistic skills. If courses

in journalism are available to you, you should enroll in such subjects as depth or investigative reporting, newswriting, and mass communication law. A news writing course should be supplemented by writing courses in a department of broadcasting, so that you will learn to modify your writing style appropriately for the sound media. You should aim to develop yourself as a news person with special emphasis on the electronic media.

Examination of radio and television news broadcasts of the past several decades gives us an indication of future developments in this important public service. When radio broadcasting began, newspapers saw the new medium as a threat to their influence and economic stability. Through the late 1920s and in the early 1930s, newspaper interests watched with concern the growth of their new competitor. In 1933 they pressured the three news services, AP, UP, and INS, into refusing to make their news wires available to radio stations and networks.<sup>1</sup> A year later, the news services and the radio industry agreed to an arrangement whereby radio staff announcers would be allowed to read a small amount of news daily, furnished by the wire services. It was not until 1940, with the settlement of the press-radio war, that radio stations had full access to news stories from all the wire services. On the eve of World War Two, radio relied on the wire services for most of its news. The more prosperous radio stations supplemented wire-service stories with local news items gathered and written by station employees. At the national network level, considerable money and effort went into preparing some news broadcasts like the Walter Winchell and Edwin C. Hill programs, but, despite varying degrees of effort and excellence, radio news remained almost exclusively oral recitations by announcers.

In the late 1930s, with wars raging in China, Spain, and Ethiopia, radio networks perceived a growing need for international news and, with the help of short-wave transmission, began to broadcast regular reports from foreign correspondents. H. V. Kaltenborn, Edward R. Murrow, Cecil Brown, William L. Shirer, and a dozen equally talented journalists finally succeeded in breaking the dominant pattern of radio news. They sometimes ad-libbed their reports from the scene of the action; they often interviewed newsmakers on the air. They succeeded because of their excellence as broadcast journalists,

<sup>1</sup> INS is International News Service, an agency that later merged with United Press to form UPI, United Press International. AP is Associated Press.

not as announcers. When World War Two ended, most of the outstanding foreign correspondents continued on radio, some as on-the-scene reporters but most as home-based analysts and commentators. Then came television!

During the 1950s, television undermined the financial base of network radio. Local radio stations relied increasingly on their own news programming resources rather than network originations. The global news organizations so painstakingly built by the radio networks were gradually disassembled. At the time of the 1956 Hungarian revolt, American network radio found itself unable to provide even minimal on-the-scene coverage of the events. And television, still in its technological infancy, was unable to offer an acceptable substitute for the rapid, accurate, and dynamic news coverage radio had developed and then abandoned. For this brief transitional period, radio and television relied heavily on studio-based news announcers. At that time, television news directors at local and national levels sought announcers with the physical appearance and vocal apparatus traditionally associated with “good announcing.” News specialists were engaged to back up the newscaster, some as news writers and others as commentators, analysts, and field reporters. Much the same pattern was repeated in radio, even though radio was generally moving away from national network programming and television was moving toward it. The old-fashioned newscaster—an anonymous male voice reading stories gathered and written by anonymous reporters—was still dominant in both radio and television at this time.

Gradually, as evolving technology introduced new possibilities in both radio and television communication, the newscaster began to be replaced by the modern broadcast journalist. Miniaturized audiotape recorders, telephone beeper systems, videotape recorders, microwave relay systems, and communication satellites made possible rapid on-the-scene coverage of news events. On network television, men like Chet Huntley, Walter Cronkite, David Brinkley, and Frank Reynolds rose to the top of the profession. All offered announcing skill, but each was a top-notch journalist, too, and knew how to work with production personnel to make the best possible use of the medium. Back-up teams included such outstanding journalists as Eric Sevareid, Howard K. Smith, Frank McGee, Sander Vanocur, Harry Reasoner, John Chancellor, and Pauline Frederick.

During this same period, local television news coverage underwent



**Figure 11.1** Lynne Joiner, KPIX reporter, wraps up a live report from the field with the help of an ENG crew. (Courtesy KPIX, San Francisco)

a comparable transformation. News film, delivered to subscribing stations rapidly and inexpensively by UPI, gave even independent television stations a “network look.” Both AP and UPI developed means of transmitting still photographs over telephone lines. Stations affiliated with national networks today receive extensive videotaped news material daily to be screened, edited, retaped, and incorporated into local newscasts. The development of air-quality, highly portable television equipment has introduced the era of ENG, electronic news gathering.<sup>2</sup> ENG is more than lightweight cameras and recorders; it also includes small-van microwave equipment that makes it possible to transmit live and taped reports from field to studio for broadcast. ENG allows stations and networks to cover news events within a wide geographical area and to present them without the delay previously required for film processing and editing. The cost of ENG,

<sup>2</sup> *Electronic news gathering* is a term coined by CBS News. It has been adopted by the broadcasters with a precise meaning, referring strictly to television news gathered in the field by electronic cameras. *Electronic field production* (EFP) refers to the use of the same equipment for recording commercials and similar broadcast material.

aside from a high initial investment, is lower than the cost of film, and few television stations in major markets are too poor to afford at least one ENG unit.

The program resources available to local television news departments have tended to make news anchors *video traffic conductors*. During a typical thirty-minute newscast, as few as six or seven minutes of air time may be devoted to direct studio presentation of news. Taped or filmed reports from the scene of news stories, taped segments furnished by a parent network, filmed reports, and live ENG transmissions often leave the anchor with only the stories to read that have no moving pictures to accompany them. Early morning and noontime newscasts generally find the anchor reading a proportionally greater amount of news than for the dinnertime or late night news. Through the working day, the quantity of taped news material builds up, and this is reflected in the later newscasts. Most television news directors attempt daily to reduce the time anchors spend reading stories devoid of film or tape coverage.

Because of considerably lower costs, local radio news has benefited from new technology even more than television news has. Few stations are too impoverished to afford telephone tape-recording equipment and cassette tape recorders. Without leaving the station, a news reporter can record interviews, statements, weather forecasts, and a variety of other newsworthy items. Inexpensive battery-operated cassette tape recorders make it possible for an on-the-scene reporter to record and transmit news stories by telephone within minutes of the occurrence of the news event. The ready availability of taped news stories has made the radio news anchor a *traffic conductor*, much the same as the television news anchor.

News broadcasts have steadily grown in popularity throughout the entire history of radio and television. The demand for more on-the-scene coverage of events has led to the development of effective and relatively inexpensive news-gathering devices. The modern broadcast journalist has become far more than a reader of scripts. With news occupying more and more hours of the broadcast day and with the advent of the all-news radio station, it is safe to predict that career opportunities for broadcast journalists are somewhat greater than are the opportunities for other announcing specialists.

From these general comments on broadcast news operations, it can



be seen that radio and television news departments have something in common. Both rely on anchors and reporters, both select news reports from wire services and parent networks, and both make extensive use of modern technology. The differences in preparation, production, and performance, however, are so significant that radio and television news must now be considered separately. The many individual suggestions and processes equally applicable to both media will not be repeated in each section, to avoid redundancy. The following sections on radio and television news taken together show the broad spectrum of broadcast journalism.

**RADIO NEWS** Many stations, including all types of music stations, provide only brief news reports. In many instances, these reports are taken directly from the teletype and read cold and without editing. *Rip and read* operations require considerable skill in sight reading, but they do not warrant close examination here. This section is devoted to an explanation of news operations in radio stations where news is taken seriously and where specialized news personnel are employed full time.

Nearly every market now has, or can receive signals from, one or more news stations. Some such stations are all-news, while others provide continuous news only during commuting hours—roughly 6:00 to 9:00 A.M. and 4:00 to 6:00 P.M. An almost incredible effort is made by the people who are responsible for broadcasting five to twenty-four hours of news a day. All stations rely to a degree on news from wire services and on audio feeds from UPI, AP, private services, and a parent network, but unless local news is adequately covered, a news station will not survive.

All-news stations, such as those owned and operated by CBS, offer listeners far more than news. Typical features include consumer action reports, stock market and other business reports, gardening tips, theater and movie reviews, sports reports, traffic information, and a community billboard. Some of these features are performed by regular staff announcers; others are produced by specialists in the subject—gardening, weather forecasting, and print journalism, to name three. As an announcer at a news-oriented station, you might find yourself preparing and delivering straight news or, if you have specialized knowledge of weather forecasting, gardening, or religion,

for example, you might find yourself responsible for a daily two-hour shift as a newscaster with the additional responsibility of preparing a number of two-minute or three-minute features a day.

Another combination job at a news station is that of the field reporter. In this position, you might spend four hours a day in the field gathering, recording, and phoning in reports, while the remainder of your working day is spent at the station, obtaining telephone interviews, and editing, writing, and carting them for use by on-air newscasters. Let us look at some of the performance and production aspects of work at a radio news station, keeping in mind that only prosperous and well-staffed stations have the resources to provide the support indicated in the model that follows.

**Preparing for the Shift** At any news station worthy of the name, newscasters prepare most of the copy they read. There are many advantages to this practice. First of all, if you write, or rewrite from wire service copy, the script you are later to read, it is most unlikely that it will contain the kinds of typographical errors that crop up regularly in wire copy. Second, in writing your copy, you gain familiarity with the story, and this will be reflected in better interpretation and clearer communication. Finally, writing your copy helps you develop into a reporter rather than a mere reader of words.

In preparing your script, you will most likely work with a news editor. The editor determines what news stories will be broadcast and their sequence. You will have a log available that shows the sequence of the elements that will make up the newscast during your shift. Most news stations follow a cyclical format, repeated on an hourly basis. Typical is one that begins each hour with five or ten minutes of network news, has world news headlines at the half-hour, and has features such as sports, weather, stock market quotations, and consumer reports at regularly established intervals. Commercials are scheduled at stipulated times and, in most stations, public service announcements are run in any commercial slots that have not been sold—the purpose being to retain the integrity of the cyclical format. The log plus the material given you by the news editor will determine your task as you prepare for your air shift. In effect, your job is to fill the holes left between commercials, features, and other scheduled elements.

Most radio newscasters and reporters are successful because, in

addition to other skills, they have good news judgment. As you face the task of writing and assembling materials for a radio newscast, you can expect to be backed up by the following services.

1. *AP and UPI news wires.* Both major news agencies furnish essentially the same kind of news material, so a brief run-down of the UPI services will introduce both. UPI maintains a radio wire; an A wire, intended chiefly for newspapers but subscribed to by many broadcasting stations, providing fast and detailed national and international news; a B wire, also newspaper-oriented, transmitting state and regional news; a full-time sports wire; and a financial wire. UPI also supplies the following daily schedule:

- a. eighteen five-minute "World in Brief" news summaries
- b. six ten-minute to fifteen-minute "World News Roundups"
- c. twenty-four one-minute "News Headlines"
- d. six weather reports
- e. twenty-four ten-minute to twenty-five-minute regional news feeds
- f. sixteen sports news reports
- g. five news feature programs, such as "The Almanac" and "Flash-back"
- h. seven or more specialized in-depth reports, such as "The Farm Show," "The Woman's World," "Business World"

UPI also furnishes subscribers with seasonal features such as income tax news, fall fashions, election news, gardening tips, and year-end reports. During the appropriate times of the year, lengthy sports features are provided. Special reports on business, religion, science, and agriculture are usually sent out for weekend broadcasts.

2. *Receivers for monitoring police, sheriff, highway patrol, and fire department broadcast frequencies.*

3. *A teletype machine for receiving the weather wire.* This wire is maintained by the U.S. Department of Commerce through its National Weather Service.

4. *A city wire service.* In some markets the major news bureaus supervise this service; in others it is independently owned and operated.

5. *Audio reports from general and special assignment reporters.*

6. *Interviews or news reports by beeper phone.* This news material is

usually tape recorded before broadcasting since it almost always needs editing.

7. *The UPI Audio Network.* This is a full-period telephone-line hookup and transmits between sixty and one hundred audio *cuts* daily. The cuts are audio reports from correspondents scattered over the world and provide a small local radio station with network-like news coverage. Metromedia has a similar service, and stations belonging to a broadcast chain (Westinghouse or Avco) feed news items to one another.

8. *Stories from the Mutual Black Network, Zodiac News Service, and other specialized news agencies.*

The ability to rapidly select and arrange newscast elements and to write well the connecting links is the art of today's radio reporter. Stories from the wire services leave you four options: to read the story as you find it; to leave the story without alteration but add a lead-in of your own; to edit the story to shorten it, sharpen it, or give it a local angle; to completely rewrite the story. Whatever you decide, the story must be properly entered in the running sequence of the newscast. At some stations, this means making a copy for the engineer and adding the original copy to a loose-leaf book from which you will work while on the air. At most stations, engineers work only with the log and the ongoing directions of the anchor.

When you are on the air with the news, you are the anchor. This means that you coordinate the elements of the newscast and act as director. When it is time for a *sounder*, or musical identification, you first give the hand signal for "cart" and then throw the cue for the musical introduction to the weather, the traffic report, or some other feature. The engineer, who has the log to work from, takes this and similar cues from you. At times you may be joined in the booth by a feature reporter, a field reporter who has returned from the scene of a news event, or a second newscaster who will alternate with you in the reading of news stories; at such times, the second announcer will take cues from you.

The length and other scheduling arrangements of shifts at all-news stations vary considerably from station to station. At one station, you may work solo for as long as two hours; at another, you may have a three-hour shift but work with a back-up newscaster who alternates with you in reading news stories or groupings of stories; at



**Figure 11.2** Traffic reporter Lou Hurley calls in his reports from a helicopter. (Courtesy KGO Radio, San Francisco)

still another station, you may work a seven-hour shift, with twenty minutes of each hour spent in reading the news and the other forty in writing, carting, and updating the news for your next twenty-minute air shift. Other variations exist, so you should prepare yourself for a wide range of working conditions.

When preparing for a news shift that will keep you on the air for two hours or more, it is common practice to write, rewrite, and assemble about an hour's worth of news. This, of course, does not mean an hour's worth of live copy; recorded material, features, and commercials constitute a good portion of that first hour on the air. While you are performing, a news writer will be writing and assembling material for the second and, at some stations, the third hour of your shift. If the station for which you work cannot afford news writers, then it is necessary for you to prepare in advance for the total amount of time you will be on the air. If timeliness and the constant updating of stories are important in a radio news program, then the preparation in advance of as much as three hours of news is obviously regrettable.

The check list prepared for you by the editor will include the stories to be featured, the order in which they should be given, and the sounds with which you will work. "Sounds" refers to *actualities*,

*voicers*, and *wraps*. It does not refer to sounders, since these are in the running log and are well known to you and to your engineer. *Actualities* are brief statements made by someone other than station personnel, played back in a recorded and edited form. During your preparation time, you will have listened to the actualities and will have written lead-ins and lead-outs for the carted statements. Lead-ins and lead-outs are sometimes called *intros* and *outros*. *Voicers* are carted reports from the field, called in by field reporters and taped directly off the telephone by an engineer or a reporter working in the newsroom. These also need lead-ins and lead-outs. A *wrap* is a recorded report from the field in which the reporter provides the lead-in and the conclusion, both wrapped around an actuality.

In preparing lead-ins and lead-outs, you must follow established practice at your station. Slip-ups during preparation time almost inevitably lead to embarrassing mistakes during the shift. While practices vary from station to station, you may expect something very like the following.

First, you will either edit the actualities, voicers, and wraps with which you will work or they will have been edited by a field reporter, a news writer, or another newscaster. If your shift is during prime time (usually commuting times), you will probably edit your own tapes. If, on the other hand, your shift is during off hours, as in the middle of the night or on the weekend, you will probably rely on tapes prepared by others, since your shift will be longer and fewer station personnel will be on hand to help you prepare or furnish you with updated material.

Second, as you edit your tapes, you will usually have available the services of an engineer. Most tapes used in newscasts, aside from taped feature reports, are edited electronically rather than manually. As you listen to the tape, you will make decisions about the fifteen, thirty, or more seconds you would like to use on the newscast. Working with the engineer, you have the tape excerpts you intend to use dubbed to carts. One actuality or taped telephone interview often provides several sounds for a newscast. Each of these must be carted, and you must write a lead-in and a lead-out for each. You must also indicate in writing the closing words on the tape, so that both the engineer and the announcer who use the tape will know the out-cues. Examples of current practice in logging both actualities and voicers are provided by Peter Cleaveland of KGO News:

## ACTUALITY

KGO RADIO NEWS ACTUALITY LOG                      EDITOR: CLEVELAND  
 STORY AND REPORTER: Traffic stats. etc.

CART #	SUBJECT	TIME	END CUE
n-40	CHP Officer Keith Davis--how many drunk driving arrests-- 130 as of 6 A.M.	:13	"alcohol"
n-98	Davis--fatal accidents--none in CHP jurisdiction--two in Bay Area cities	:22	"very good"
n-84	Davis--the big time is today, tonight, and this weekend.	:21	"for us"

This log shows that the reporter managed to edit out three brief actualities from one telephone conversation with the information officer of the California Highway Patrol (CHP). The general nature of each actuality is given under "subject," to enable the person writing the lead-in and lead-out to identify their content, and the end cues are given so that the newscaster can pick up immediately when the carts end. When the precise end cue is spoken earlier in the actuality, the person preparing the log writes "double out" to indicate that fact. For example, if the word *alcohol* had been used by Officer Davis twice in the first actuality, "double out" would have warned the newscaster against picking up the cue prematurely.

In addition to logging actualities, news announcers are also responsible for writing segments of their reports whenever they are

complicated and require unusually close cooperation between announcer and engineer. The following actuality script was prepared by Joe Angel, former sports announcer for KCBS:

Yesterday at this time, we took a look at the American League play-off series at wonderful Fenway Park, where baseball is never dull.

What say we take a look at the National League play-offs, getting under way tomorrow. The starting pitcher for the Pirates--Jerry Reuss--who likes pitching against the Reds:

cart            Reuss            :16            "any ball club"

So, he likes the Reds--partly because that Cincinnati line-up presents a challenge:

cart            Reuss            :18            "for granted"

The Reds won over 100 games this year, and Johnny Bench has a pretty good idea why:

cart            Bench            :17            "opportunities"

Cincinnati's starting pitcher is Don Gullet. And the key to victory for him?

cart            Gullet            :15            "hitting ball club"

It should be a hot time in Cincinnati. Joe Angel, KCBS Sports.



This entire report ran only one minute and thirty-five seconds; the four carted actualities made it unusually complicated. Such production challenges are routine at today's radio stations.

When making voicers for use by newscasters, you may expect to work both at your station and in the field. Field voicers are transmitted to the station in two ways, both involving the telephone.<sup>3</sup> The first is the simplest. After making notes or, on occasion, a complete script, you phone the station engineer and indicate that you have a report to file. The engineer inserts a cart into the cart recorder and places the index finger on the start button. You give a brief countdown—"three-two-one"—and, if all goes well, the cart and your voice begin at the same time. You end the report with a standard tag, usually giving your name and the call letters of the station. Voicers produced at the station are made in nearly the same way, though the telephone gives way to a microphone, and a phone booth is replaced by an announce booth.

The second method of filing a field voicer is effective and easily accomplished yet sounds quite complex when described. It is used when you have recorded material to phone in. Your material may be of two kinds: complete reports you have recorded at the scene of a news event or recorded statements made by someone else. The recorded report is a voicer, and the second, when you give it a lead-in and a lead-out, will be a wrap. To phone the voicer, follow these steps:

1. Cue up the cassette.
2. Plug your microphone into the recorder with the mic switch on.
3. Depress the "record" key; this activates the recorder as a transmitting device, but the tape will not roll because you have not also depressed the "play" key.
4. Insert a cable plug into the jack of the recorder labeled "out" or "aux"; the other end of the cable has two alligator clips, and these are connected to the two wire terminals of a telephone. The wire terminals are exposed by removing the mouthpiece cover and the small telephone transmitter.

<sup>3</sup> Field voicers also may be sent in by two-way radio by reporters who are supplied with this equipment.

5. Dial the station engineer and, using your microphone to speak and the telephone earpiece to listen, tell the engineer that you have a voicer to deliver. When the engineer is ready, count down “three-two-one” and begin playing your taped report by hitting the “play” key. This automatically releases the record key, so the tape rolls and plays without danger of being erased.

A wrap follows much the same procedure, except for this difference: When all elements are connected, your tape is cued, your mic switch is on, the record key is depressed, you give the countdown, and you begin your report live. When you finish your introduction to the actuality, you depress the play key, and the tape rolls. When the actuality is completed you hit the record key; this cancels the play key, so the tape stops rolling while you give your closing tag live.

To use these procedures for phoning in voicers and wraps, you must find a telephone with a removable mouthpiece. Most pay phones have permanently affixed mouthpieces, so office or home telephones must be found. As a last resort, recorded messages may be sent to the station by holding the recorder up to the mouthpiece of any telephone. The quality is extremely poor, but an important story, if undeliverable by any other means, may justify this practice.

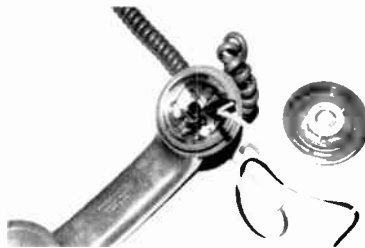
Where possible, use your recorder even for phoning in reports that could be done without it. Sending a live telephone report through your recorder eliminates the small telephone microphone and thus improves the audio quality. Some stations, because of either union regulations or station policy, require procedures at variance from those just described. Be prepared, therefore, to adapt to the requirements of working situations that vary from the norm.

In making voicers at the station, you will first write a script; the log, then, will simply indicate “script attached,” the duration of the voicer in seconds, and the end cue, which is in all instances your name followed by the call letters of your station. In making wraps at the station, your work begins by making and recording telephone calls. If there is a news story on an impending strike, for example, your phone calls may be to the union leader, the speaker for the company or agency being threatened, and a labor negotiator. From the telephone interviews you should be able to make several usable wraps, carted, timed, and ready to be logged.

Most radio stations ask news reporters to work the *beat check*. This



**Figure 11.3** A cable, with a jack on one end and alligator clips on the other, connects a cassette recorder to the terminals of a telephone. This is one method of transmitting a story to a radio station.



**Figure 11.4** Alligator clips connected to the wire terminals of a telephone.

is a duplicated list of agencies and persons who are most likely to provide news items regularly. A typical list includes the names, phone numbers, and speakers for all nearby police, sheriff, disaster, fire, and weather departments; the FBI, the Secret Service, the Alcohol, Tobacco, and Firearms Bureau, civil defense headquarters, and the National Guard; local and nearby jails and prisons; all local hospitals; all nearby airport control towers; and specialized agencies important to listeners in your community (farm bureau, earthquake stations). In working the beat check (also called the *phone beat* or the *phone check*), plan to call each listed agency at the same time each day. Try to establish a personal relationship with the person who is the speaker for the agency. Discover how each speaker prefers to

work with you—whether you are allowed to tape the conversation or permitted only to paraphrase statements. If it fits the news report, give credit to the people who supply your station with news items; most people are pleased to hear their names on the air, but you must respect requests for anonymity.

A related assignment for newsroom personnel is taping recorded messages prepared daily by a variety of government agencies. By telephoning Washington, D.C., you can record three-minute feeds from agencies such as the Department of Agriculture, the Cost of Living Council, NASA, and both houses of Congress. Similar services are offered by the U.S. Chamber of Commerce and Ecu-Media News Service (religious news). These sources, of course, have their own purposes to serve, and controversial information should be checked against other sources.

As a radio journalist, you will be expected to write well and rapidly. To help you develop the requisite writing skills, Chet Caselman, long a news director and formerly national president of the Radio and Television News Directors Association, offers these guidelines. They are for the most part equally applicable to writing news for television.

1. *Write for the ear rather than the eye.* Your audience does not see the script; it only hears it. Sentences should be relatively short, the vocabulary should be geared to a heterogeneous audience, and potentially confusing statistics should be simplified. Specifically,
  - a. Say it the simple way. Eliminate unnecessary ages, middle initials, addresses, occupations, unfamiliar or obscure names, precise or involved numbers, incidental information, and anything else that slows down or clutters up the story.
  - b. Convert precise or involved numbers to a simplified form; unless the number is an essential part of the story, it should be dropped. Change a number like 1,572 to “fifteen hundred,” a number like 2.6 million to “slightly more than two-and-a-half million,” and 35.7 percent to “nearly 36 percent.”
  - c. Names of famous people and their relatives should be expressed carefully to avoid confusion. For instance, “Mary Nolan is dead in Chicago at the age of sixty-seven; she was the wife of the



**Figure 11.5** Newsroom at KCBS, San Francisco, an all-news station. (Courtesy KCBS, San Francisco)

- famous architect Sydney Nolan” is much clearer than “Mary Nolan, sixty-seven, wife of famous architect Sydney Nolan, died today in Chicago.”
- d. Avoid indiscriminate use of personal pronouns. Repeat the name of the person in the story rather than using “he,” “she,” or “they,” if there is the slightest chance that the reference may be misunderstood.
  - e. Report that a person pleads “innocent” rather than “not guilty.” The latter may be too easily misunderstood as its opposite.
  - f. “Latter,” “former,” and “respectively” are excellent print words but should not be used on the air because the listener has no way of referring back to the original comment.
  - g. Avoid hackneyed expressions common to newscasts but seldom heard in everyday conversation. Say “run” instead of “flee,” “looking for” instead of “seeking,” and “killed” or “murdered” instead of “slain.”
  - h. Change direct quotations from first person to third person whenever the change will help the listener understand. It is clearer to say, “The mayor says she’s going to get to the bottom of the matter” than to say, “The mayor says, and these are her words, ‘I’m going to get to the bottom of the matter,’ end of quote.”

- i. Always use contractions, unless the two words are needed for emphasis.

A simple and excellent method of checking the clarity of your broadcast news writing has been developed by Irving Fang, who calls his method the easy listening formula (ELF). It is applied as follows: “*In any sentence, count each syllable above one per word.* For example, ‘The quick brown fox jumped over the lazy dog’ has an ELF score of 2—1 for the second syllable in ‘over,’ 1 for the second syllable in ‘lazy.’”<sup>4</sup> To find your total ELF score, compute the ELF scores of all sentences in your news script and average them. Fang’s investigation of a wide variety of broadcast news scripts showed that the ELF scores of the most highly rated news writers average less than twelve. If your sentences are consistently above that figure, chances are that you are not writing well for aural comprehension. Fang points out, however, that no mechanical system of measuring language is infallible. Common sense must be applied at all times in using his formula, since “it is easy to devise a confusing sentence with a low ELF score, just as it is easy to devise a simple sentence with a high ELF score. . . . What the Easy Listening Formula shows is tendency and trend.”<sup>5</sup>

2. *Avoid confusing words and statements.* The following lead to a news story is seriously misleading: “We have good news tonight for some veterans and their families. A House committee has approved a 6 percent cost-of-living increase.” People unfamiliar with the legislative process might assume that the money was as good as in the bank. Another confusion comes from using a word pronounced the same as a quite different word—for example, “expatriate” might easily be interpreted by a listener as “ex-patriot,” with embarrassing consequences.

3. *Avoid redundancy.* Repeating salient facts is advisable, but too frequent repetition is dull. For example, a newscaster might say, “Senator Muncey has called the recent hike in the prime lending rate outrageous,” and then we might go to an actuality in which we hear the senator say, “The latest hike in the prime lending rate is, in my

<sup>4</sup> Irving E. Fang, “The Easy Listening Formula,” *Journal of Broadcasting*, 11 (Winter 1967), 65.

<sup>5</sup> Fang, p. 67.

opinion, outrageous.” Work always for lead-ins that promote interest yet do not duplicate the story to follow.

4. *Use the present tense.* Because the electronic media can report events as they happen, the present tense is appropriate. It automatically gives the news an air of immediacy.

5. *Avoid initials.* Use them only where they are so well known that no ambiguity is possible. A few standard abbreviations are sufficiently well known as to be usable on broadcasts—FBI, US, YMCA, CIA—but most abbreviations should be replaced with a recognizable title, followed later in the story with a qualifying phrase such as “the teachers’ association” or “the service group.”

6. *Do not give addresses on the air.* You may give them if they are famous or essential to the story. “Ten Downing Street,” the home of the British prime minister, is a safe address to broadcast. The address of a murder suspect or an assault victim is not.

7. *Be careful to use official job descriptions.* Use “fire fighters,” “police officers,” “mail carriers,” and “stevedores” rather than “firemen,” “policemen,” “mailmen,” and “longshoremen.” (See Chapter 8.)

8. *Be wary of badly cast sentences.* An example from a wire-service bulletin shows the peril of careless writing: “DETECTIVES FOUND 2½ POUNDS OF ORIENTAL AND MEXICAN HEROIN IN A LARGE WOMAN’S HANDBAG WHEN THE CAR WAS STOPPED IN SOUTH CENTRAL LOS ANGELES.” Listeners probably missed the next two news items while trying to decide whether the heroin was found in the handbag of a large woman or in a woman’s large handbag.

9. *When referring to yourself, say “I,” not “we.”*

10. *Do not refer to a suspect’s past criminal record.* Also do not refer to any history of mental illness or treatment unless the information is essential to the story and has been checked for accuracy.

Once you have written and rewritten the copy you will use during your air shift, and once the sounds have been assembled, logged, and delivered to the engineer, you are ready to go on the air. As you sit in the announce booth, you will have before you the following items:

1. the running log, which follows the established format of your station and indicates the times at which you will give headlines,

- features, time checks, commercials, and other newscast elements or the times they will be played by the engineer
2. the continuity book, which contains all the commercial copy you will read live as well as notations of any recorded commercials to be played by the engineer
  3. your news script, which will probably be loose-leaf rather than in a ring binder
  4. an elapsed-time clock you can start and stop, to assist in timing the commercials you will read
  5. switches or buttons that allow you to open and close your announce mic, open and close the intercom or talkback mic, and open a mic in the newsroom for feeding out a news bulletin
  6. one or more lights used to communicate information to you while you are on the air (For example, a red light might be used to indicate that the newsroom has a bulletin it would like to read; a yellow light might be used to tell you that the station's traffic reporter has a traffic alert.)

**Performance** The announce booth will most likely be equipped with a comfortable chair without arm rests to restrict your movement and with castored legs that enable you to scoot in and out or from side to side with little effort. The chair may be one designed to promote good posture, but no chair alone can make anyone sit up straight. The quality of your voice is directly affected by your posture; remember to sit comfortably, but try to keep your spine as straight as possible. A slumping person cannot breathe correctly, and weakened abdominal muscles and diaphragm cannot push air from your lungs through your phonators and articulators with optimum strength or quality.

Position yourself so that you can observe the engineer and so that you can easily reach the script, the continuity book, and the controls of both the elapsed-time clock and your mic. Since you will be checking off on the log commercials, PSAs, and other program elements as they occur, make sure that you are also in a position to reach the running log with your pencil. Unless you have an unusual voice or speech personality, you should position yourself about six to ten inches from the mic. If you experience problems with sibilance or popping or if your voice sounds thin or strident, work with the engineer to find a better way of using your mic.

Most news announcers read copy at about 175 to 200 words a



minute. This is considered fast enough to communicate the appropriate degree of importance to what you are reading, yet slow enough to be easily understood. When you read news for a station that features news only infrequently and briefly, you may be requested to read at a much faster rate. The overall sound of the station will determine this. To prepare for all eventualities, you should practice reading news in at least four different ways: (1) practice reading the news slowly and casually, for this is preferred by many low-key stations; (2) read the news at the rate you feel brings out the best in your voice, interpretative abilities, and personality; (3) practice at a rate of approximately 200 words per minute, since this will most likely be expected of you; (4) practice reading at your absolute maximum rate, with the understanding, of course, that you are reading too fast if you stumble, have trouble maintaining controlled breathing, have forced your voice into stridency, or have lost significant comprehensibility.

As you read, be prepared for mistakes you may make from misreading or stumbling over words, introducing the wrong cart, or cueing prematurely. Some argue that mistakes should be covered up rather than acknowledged, but the best contemporary practice is to acknowledge mistakes as frankly but unobtrusively as possible. Here are two examples of weak cover-ups:

ANNCR: and they'll have your car ready in a half-hour—or an hour and a half, whichever comes sooner.

The script said “in an hour and a half.” The cover-up is inappropriate because it gives false information.

ANNCR: The press secretary delayed and relayed the president's statement on the meeting.

Here the cover-up is so obvious that it would have been far better to have said “The press secretary delayed—sorry, *relayed*—the president's. . . .”

When giving cues to the engineer or to a second newscaster, stop talking after throwing the cue; if you ramble on, you will talk over someone else's opening words. No well-run station will tolerate such sloppiness. In throwing cues, do not think that it is amateurish to

make your gestures big, clean, and precise. The best professionals never lapse into practices detrimental to the program or their own performance.

You will be handling a great deal of paper during your air shift, so develop skill in shifting papers without the sound of paper rattling entering your mic. Your chief paper movements will be to lift script pages from the pile in front of you to move them to one side and to turn script pages in the continuity book. No materials should be stapled together; the need to turn over pages while on the air should be eliminated.

There will be many times during a normal shift when you will have an opportunity to talk directly with your engineer: during the playing of taped materials or while the network news is being aired. Use these opportunities wisely but not too often; it is important to know what your audience is hearing at such times. Check details that might prevent errors; tell the engineer that you are going to shorten or dump a story because you are running late, or ask, in case of doubt, what the next sound is to be. Try at all times to know what is going out over the air. More than one announcer has followed a tragic actuality with an inappropriate wisecrack. Then, too, there is the possibility that the wrong cart has been aired. If neither you nor the engineer is listening, you cannot possibly correct the mistake.

Be prepared to make important use of the minutes you have during your shift when you are not actually on the air. During breaks thirty to sixty seconds long, bring your logging up to date; check out the next few sounds you will introduce or cue; go over the next commercial you will read and make mental notes about its style, content, and the speed with which you will read it; see if you are running ahead of, behind, or right on schedule. During longer breaks, you may have to write intros for new actualities or voicers that have been received and edited while you were on the air.

Two-hour and three-hour shifts are not uncommon with stations that feature news. It takes a healthy speech mechanism to continue to perform well day after day. You will very quickly become aware of any misuse of your vocal apparatus, since you will suffer from hoarseness, sore throats, or similar afflictions. Obviously, symptoms should be checked out by a qualified professional. Long before you apply for a position as a newscaster, you should practice performing as you will be expected to perform on the job, not only learning to

work with all the elements of a contemporary newscast but also reading the news for extended periods of time. Such practice cannot ordinarily be accomplished in a classroom, and you are encouraged to look for opportunities to develop your newscasting abilities in mock situations. Since most newscasting today is a team effort, perhaps you can help form a team of people who have aspirations similar to yours to engage in ongoing and realistic practice.

**Preparing Feature Reports:  
Minidocs**

Many radio stations that emphasize news vary their programming by broadcasting feature reports or short documentaries. Reports often consist of a series of three-minute or four-minute programs; a series may include as few as three or as many as ten individual segments, each focusing on a different aspect of a common topic. Topics concern people, problems, events, or anything else of general interest but without the “hard news” character that warrants coverage on a regular newscast. News events frequently inspire feature reports, but such reports differ from news stories in that they provide much more detail, offer greater perspective, and often express a point of view.

Preparing a series of feature reports begins with the selection of a topic. Once assigned a topic, your responsibilities will include researching the subject, identifying and interviewing people who will contribute most of the information the public eventually will receive, editing and organizing the taped materials, writing the connective and interpretative narration, voicing the narration, and producing the final mixed versions of the program segments. To illustrate the steps in creating a series, the topic of rape has arbitrarily been chosen.

1. *Researching the topic.* Your research can begin just about anywhere. The important thing to remember is that developing a personal system of research can save you hours of time and result in a superior product. You may not want to follow the steps exactly as they are outlined here, but all of them should be taken at one time or another. Library research is a good starting point. The *Reader's Guide to Periodical Literature* will provide you with a long list of recent magazine articles on the subject of rape. *Facts on File* or a similar reference service will give you statistics. In a few hours you will have learned some of the basic facts and opinions about rape. You will have learned that rape is understood as being usually motivated

by hostility rather than sex; that victims of rape are often treated worse than their attackers and that many women therefore do not report sexual assaults; that important changes have recently been made in the laws relating to rape; that there are several national organizations devoted to problems of rape; and that there are a number of important procedures that should be followed by a victim of a rape assault. Another good starting point for your research is the telephone. Calls to women's shelters, police officials, rape crisis centers, and antirape organizations can provide you with much useful information.

2. *Outlining the series.* Having read several articles and compiled some basic statistics about rape, it is possible to make some tentative decisions about your series. You will decide that the topic is important and complex and that perhaps six or seven segments will be needed to cover it adequately. You may decide that your final segment will provide explicit information to help women cope with rapists. You may decide that the following people should be interviewed: a rape victim; a police officer specializing in the investigation of rape cases; a representative of Women Against Rape; an authority on the causes of rape; a prosecutor, a defense lawyer, and a judge; and a convicted rapist. Others will be added to this list, but you now know the people you will need to match this outline of segments:

- Segment 1 Background for the series; basic facts about rape; statistics. Purpose of segment: to show that the problem is large and growing and that any woman can be a rape victim.
- Segment 2 What a rape victim goes through. This segment is made up of edited comments made by a victim.
- Segment 3 A police view of rape. This segment features the edited comments of a police officer.
- Segment 4 The causes of rape. This features comments made by a psychiatrist or some other authority on the subject.
- Segment 5 A rapist's view.
- Segment 6 What society should do to discourage rape. This segment is made up of suggestions offered by all persons interviewed for the series.

Segment 7 What women should know about rape. The speaker for Women Against Rape and the police officer provide dos and don'ts for women who are assaulted.

3. *Interviewing.* All your interviews will be in the field, so this requires a high-quality, lightweight, battery-operated tape recorder. It also requires a top-quality microphone; the microphones that come with even the best cassette recorders are inadequate for your purposes. Your station should supply you with a dynamic mic, but you may have to prove your point with a demonstration of qualitative differences between microphones. Some unions will not allow you to purchase your own microphones, but where there is no such prohibition, it is wise to invest in equipment that will result in better performance. Always retain, ready for use, the microphone that accompanies the cassette recorder, however. Unlike most high-quality mics, it has an on-off switch that can start and stop the tape. As you have seen, this is useful when phoning in a voicer or a wrap from the field.

Before making dates for interviews, speak with the people you have tentatively selected for the program. Tell them that you want ideas and information but do not invite them to be interviewed until you are satisfied that they are articulate, knowledgeable, and cooperative. You may find that you must look further for your talent.

Before each recording session, prepare a list of questions you want answered. Be as thorough as possible in your preparation, for the audio quality of your program will suffer if you must record the same person on two or more occasions or in different locations. Ambient noise and acoustics should be consistent within each of the program segments. Use your prepared questions, but do not be a slave to them. In addition to the tips on interviewing given in Chapter 9, here are suggestions for recording material for feature reports.

1. *Test your equipment before beginning the interview, no matter how experienced you are.* Even professionals sometimes complete interviews only to discover that their batteries were down, the machine was not recording, the volume level was too high or too low, or the absence of a windscreen on the mic when recording outdoors resulted

in excessive wind blast. Try to test your equipment under the exact conditions and in the precise location of the interview.

2. *Take the time to explain taping and editing procedures to your guest.* It is important for your guest to know that all your comments and questions will be removed from the tape and replaced by narration recorded in the studio. This means that your guest should make direct, complete statements not preceded by references to the questions. To illustrate, here are two responses to the same question:

ANNCR: Do you feel that there are adequate laws to protect women's rights in rape cases?

ANSWER 1: Well, yes and no. It's all a matter of how they're enforced. And then, too, it varies around the country, and it depends on your social or economic position.

ANSWER 2: There are adequate laws to protect women in rape cases, but they aren't enforced equally. Women who are rich or influential get better treatment than those who aren't.

It is obvious that the second answer will be easier to edit, will provide more precise information, and will allow a smoother flow from narration to statement than will the first answer. You cannot expect the person you interview to overcome a lifetime of conversational habit, but you can expect reasonable cooperation. When interviewing a person who simply cannot make direct statements in response to your questions, allow your recorder to run and ask the person interviewed to repeat the statement, but this time begin with a paraphrase of the previous answer in the form of a statement.

3. *When you are ready to begin the interview, ask your guest to remain silent and then start recording.* Record about thirty seconds of dead air. This precaution provides you with the ambient sound of the room for insertion at any point at which you want an undetectable pause. All rooms other than those designed for scientific tests have ambient noise, and no two rooms are quite alike. So begin your session with thirty seconds of insurance. You cannot splice in the ambient sound from another interview, and you certainly cannot splice in blank tape, for both would be noticeable to any attentive listener. It is likely that the ambient sounds you record will be needed only infrequently, but when such sound is needed you will be grateful for having developed the habit of recording dead sound before every

interview. It is also good practice to allow the tape recorder to run for a few seconds after your guest has stopped speaking. Later, when you are editing and script writing, you may want to do a board fade at the end of one or another of your guest's comments. If you have abruptly stopped the recorder immediately upon the conclusion of your guest's remarks, there is no way to do a fade.

4. *During the interview, try to keep the recorder running.* Do not hesitate to stop it, however, if the session is going badly. The reason for an uninterrupted take is that most people are more alert and energized when they feel that what they are saying will be heard later on the air. Constant stopping and starting saps energy and reduces concentration. Because you will edit the tape, keep the following hazards in mind. (a) A ninety-minute interview later to be edited as part of a three-minute program segment will cost you hours of production time. Therefore, work for interviews long enough to supply you with the material you will need but not so long as to saddle you with hours of editing. (b) As you interview, keep the format of your station's feature reports in mind. If, for example, your station prefers to use both your questions and your guest's answers on the final tape, then your interviewing technique should reflect that fact. You will not then have to ask guests to answer your questions in the form of statements, as described above. (c) Some people run words together so habitually and consistently that it is impossible to edit their comments effectively and efficiently. This problem is often not discovered until time for editing, and by then it is too late. It is possible to train yourself to detect this at the time of taping. When you hear that you are working with a slurrer and slider, do your best to slow that guest down. When this fails, ask the guest to repeat single phrases and sentences that seem to constitute the most important contributions you will later use in your report. (d) When recording at any location that has a high level of ambient sound (machinery, traffic, crowds) keep your mic close to your guest's mouth. Authentic background sounds can enhance the realism of your report, but they must not be so loud as to interfere with your guest's remarks. If you will later edit out your questions, you need not move the mic back and forth between you and your guest. If, on the other hand, you are to retain even some of your questions or comments, then you must develop skill in moving the mic. To avoid noise when using a handheld mic, wrap the mic cord around your

wrist. Handling noises are especially troublesome since they can be heard only on play-back or by monitoring during the interview, a practice seldom engaged in by people working solo.

5. *After completing each interview, transfer it from cassette to a reel of quarter-inch audiotape.* Cassettes are fine for recording, but they are impossible to edit precisely. When you have finished dubbing the interview, you should make a rough electronically edited version of it by dubbing to a second reel-to-reel machine only the portions of the interview that will conceivably be used in the final report. The rough edit will give you a manageable amount of material with which to begin writing your report. You can, of course, do your rough editing directly from the cassette to the quarter-inch tape, but problems with this are that cassettes are extremely difficult to cue-up, since they give you only the roughest indication of where you are on the tape, and most cassette recorders are only on when the tape is running, meaning that a brief silence follows when you punch the play button. Since modern quarter-inch tape recorders lose almost no quality when speech is dubbed, you can easily go to three or four generations without detectable loss of quality.

6. *If time permits, make a typescript of the roughly edited interview.* Despite all that one may say about our being a postliterate society, the written word is far easier to identify, retrieve, manipulate, and edit than are words on an audiotape. Since you will next write a narrative script, it will be easier to develop a smooth flow and precise lead-ins when working in print. Making a typescript may actually save time.

7. *Having completed the script, do the fine editing of the rough dub.* This should be done by manually cutting and splicing the tape. Electronic editing is done when you have little time to cut and splice, but it has serious drawbacks. Manual editing allows you to remove unwanted pauses, “ers” and “uhs,” or even single words. It also allows you to take part of an answer from one part of the interview and join it to an answer from another. Naturally, such editing must preserve the sense of your guest’s comments and must not be used for any purpose other than clarifying and strengthening your report.

When you cut your tape, you may find that some statements that looked good in the script do not come out well in sound. Be prepared, therefore, to go back to the roughly edited version to look for substitutes or to rewrite your script to make the points in a narrative manner.



As you cut and splice, leave dead air between each segment of the edited tape; this will make it extremely easy for your engineer to find and cue-up each of the statements on the tape. Naturally, you should arrange the edited statements in the sequence in which they will occur in the completed production.

8. *Finally, record your narration.* Often, this means that you will sit in an announce booth or a small production room and do a “real time” recording, with an engineer alternately feeding your voice and the edited statements to a reel-to-reel tape recorder. While it is possible for you to record all your narration without the edited inserts and to have an engineer later mix the entire report, this wastes time and effort. It is also detrimental to your interpretation; despite all the wonders of tape editing, there is still something to be said for real time radio—even when it is on tape.

These suggestions are offered to assist you in practicing the varied assignments given to radio journalists:

1. Cover news stories, including news conferences, with a portable cassette tape recorder; then create actualities and wraps with the recorded material. To do this, you must first dub the cassette tape to reel-to-reel tape, since, as we have seen, cassettes are extremely difficult to cue-up. Then follow the procedures described earlier in writing lead-ins and lead-outs and in logging each with cart identification and out-cues.
2. If telephone taping equipment is available, practice recording statements over the phone to be used as edited wraps.
3. Practice interviewing. It is an important part of all journalists' work.
4. In working with wire-service copy, practice reading five-minute summaries cold. Also practice rewriting wire-service news stories.
5. Practice reading commercials. Some station policies prevent news reporters from reading commercials; most do not.
6. Form a complete news team—including an anchor or co-anchors, field and general assignment reporters, weather and sports reporters—and assemble and produce a complete news program. Work for split-second timing between news items, program segments, and commercials. Record voicers, wraps, and a range of musical IDs to headline sports news, a traffic alert, and similar features

**Timing** In preparing written material for your newscast, you must have an accurate idea of the number of lines or pages you will read in the time allotted. Time yourself as you read aloud at your most comfortable and effective speed. Determine how many words per minute you average and use the following chart to judge the approximate number of words you will need for five-minute and fifteen-minute newscasts.

*Time Chart*

<i>Reading rate</i>	<i>Number of words</i>	
	<i>4:30 newscast</i>	<i>14:30 newscast</i>
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
185 wpm	833	2,683
190 wpm	855	2,755
195 wpm	878	2,828
200 wpm	900	2,900

Wire-service copy is fairly consistent in averaging a certain number of words per line. To use the time chart, count the number of words in ten lines of wire-service copy and divide by ten; this will give you a rough average for the copy with which you will work. If the copy averages eleven words per line and if you read at a rate of 180 words per minute, then you will read approximately sixteen and a half lines each minute. Of course, the time chart is useful only for developing a sense of the relation between space, the physical copy, and time, the newscast. Seasoned reporters have so developed this sense that they can prepare newscasts without conscious thought of lines per minute or of their reading speed. As you work with the time chart, remember that actualities, commercials, and sounds—as well as your desire to vary your pace of reading to match the mood of the stories—will complicate your timing.

**TELEVISION NEWS** News on television runs the gamut from brief voice-over-slide summaries to elaborate hour-long network productions. Most local tele-

vision stations have news departments employing twenty to one hundred people. Television news programs are put together by reporters, news writers, camera operators, ENG crews, graphic artists, film and tape editors, and a studio production crew. Supervising the operation is a news director, an assistant news director, a producer, and an assignment editor. Aside from others with specific duties, news operations generally rely on a number of assistants who clear and sort the news coming over the teletype machines, pull cards to be keyed in during the newscast, and drive to the airport to pick up news tape or film. Of all who produce a daily newscast, only anchors and reporters work as announcers. It is on these two jobs that this section will focus.

**The Field Reporter** Journalists who work away from the studio are called *correspondents*, *field reporters*, *general assignment reporters*, or *special assignment reporters*. As a special assignment reporter, you might cover political developments in the state capital, news of ethnic minority communities, or a crime beat. Few stations can afford specialists and prefer to put field reporters on special assignment from time to time.

As a field reporter, you will usually be given your daily work schedule by an assignment editor. Some of your assignments will involve *hard* news events—fires, explosions, crimes, tornadoes, other unanticipated events—and other assignments will be *soft* news. News departments maintain a *future file*, thirty-one folders (for the days of the month) into which is placed information about meetings, trials, briefings, hearings, news conferences, and other scheduled events. As notices of these reach the station, they are placed in the folder bearing the appropriate date. Each day the assignment editor searches the file for the most promising news stories and schedules reporters and camera operators to cover them. Scheduled meetings are quite often dropped at the last minute in favor of late-breaking hard-news events.

As a field reporter, you will work with a film camera operator or with an ENG team. When working with film or tape, you will have an opportunity to plan your coverage, think through and partially write your report, and record a second take in case the first effort falls apart. With live ENG, however, you will report events as they are happening, and this precludes reflection, scriptwriting, and re-shooting. The ability to ad-lib an unfolding news event in an accurate, effective manner is the key to success with live ENG.



**Figure 11.6** A portion of the newsroom at KGO-TV, San Francisco. (Courtesy KGO-TV, San Francisco)

Filmed and taped field reports as well as live ENG stories are often longer than similar stories prepared for radio newscasts. Television coverage is much more expensive than radio coverage, and technical complexities are greater. Because of these factors, you are expected to cover only from one to four stories in a given work day. You must not assume that your filmed reports will dominate a half-hour or hour newscast, however. Whereas a radio news actuality might run for fifteen to thirty seconds, your television actuality might last a minute and a half or longer. To create a useable ninety-second news report, you may have to spend two hours traveling to and from the news scene; thirty minutes interviewing, investigating, preparing your opening and closing comments, and filming the story; twenty minutes at the station writing out a film information sheet (called, usually, the *poop sheet*); ten minutes reviewing the processed film; and another half-hour writing voice-over narration for the anchor: a total of three and a half hours for one ninety-second story! Some news operations, to be sure, feature fewer and longer reports, but they are in the minority. The trend is toward more and shorter news stories, with a maximum number of these reported from the field.

News operations vary from station to station and from one geographical region to another. Size and wealth of station, size of potential viewing population, degree and type of competition, nature

of union contracts, network affiliation, if any, and special interests of the target viewing audience all affect the operations of news departments. It is, therefore, impossible to list with total accuracy the duties, procedures, and working conditions you will find as a beginning broadcast journalist. On the other hand, it is possible to present a composite picture of the kinds of tasks performed by television field reporters. The model here is of a working week that will engage you in a range of assignments appropriate to a field reporter.

Monday. You do not go to your station this morning, since it has been planned that you will attend a morning meeting of the board of supervisors. You do, however, call the desk at 8:00 A.M. to confirm the assignment, since a late-breaking story could dictate a change in plans. The assignment editor (the *desk*) asks you to proceed as planned and gives you the slug line "Supes Meet." The slug line identifies the story to be covered and will be used throughout the day in a variety of ways: on film to be shot, processed, and edited; on the *board*, a Plexiglas sheet on which the elements of the newscast will be entered throughout the day; on another and larger Plexiglas sheet on which the assignments of reporters and camera operators and their progress toward the completion of each story are marked; and on news scripts.

At city hall, you meet the camera operator with whom you customarily work, and you conduct two filmed interviews—one with the board president and one with her chief rival. The interviews center around the day's agenda—final hearings on next year's budget. Following the interviews, you and the camera operator discuss and then film general shots of the audience and the supervisors as they take their places for the meeting. These shots will be used as *cutaways* when the interviews are edited. Recording a magnetic soundtrack directly onto the film (single-system sound) is economical and efficient, but it presents a problem. Because the sound is twenty-six frames away from the corresponding picture, any cut in the film will result in the sound continuing for twenty-six frames after the last picture has been seen. To overcome this some television news departments use the *A and B roll* system (see Glossary).

You will not need the camera operator until the end of the board meeting, so you remain to take notes while your partner returns to the station with the film. This film will be used in two ways. It will be shown in an edited form on the noon news, with the anchor

providing a lead-in and a lead-out; the same footage will later be combined with film shot at the close of the meeting for use on the 6:00, 7:00, and 11:00 p.m. newscasts.

The camera operator returns at 2:30, just as the meeting adjourns. Board President Carlisle knows about newsroom deadlines, and she and the other supervisors have completed their deliberations on schedule, so that they will be certain to make an appearance on every local television news program from 5:00 p.m. on. You do a follow-up interview with the board president, and then you film a review of the major budgetary decisions, talking and looking directly into the camera.

On returning to the station, you prepare a film information sheet while the film is being processed. This sheet gives the news producer the information necessary to determine how the story will be handled from this point on. Among many possibilities, the producer may decide to drop the story, give the film and the information sheet to a staff news writer for editing and scriptwriting, or ask you to make a package of the story. A *package* is a complete report prepared by a field or special assignment reporter that needs only a lead-in by an anchor.

Your film information sheet might read as follows:

#### FILM INFORMATION SHEET

STORY TITLE: Supes Meet	DATE: 8-8
REPORTER: Smith [you]	TIME: 1430
CAMERA: Hurley	FOOTAGE: 400
LOCATION: City Hall	WHO ELSE COVERED?:
	all news media
COMMENT:	ASSIGNED BY: Frank
SUPER NAMES: Board Pres. Nancy Carlisle	
	Sup. Henry Albert
STORY INFORMATION: The board of supervisors met to	
	put finishing touches on next

year's budget. They cut 10% from police budget, 5% from city schools, 50% from parks and recreation; gave a straight \$50 per month raise to all city employees. Carlisle supported budget; Albert fought for more cuts.

Film shows me interviewing Carlisle and Albert. B roll shows crowd and other supes.

To prepare your package, you screen the film and make decisions about how the A and B rolls are to be edited. The film is left with the film editor, while you write your script. You might begin with voice-over narration of fifteen seconds, to introduce the news item and to be accompanied by fifteen seconds of film from the B roll. Next you indicate a twenty-five-second lip-synch question-and-answer interview with the board president on the A roll. The B roll will be listed for any spots in which you have edited out parts of the interview. More B roll is called for as you take five seconds to introduce Supervisor Albert. The A roll continues for a fourteen-second portion of the Albert interview, and the package concludes with your twenty-second summary of the board's major budget decisions. Your package runs 1:09.

You complete your part of the package production by entering an announce booth and recording, with the help of an engineer or camera operator, the script you have written. At your station, this is recorded on 16 mm full-coat magnetic film; at other stations, one-quarter-inch audiotape is used. There are several variations of the preceding process. Union rules at some stations prevent your writing the package narration. At other stations, you might work exclusively with videotape; this would change details but not the essentials of your work.

Tuesday. You arrive at the newsroom just before 8:30 A.M. and

are given your first assignments. Your first story will take you to the scene of an apparent murder, and your second will take you to a news conference called by a Puerto Rican group attempting to establish a cultural center. You are joined by your camera operator. It is appropriate now to discuss briefly the relationship that needs to develop between reporter and camera operator if your team is to function professionally.

Camera operators know their medium. They understand, as well, the needs of news producers, directors, film editors, and news writers. Successful teams of reporters and camera operators can develop only where there exists a genuine feeling of mutual respect. The easiest and most certain way of failing as a television field reporter is by treating your partner as a subordinate or as a piece of the equipment. Certainly as a beginning television reporter you will be less experienced than your partner. The camera operator with whom you work will be quick to note shortcomings in your performance; whether you will be given assistance and advice or left to flounder will most likely be determined by your attitude toward your partner.

The auto in which you and the camera operator drive to your assignments is a company car, but it is left in the hands of your partner, since it would be impractical to constantly transfer film equipment back and forth between a private and a company car. The auto is equipped with radio monitoring devices, and you are able to listen selectively to police, sheriff, and fire department transmissions.

Arriving at the scene of the apparent murder, you begin checking with police and neighbors while the camera operator is filming some cutaway footage. After piecing together the details of the homicide, you film an interview with a neighbor who heard a shot and saw a man drive away. Back in the auto, while your partner starts driving to the next assignment, you unload the film magazine, apply a label on which you write the proper identifying remarks (slug line "murder"), and reload the camera. A call on your two-way radio to the desk results in your being told to *scrub*, or abandon, the news conference and return to the station.

At the station, you prepare and submit the film information sheet and are then given a newspaper clipping to explore for a possible story. The clipping given to you by the assignment editor tells of the arrest of a bank officer charged with the theft of more than a million dollars by manipulating cashier's checks. You start your



investigation of the story by making telephone calls to the public information officer of the bank, the FBI, and the U.S. Magistrate's Office. You decide first of all that the story is worth reporting, despite the fact that you neither have nor can obtain film of the accused, of the crime, or of the arrest. To provide some visual relief in what would otherwise be a straight report from anchor or reporter to viewer, you and the camera operator decide to shoot some bank footage to accompany the report.<sup>6</sup> You phone the manager of a nearby bank and complete arrangements to do the filming in fifteen minutes. The bank chosen has nothing to do with the news story, but it is convenient and cooperative. You and your partner shoot the hands of a teller counting out a huge sum of paper money and the workings of a proof-machine operator processing checks. In both shots care is exercised to avoid filming anything that would identify the bank or its customers or employees.

You return to the station. While the film is being processed, you prepare your film information sheet and discuss your report with the news producer. The producer decides that your story is not sufficiently urgent to make any of the evening's newscasts. You are asked to file the film and the information sheet in the *hfr* cabinet ("hold for release") and to begin investigating the means by which a bank officer could in eighteen months manipulate cashier's checks without detection. The news item about the arrest is to become part of the anchor's news report, without pictorial embellishment. Your investigative report, which now enters the category of *semi-soft* news, is to be completed by the time the anticipated trial is to end.

It is too late in the day to make progress in your new assignment, so you sit at your desk reading a transcript of a court decision that will cause you to modify the reportorial guidelines under which you have been operating. At 5:30 you leave, having finished a frustrating and relatively unproductive day.

Wednesday. When you arrive at the station at 8:30 A.M., you are told by the assignment editor to cover two stories at the hall of justice and to dig for other possible news items. It is a slow day for news, and neither story you are to investigate sounds promising. The first story grows out of a court ruling that prohibits police officers

<sup>6</sup> You may or may not agree that nearly any on-location footage is better than a straight presentation of the news, but most television news directors and producers select almost anything visual to avoid what they call "the talking head."

investigating a crime from routinely ordering passers-by out of the area. You are to elicit opinions of police officers about how the ruling might affect their work. The second story concerns the three-month suspension of a detective for firing five shots from his revolver while sitting on the balcony of his apartment.

At the hall of justice, you and your camera partner begin what has become a weekly routine. You follow a path that takes you to one major department after another: bunco, narcotics, homicide, burglary, robbery, sex crimes. You have carefully developed good relations with the officers in each department, so you spend from ten minutes to a half-hour in each, chatting, gossiping, and fishing for news. You are looking for something better than the two stories assigned to you, even though the guidelines under which you operate dictate that you must complete assignments given you by the desk unless they are cancelled.

In the bunco department, you learn of a pair of *artists* who have been working an old swindle called the *pigeon drop*. You phone the desk and get permission to substitute the bunco report for the suspended detective story. A detective agrees to meet you later at a busy downtown location, where he will explain how the pigeon drop works. You could, of course, film the report in the bunco office, but your news editor favors reports from the scene of a crime, even though the crime itself cannot be filmed.

In the narcotics department you learn of a big drug arrest but



**Figure 11.7** Reporter Peter Cleaveland and camera operator Al Bullock discuss their coverage of an interview with a police officer. (Courtesy KGO-TV, San Francisco)



**Figure 11.8** Camera operator Al Bullock films a street interview with his partner, reporter Peter Cleaveland. (Courtesy KGO-TV, San Francisco)

ignore the story because such arrests are too commonplace to be newsworthy. You find no stories of significant interest in the other departments, so you make arrangements with the public relations officer to have a beat patrol officer meet you in front of the hall for an interview on the court ruling that brought about your first assignment of the day. You film the interview and then set up a cutaway scene in which the camera operator films you and the officer slowly walking toward him as you pretend to be conducting the interview. The mic is not plugged into the camera, and the coiled cord is concealed in your coat pocket. You hold the mic as you would for an interview and, because of the distance from you to camera, this footage can be used for the B roll while the audio from the A roll is being aired.

Later, you film a feature on the pigeon drop and return to the station. The jobs of preparing film information sheets, writing lead-ins, and recording voice-over narration on full-coat keep you occupied until the end of your working day.

Thursday. Suspects have been identified in a recent kidnaping case, and you are sent to a suburban town to gather background information. You drive there with your camera partner, but much of your day is spent alone, as you visit bars, barbershops, coffee houses, and other places where casual conversations are likely to give you useful information about the suspects. Later, you attempt to obtain interviews with the suspects' families but they refuse to cooperate. Before leaving town, you film a report as you stand in front of the victim's house. In this report, you talk directly to the camera,

summarizing what you have learned during your day of snooping. Back at the station, you supervise the editing of the film and write appropriate lead-ins for the anchors of the 6:00 and 7:00 P.M. newscasts.

Friday. A riot is taking place at the state prison, and you are sent there with an ENG crew. Regular programming will be interrupted as often and as long as your report warrants. On the scene, you talk with the prison information officer while the crew sets up the microwave transmitter. Fifteen minutes after arriving at the prison, you are on the air live with a voice-over report, as the ENG camera sends back pictures of smoke coming from a cell block. An on-camera interview with the warden follows. After ten minutes of coverage, your station returns to regular programming. Throughout the day and evening you periodically return to the air for updated reports. You earn a good bit of overtime today.

There are other tasks you must learn to perform. On occasion, you will cover a story in the morning and return to the station to appear live on the noon news with an oral report. With very important stories, you may provide a live telephone report, carrying on a two-way conversation with the anchor while the television director punches up a still photo of you alternating with shots of the anchor.

One of your most important challenges arises when you are put on special assignment. If, for example, you are asked to prepare a five-part series on capital punishment, you will be expected to continue your field reporting while you research the topic, develop a projected outline of the series, interview representative speakers, review and select archival materials, and write and record your narrative. Your preparation will, in most respects, parallel that discussed earlier under the subject of preparing radio feature reports.

**The Anchor** As a news anchor, your performance abilities are as important as your journalistic skills. News directors look for anchors who are physically attractive, have pleasing voices, are skilled in interpreting copy, can work equally well with or without a prompting device, and can, when appropriate or necessary, ad-lib smoothly and intelligently. The chapters that discuss interviewing, voice and diction, principles of oral communication, and foreign pronunciation, together with the section on language, provide suggestions and exercises that will help you perform well as an anchor. The discussion of radio news, and

especially the section on news writing, can be applied to the work of the television anchor. This section will not repeat those discussions but will concentrate, instead, on aspects of preparation and performance unique to television news anchors.

Working conditions vary from station to station, but at a typical medium or large television station, you might find yourself (1) writing between 25 and 50 percent of the copy you read on the air, (2) covering some stories in the field, (3) preparing occasional feature reports, (4) working with a co-anchor as well as sports and weather reporters, (5) preparing and delivering two newscasts daily, five days a week, and (6) sitting with newsroom management as the make-up and the running order of the newscasts are determined. As a novice anchor, you might combine some weekday field reporting or news writing with anchoring weekend newscasts.

*Preparing the Newscast.* As anchor, you will work with materials from a variety of sources: field reporters, news writers, wire-service agencies, a parent network, and even local newspapers. While final decisions on the content of newscasts rest with the news director—or, when delegated, with the news producer—you are involved in nearly every step in the preparation of the newscast. You have been hired partly because of your journalistic judgment, so you keep abreast of developing stories; you check with reporters as they leave on assignment and as they return; you scan wire reports and a number of newspapers; you confer at regular intervals with your producer; and you screen filmed and taped reports, both to determine their usability and to write lead-ins for those selected.

Your preparation is, in general, similar to that of a radio news anchor. Your scriptwriting consists of writing lead-ins for actualities, writing voice-over film narration, writing straight news stories to be delivered without pictorial embellishment, and writing teases and tosses. A *tease* comes just before a commercial break and is designed to hold viewer interest by headlining a news item to be delivered after the break. A *toss* is a brief introduction to the weather or sports reporter, consumer affairs consultant, or other member of the news team. You toss the program to someone else merely by turning to that person and, in about ten seconds, making a transition to the next program segment. Tosses seldom need scripting after a news team has established close teamwork.



**Figure 11.9** News anchor Dave McElhatton spends more time each day at the typewriter than he does in on-camera performance. (Courtesy KPIX, San Francisco)

To give you an idea of what is expected of a television anchor, you will be taken through a typical day's preparation for a thirty-minute newscast. The composite picture reflects what you might expect if you work at a medium or large station with a well-supported news department.

During the day you talk by phone three or four times with the news producer. When you arrive at the station, you will have about two hours to prepare for the newscast; it is imperative that you have an accurate idea throughout the day of the developments in news stories you will later be reporting. The producer discusses with you the latest developments in a threatened strike by city bus drivers, a large drug arrest, a new police tactic in dealing with panhandlers, an escape from the women's jail, and an appeal for large quantities of blood for a child hemophiliac who will soon need an operation. As time goes by, it becomes obvious that the threatened bus drivers' strike will be the lead story. You place several calls from your home to union leaders, the city manager, the president of the board of supervisors, and a few bus drivers.

When you arrive at the station (at 3:00 p.m. to prepare for the 5:00 p.m. news), you already have a good idea of what will make up the newscast. The news producer gives you a run-down of the

program, subject, however, to change if late-breaking news demands it. The run-down looks like this:

5:00 News

8/18

A1	All	OPEN	Live TX	N40		:10		800	R
A2	A	MUNI #1, #2, #3	FILM	VCR	ELSR	4:30		2359	R
A3	A	CITY DRUGS	FILM	PCR		:40		543	R
A4	B	PANHANDLERS	FILM	VCR		:40		386	L
A5	B	ESCAPE	LIVE/PI			:30		503	L
A6	B	CROP DAMAGE	ENG	RCR		1:40		405	L
A7	B	FLU FOLLOW	VTR			:40		1155	L
A8	A	TRIAL FOLLOW	FILM/SKETCH			1:10		590	R
A9	A	TEASE	LIVE			:10			
		BK #1				1:50			
B1	A	HEMO	FILM/CARD	DCR		1:40		304	R
B2	B	APT FIRE	ENG	VTR	RCR	1:05		1442	L
B3	B	WILD RIDE	FILM			:40		1040	L
B4	A	GOUS MANSION	LIVE/PI			:30		899	R
B5	A	TEASE	LIVE			:10		3 SHOT - WK NEXT	
		BK #2				1:30			
C1	B	RESERVOIRS	FILM	PGR		:40			
C2	A	TOSS TO W	LIVE			:10			
C3	W	WEATHER	FILM/SAT	PI		3:00			
C4	A	TURKEY QUAKE	VTR			1:10		73	R
C5	A	TEASE	LIVE			:10		SPORTS SHOT	SPORTS NEXT
		BK #3				1:10			
D1	A	TOSS TO S	LIVE			:10			
D2	S	SPORTS	FILM/VTR			3:30			
D3	A	MUNI RECAP	LIVE			:30			
D4	B	STOCKS	LIVE			:10		233	L
D5	A	KICKER	LIVE			:30			
D6	A	CLOSE	LIVE/TX			:10		OFF - 28:55	



The run-down sheet requires little explanation. The first column lists the segments that make up the newscast. As you can see, the half-hour program includes three commercial breaks, totaling 4:30. This leaves four news segments, A through D, and, with a total program time of 28:55, this means that there will be 6:30 for sports and weather, leaving news, teases, and tosses of 17:55. You are chiefly responsible for 11:40 of the newscast, and your co-anchor is responsible for 6:05. With ten seconds more for the program opening, you have a 28:55 newscast.

Of course, you do not have to prepare 11:40 of news copy. Much of the news will be on film or videotape or will come live on ENG. Your job is to write stories reported live on camera, to write voice-over narration for filmed and taped stories, and to write tosses and teases. Several of the stories have news scripts already attached to them, since professional news writers work throughout the day to provide the bulk of news copy you will use. Because you have your own style of reporting, you will edit and rewrite much of the news copy prepared for you. In your conference with the producer, you mutually decide which of the evening's stories you will write entirely by yourself.

The second column indicates the reporter responsible for each segment of the program: You are A, your co-anchor is B, W is the weather reporter, and S is the sports reporter. "All" signifies a shot of all who will perform on the program; during this ten-second shot we hear the musical ID for the program.

The third column gives the slug lines and indicates where the commercial breaks come. Most slug lines are self-explanatory: "muni" refers to the strike threat by municipal bus drivers; "flu follow" indicates that this is the second or third report on an ongoing flu epidemic; and "hemo" refers to the story about the child with hemophilia.

Column four tells you the nature of the visual source of each story, whether film, live, ENG on tape, ENG live, VTR (videotaped), or pictures, sketches, or maps, and whether these are on easels or hand-held. "Sat pic" refers to the satellite picture showing cloud formations and other weather information.

The field reporters responsible for various stories are indicated in column five. "PGR" might mean "Peggy Green reporting," telling



the director and the technical staff that a super slide with this information is to be used during the report.

The running time of each story is indicated in column six. On the right side of the sheet, numbers and letters such as "543 R" indicate the number of the chroma key slide or card to be used during news segment A3. "R" and "L" indicate the side of the card or slide (looking at the picture tube) that contains the legend or symbol. "3 shot—WX next" calls for a cover shot of the two anchors and the weather reporter and indicates that weather ("WX") is coming up. This is a super slide rather than a chroma key, as is "sports next" called for in segment C5.

As you write your news copy, you may decide that you need art work. Television art departments are staffed with graphic artists who can provide you with cards for holding by hand or placing on easels in a relatively short period of time. Many news stories can be made comprehensible or can become more informative if they are accompanied by maps, graphs, sectional drawings, or other visual aids. As anchor, it is your responsibility to develop a sense of when such graphic aids are appropriate and then to use them in an effective way.

The ingredients for your newscast may originate from any of a number of sources: videotape from your ENG unit; live ENG; network videotape; film; UPI Unifax; live phoned-in beeper reports; or the in-studio report of a field reporter who has just returned from the scene of a developing news event. As anchor, you need to work effectively with all program inputs. At some stations, to be sure, you are expected only to show up in time to apply your pancake make-up, insert your contact lenses, pick up your script, and spend the next half-hour playing the part of a broadcast journalist. But if you want something better for yourself and your viewers, then preparation for a newscast demands that you be a journalist, that you know the technological possibilities and demands of your medium, that you be a strong writer, that you learn to cope with confusion and last-minute changes, that you learn to work with reporters, producers, assignment editors, directors, graphic artists, and members of the production staff, and that you develop your own style of performance.

In writing your share of the news script, you begin with the

standard opening used by your station on all newscasts—for example, “These are the top stories this hour.” This is followed by headlines of the first four news stories. In typing you use a special typewriter that features a “bulletin” font. You use only capital letters approximately three-sixteenths of an inch in height. With double-spacing and with approximately eighteen letters to the line, you are able to place only about sixty words on each page. You use *copy sets*, prepared script forms of six sheets of paper with carbon already inserted between the sheets. Later, when the entire news script has been written, the sheets will be separated, the carbon will be discarded, and complete scripts will be given to you, your co-anchor, the director, and anyone else who needs to work from a script.

Your script is confined to the right side of the page; on the left you type a variety of instructions: “On cam,” followed by the name of the person who is at that time to be seen on camera; “phoner” for a live telephone report from the field; “pix” to indicate that a photo on an easel is to be shown; “slide” for a photo to be shown from telecine; “tease” for the final moments before each commercial break; “WX” for weather; “VTR SOT” for videotape recording with sound on tape; “film VO” for a silent film with voice-over narration; and “goodbye” to signal the closing comments of the program. The director will mark the script further before the pages are separated and will indicate chroma key slides, identification supers (“Fred Baker reporting”), and any other production information needed by master control, telecine, the floor, or talent.

In writing teases, it is good practice to review the news item or feature being teased; viewers are resentful of teases that keep them watching yet do not live up to the advance billing. More important is the previewing of filmed and taped reports for which you are to write lead-ins. A good lead-in will avoid giving away the whole story, will be accurate in its details, and will pique curiosity.

*Performance.* The chief difference between news announcing and performing on a talk program is that news announcers work with scripts; other than that, most of the performance techniques described in Chapter 9 are directly applicable to news announcers. You must learn to address the camera, move smoothly on cue from one camera

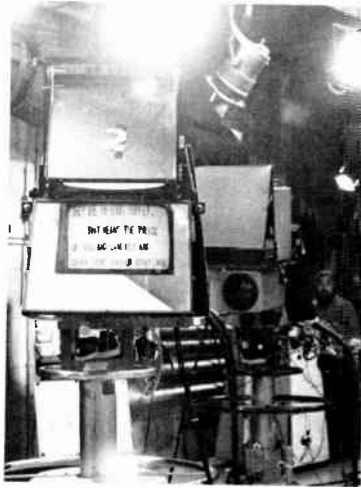


**Figure 11.10** Greg Pace feeds a news script into a Q-TV “Video Prompter.” A vidicon camera transmits the script to the viewing device in front of the camera used by the newscaster. (Courtesy KPIX, San Francisco)

to another, dress properly for color television, find and use appropriate make-up, move slowly, and use handheld sketches, maps, and graphs properly.

Some television stations provide news announcers with mechanical or electronic prompting devices. The Q-TV Video Prompter, shown in Figures 11.10 and 11.11, is one example. The typed news script is taped together to form a script many feet long and placed on a conveyor transport, scanned by a small vidicon camera, and transmitted to prompter monitors mounted in front of the studio cameras. The speed of the conveyor is controlled by a variable speed hand control. The final result delivers the unfolding script to a glass plate directly in front of the camera lens. In working with such a prompter, it is imperative that you also work with the script in front of you, turning pages as the program moves along. This guarantees that you will not be lost if the prompter moves too fast, too slow, or breaks down.

You cannot be certain that a prompter will be available to you at every station for which you work, so you should practice extensively the skill of reading the news directly from your script. To be effective



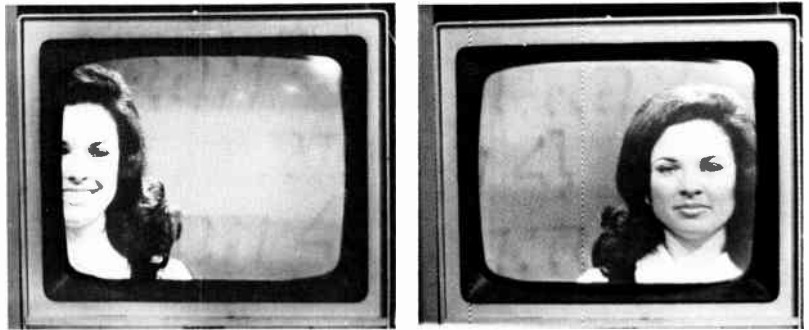
**Figure 11.11** Newscaster's view of a prompting device mounted on a studio camera. Note the glare of studio lights. (Courtesy KPIX, San Francisco)

at this, you must maintain good eye contact with the camera while looking down as necessary to pick up the words (including instructions) from the script. This requires much practice, but it also requires a thorough knowledge of the stories you are reporting. You can with practice develop the ability to read ahead, but the key to effective news announcing is to know your stories so thoroughly as to be able to ad-lib them in the event that you lose your place in the script. Writing much of your own copy and rewriting that prepared by others will, as well, guarantee that you have a thorough grasp of the news you report.

As the newscast goes on the air, make certain that your posture is conducive to both good voice and pleasant appearance. If seated, sit erect and look directly into the lens of the taking camera. Try to focus your gaze about a foot behind the glass lens, for that is where your viewer is. When standing, make certain that you stand still. Weaving or rocking from one foot to the other can be distracting when the director has you on a long shot, and it can be almost disastrous on a close-up. News anchor Terry Lowry in Figures 11.12 and 11.13 shows how a little rocking looks on a medium shot; Figures 11.14 and 11.15 show the same movement on a close-up. When seated, you will find it easier to avoid random movement, but you



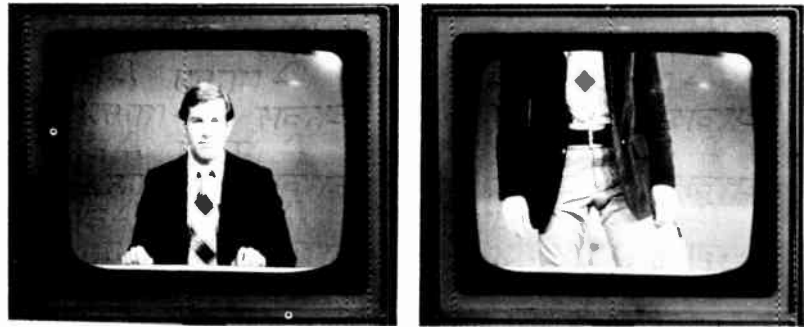
**Figures 11.12–11.13** Anchor Terry Lowry making a slight rocking movement on camera. (Courtesy KRON-TV, San Francisco)



**Figures 11.14–11.15** Anchor Terry Lowry showing how her rocking motion appears on a close-up. (Courtesy KRON-TV, San Francisco)

must always be conscious of the fact that small movements are exaggerated on television. If you find that you habitually move your upper torso and head in rapid jerky motions, then you have a serious problem to overcome if you want to be an on-camera newscaster or reporter.

Never sit or stand on camera unless the movement has been planned or requested by the director. When the camera is on the head of a standing performer and the performer suddenly sits down, the head drops right out of the bottom of the picture. When the camera is on a head shot of a seated performer who suddenly stands, the result is



**Figures 11.16–11.17** Anchor Paul Ryan shows what happens when he suddenly stands up without warning and without being directed to do so by the camera director. (Courtesy KRON-TV, San Francisco)

even worse. News anchor Paul Ryan shows how this movement looks on the television screen in Figures 11.16 and 11.17. Even where sitting or standing up has been planned, it is helpful if you make your moves slowly and deliberately. Unrehearsed newscasts demand that all team members work for the greatest possible margin for error.

When walking, walk slowly. Camera operators are trained to follow even fast-moving athletes, yet you should not rely on their skill when a little thoughtfulness on your part can guarantee that you will not walk out of the picture.

When conducting a live interview on the news program, be prepared to sit nearer to guests than you would if you were talking to them at home. We are all surrounded by an invisible area we consider to be our very own space. When talking to others most people sit or stand at what is for them a comfortable distance from others. Television, however, is no respecter of psychological space. The intimacy of the medium is best exploited when interviewer and guest can both be seen in the same medium-close shot. Interviewer Ray Taliaferro and singer Talya Ferro show in Figures 11.18 and 11.19 the wrong and right ways to sit for an interview.

Be certain that you use only your peripheral vision to catch signals from a floor manager, unless, of course, the signal is made immediately adjacent to the lens of the taking camera. In Figure 11.20, Paul Ryan shows how a slight movement of his eyes as he looks for a signal is exaggerated on a television close-up.

One important skill to develop is timing. Throughout a newscast,



**Figures 11.18-11.19** Interviewer Ray Taliaferro and singer Talya Ferro show the wrong and the right placement for a television interview. (Courtesy KRON-TV, San Francisco)



**Figure 11.20** Paul Ryan demonstrates how a close-up exaggerates his glance for an off-camera cue. (Courtesy KRON-TV, San Francisco)

you will be given hand signals by the floor manager. General practice consists of giving you a three-count to introduce filmed stories and a five-count for videotape. This is done by the floor manager, who holds up the correct number of fingers and then, on instructions over the intercom from the director, lowers the fingers one at a time; when the countdown is completed, the director has gone to film or tape. At other times in the program, you may be given a ten-second signal, signifying ten seconds to wrap up. This could come at the end of a segment in which you are conversing by beeper phone with a reporter and where the unpredictable nature of the report has precluded advance setting of a time limit for the segment. You will, as well, be given hand signals to show that there are three minutes, then two

minutes, and then one minute left in the program. The skill to be developed, then, is that of sensing how long a second or an accumulation of seconds is. Smooth transitions and unhurried endings require split-second timing.

To develop this, you must practice extensively, using a stopwatch. Without looking at the watch, start it and then stop it when you think that a given number of seconds has passed. At first, you will typically think that a minute has passed when the actual elapsed time will be closer to thirty or forty seconds. In time, you should become quite accurate. Your job is not yet finished, however, for now you must practice speaking and reading lead-ins and program closings, matching your words with a predetermined number of seconds.

During any newscast, you might conduct a live discussion with a reporter feeding into the program by way of ENG minicam. It is customary to matte in a window by way of chroma key. This gives viewers the illusion that you and the reporter are seeing one another as you talk; actually you are looking at a blank blue background. An air monitor hidden in the area of the chroma key background enables you to see what the viewers see and to make whatever adjustments in your position or posture good pictorial composition might require.

Live minicam reports may come in at any time during a newscast, so a special hand signal is needed to tell you to introduce the report. This signal is not standardized; one station uses a thumbs-up signal to tell you to introduce the report and a thumbs-down signal to tell you that the report is being dropped from the newscast. You must ad-lib the introduction to the report, and this means that you must know where the ENG team is and what story it is covering. This information is given to you before going on the air and is updated during commercial breaks or taped and filmed reports.

Here are a few final tips on performing as a news anchor:

1. Gear your delivery to the time of day of the newscast. Early morning and noontime news programs are more casual, slower, and low-key than are 6:00 or 7:00 P.M. newscasts. Naturally you should give prime consideration to the nature of the stories being presented, but it is important also to consider the state of mind of your viewers.
2. Do not forget to use nonverbal communication. Facial expressions





**Figure 11.21** Anchor Paul Ryan demonstrates an attempt to hold a smile when a camera director stays too long on the shot. (Courtesy KRON-TV, San Francisco)



**Figures 11.22-11.23** Terry Lowry shows the wrong and the right way to hold a record album cover. (Courtesy KRON-TV, San Francisco)

and head and torso movements, when not overdone, can add much to your interpretative abilities as well as to your air personality.

3. Practice strong eye contact, looking about a foot behind the front of the camera lens, where your viewer is.
4. Make certain to hold or at least make small and natural movements at the end of each segment of the newscast. Anchor Paul Ryan, in Figure 11.21, shows how one can look when a director stays on a shot too long and when the performer is trying to hold a smile until the red light goes off.
5. When holding maps, sketches, or other props, hold them steady, tilted at the correct angle, and pointed toward the taking camera. In Figures 11.22 and 11.23, anchor Terry Lowry shows us the wrong and the right way to hold a record album cover.

6. When practicing with television cameras, wear appropriate clothing, use make-up, and avoid reflective jewelry.
7. Practice moving smoothly from one camera to another, as cued. In Figures 11.24 through 11.28, Terry Lowry shows how she moves from one camera to another by following floor manager Don La Hann's cues and by glancing down at her script between signals.
8. Remember always that television is an intimate medium. Communicate in ways that would be appropriate to a living room if you were the center of attention and had something of great interest to communicate.

**The Farm Reporter**

Most radio and television stations reach into rural areas, and many stations are located in cities and towns that depend greatly on agricultural wealth for their prosperity. For obvious reasons, many stations feature agricultural news reports and programs. Anyone who has the responsibility for farm reporting must know and care about agriculture. If you think farm reporting is for you, then you should plan to become expert in it while you are still in school. While there are fewer announcers of farm news than general newscasters and reporters, there is less competition to face. If you add other abilities to farm reporting—weather, business news, news writing, music programming—you will be valuable to many stations throughout the country.

*Agriculture* comes from Latin roots meaning “cultivation of land.” By common American usage, however, agriculture applies both to farming and ranching. Agricultural products and practices vary widely; in one section of the country, the emphasis is on truck farming, in another on livestock, and in yet another on grains. A farm reporter familiar with the crops, weather and pests, and marketing procedures in Oregon's Willamette River Valley may have no useful knowledge to communicate to the corn and hog farmers of Iowa. This means that you must have a general knowledge of agriculture as well as a specialized knowledge appropriate to a specific region.

If you feel that farm reporting may constitute at least a part of your future work, you should make an effort to take courses in agriculture, and you should read up-to-date books and articles recommended to you by agriculture teachers or local farm bureaus. The U.S. Department of Agriculture publishes many pamphlets for farmers and



**Figures 11.24–11.28** Anchor Terry Lowry shows us how to move, on cue, from one camera to another. (Courtesy KRON-TV, San Francisco)

ranchers. You should write to the Superintendent of Documents in Washington, D.C., and ask to be placed on the mailing list. You then will receive notice and price lists for their publications. Unless you know that you will seek work as a farm reporter only in your immediate area, you should gain general knowledge of the subject. A knowledge of subtropical horticulture would serve you in Southern California but be useless in Minnesota.

Weather is important to all farmers; as a farm reporter you must study it. This does not mean that you must become a meteorologist—although an expert knowledge of weather will make you doubly valuable to a station—but only that you must understand the relationship between weather and agriculture in your area. In many areas, rain at the right time will save a crop whereas rain at the wrong time will destroy it. Winter frost may be of no concern to farmers who harvest in the fall, but it is of nearly life-or-death importance to citrus growers. Heavy winter snows are necessary to replenish soil moisture for corn and wheat, but heavy snows can kill livestock. To be ignorant of such relationships is to be of no value at all as a farm reporter.

Today's farmers are generally well trained and quite specialized. Many have attended agricultural college; most subscribe to farm or ranching journals and send for all pertinent publications of the U.S. Department of Agriculture. Any tendency to treat farmers as "hay-seeds" is sure to be resented. The farm population is well aware of the fact that most radio and television stations cater to city populations, where the purchasing power is concentrated. Farmers are often suspicious of the motives of people who control the mass media, so your job as farm reporter is one of ambassador from station to farmer. Without a doubt, you will be the only employee of your station specializing in agricultural news, and this means that the burden of good relationships is with you. You must provide timely and accurate information of the following kinds: new developments in fertilizers, sprays, and farm machinery; legislation that materially affects farmers in your area; crop prospects, including news from the commodity markets; new or experimental farming techniques; and short- and long-range weather reports. In addition, you will be expected to publicize farm events such as fairs, expositions, and auctions and to encourage farm activities like 4-H, Future Farmers, and the Grange.

**The Weather Reporter**

Weather reports have always played a small part on radio news programs, but they have come into their own on television for two reasons. First, most people are interested in the weather; second, weather programs are visually interesting. Aside from tornado warnings or frost warnings for fruit growers, radio coverage of weather information tends to be routine and unexciting. Most radio stations broadcast periodic roundups of regional weather conditions, including current temperatures, predictions for the ensuing twelve to twenty-four hours, and sometimes long-range weather bureau forecasts. UPI and AP carry national weather reports on their general teletype services, and both also offer regional feeds to most areas of the country. Radio stations placing unusual stress on weather information generally receive the free weather wire of the U.S. Department of Commerce.




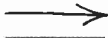

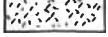




Television has three primary ways of handling weather information in regularly scheduled newscasts. In one, most often used on small or low-budget stations, the anchor delivers the report. Larger stations retain a professional meteorologist who not only reports the weather but explains the causes of meteorological phenomena, subtly and continually educating the audience. Many meteorologists engage in television reporting as only one part of their professional careers. And, at some stations, a professional announcer, though not a trained meteorologist, may become a specialist in weather reporting.

There are a number of ways of staging a weather report for television, all involving maps. At some stations, maps are permanently outlined on thick Plexiglas, and the weather reporter marks frontal areas, tornadoes, and temperatures with a heavy grease stick. This is quite effective because the transparent Plexiglas allows the weather reporter to stand behind the map and write without obscuring the view of the audience. This necessitates writing backward (so that the picture is correct for the viewers), but this skill can be developed quickly. At other stations, colorful maps are painted on an opaque surface and the weather reporter, standing in front of the map, marks out the weather information with a heavy felt pen. A third system makes use of rear projections, with all weather maps arranged side by side. By selectively illuminating each screen, the weather reporter moves systematically across the entire rear of the news set.

Regardless of the technique, weather segments of newscasts are essentially the same. In addition to the national, regional, and local

maps, most stations make use of Department of Commerce weather maps and satellite photos. Your responsibility as a weather reporter is to report the weather news with maximum accuracy, to provide information about weather that will educate your audience, and to present your information in a compelling manner.

In portraying the weather on a map, the following symbols have become more or less standard:

- |                     |  |
|---------------------|--|
| 1. Stationary front |  |
| 2. Cold front       |  |
| 3. Warm front       |  |
| 4. Wind direction   |   |
| 5. Rain             |   |
| 6. Snow             |   |
| 7. Clear            |   |
| 8. Partly cloudy    |   |
| 9. Cloudy           |   |
| 10. Tornado         |   |
11. Hurricanes are indicated by drawing a large circle around the entire area covered by the hurricane.
  12. High and low pressure areas are indicated with a large H and L.
  13. Wind speed, measured in knots, is indicated by writing W/10, for a ten-knot wind.

As a weather reporter you may be asked to do special features from time to time. If there is a snowstorm of unusual proportions, or if snow falls at a time of year when it is not expected, or when there is prolonged rain or drought, you may be asked to do street interviews to assess public opinion. In doing so, you follow essentially the same techniques as for any other interview of random passers-by, but unless the weather news is serious or tragic you would look for humorous or offbeat interviews.

When reporting the national weather, remember that most people do not really care about the weather other than where they are, where they may be traveling, or where they may have come from. Unless a weather report from two thousand miles away is unusual, it is not

news at all. The people of Georgia may care nothing about the weather in Kansas, but they do care about the price of wheat and pork; therefore, where possible, tie weather reports to something that people care about. In other words, when reporting the weather from distant places, try to motivate interest by interpreting its significance.

It is obvious that weather is newsworthy when it is violent; tornadoes, hurricanes, exceptional snowfalls, floods, and the like need only be accurately reported to serve the interests of viewers and listeners. At the same time, slow-developing conditions brought on by weather, such as a two-year drought, must also be reported, and they cannot be adequately covered by a mere recitation of statistics. To serve your public, you must go beyond the kind of weather news traditionally offered by wire services. In a drought, for example, periodically record telephone interviews with a variety of experts on a range of drought-related problems. Ask a representative of the Audubon Society about the effects of the drought on birds in your area; ask a fish and wildlife expert about the prospects for survival of fish and wild mammals; ask the farm bureau about the effects on farming; get drought information from professional gardeners and share plant-saving tips with your listeners; in short, use your imagination and constantly ask yourself: Why should my listeners be interested in today's weather report? What am I telling them that will be of use? Too often, weather reports become routine recitations of fronts, temperatures, inches of precipitation, and predictions of things to come. Most viewers and listeners find this of some interest but, aside from frost, flood, or storm warnings, there is really nothing useful about the information. Always strive to make your weather reports useful to your audience.

#### **PHILOSOPHIES OF BROADCAST JOURNALISM**

As a broadcast journalist, you will make important decisions daily. Your choice of stories and means of reporting them will influence the attitudes and actions of your listeners. For this reason it is imperative that you develop a working philosophy of broadcast journalism. Wilbur Schramm in his book *Responsibility in Mass Communication* discusses four theories of journalism.<sup>7</sup> They are a good starting point for developing an individual, functional, and consciously held philosophy of broadcast journalism. You will re-ex-

<sup>7</sup> Wilbur Schramm, *Responsibility in Mass Communication*, Harper & Row, New York, 1957, Ch. 5.

amine your philosophy, of course, as your perceptions mature and society and technology change. You may revise your ideas many times in the next several years, but you cannot wait to formulate them. You should have a clear idea of your principles the first day you work in broadcast journalism. Schramm outlines the four chief theories in the following way.

**Authoritarian** In the oldest and most persistent Western concept of mass communication, the establishment—state, church, the intellectual elite, and the wealthy—controls all media of information. In earlier times control was vested in the Catholic church, the Protestant church, the Medici, the Tudors, or some similar authority. Today in many countries religion has been suppressed if not abolished, royalty has been exiled, the intellectual and artistic elite has been stripped of power. But the prevailing establishment, no matter what it is, still controls the press. As Schramm puts it, “In many parts of the world [authoritarianism] continues today, even though it may be disguised in democratic verbiage and in protestation of press freedom. Wherever a government operates in an authoritarian fashion, there you may expect to find some authoritarian controls over public communication.”<sup>8</sup> Although Schramm does not specifically say so, the persistence of authoritarianism in mass communication shows that it is not tied to any particular religion, form of government, or economic system; authoritarianism flourishes wherever the people who control communication lack faith in the ability of people to govern themselves. Authoritarians, whether official censors in a totalitarian state or news directors in a democracy, make editorial judgments to serve a predetermined end. Having access to information and having decided how it ought to be interpreted, the authoritarian then selects, edits, arranges, plays up or down, and slants it for the public. In many instances authoritarian journalists are naively unaware of their betrayal of democratic principles, and they justify their editorial decisions on the basis of public interest.

**Libertarian** As Schramm describes it, the libertarian theory of the press is the inevitable by-product of seventeenth- and eighteenth-century European rationalism. As the practice of the divine right of kings gave

<sup>8</sup> Schramm, p. 66.



way to the social contract theory of government, more and more dependence was placed on the ability to make wise decisions in self-governance. Central to the exercise of good judgment, however, is the availability of relevant information. A free press, free speech, and an active marketplace of ideas were deemed essential to democratic government. John Locke at the end of the seventeenth century and Thomas Paine, Thomas Jefferson, and other American revolutionaries a hundred years later all emphasized the importance of a free and vigorous press. "If a nation expects to be ignorant and free," wrote Jefferson in 1816, ". . . it expects what never was and never will be."<sup>9</sup> Except for defamation, obscenity, or wartime sedition, the libertarian demands that no information be censored or suppressed for whatever exalted motives. John Stuart Mill gave four sound reasons against censorship of opinion, which the libertarian applies also to information: "First, if we silence an opinion, for all we know we may be silencing the truth. Second, even a wrong opinion may contain the grain of truth that helps us find the whole truth. Third, even if the commonly held opinion is the whole truth, that opinion will not be held on rational grounds until it has been tested and defended. Fourth, unless a commonly held opinion is challenged from time to time, it loses its vitality and its effect."<sup>10</sup> It is safe to say that in the United States the libertarian theory of the press dominates. Some uphold it from sincere conviction, others for less salutary reasons—because an absolutist doctrine makes day-to-day judgments unnecessary or because competition dictates that all news be disseminated.

**Soviet Communist**

The communist theory of the press, although marked by a fundamental strain of authoritarianism, has some other interesting aspects. In the Soviet scheme of things, the media of information and opinion are an integral part of the state and exist only to further the cause of the state. The notion of the journalist as one who watches, reports, and criticizes the state is anathema; the Soviet journalist consciously works to bring about the objectives of the decision makers in the Kremlin. The Soviets reward journalists for their

<sup>9</sup> Thomas Jefferson, letter to Colonel Charles Yancey, January 6, 1816, in *The Writings of Thomas Jefferson* (Thomas Jefferson Memorial Association of the United States, Washington, 1904, XLV), 384.

<sup>10</sup> John Stuart Mill, *On Liberty*, quoted in Schramm, p. 72.

propagandistic skill rather than their commercial appeal. Where authoritarianism is designed to preserve the status quo, Soviet authoritarianism is designed to achieve planned and specified change. While the operating criterion of the press in a typical authoritarian society is what it cannot speak or print, the Soviet journalist is guided by what must be produced. In America and other democracies, some broadcast journalists surprisingly subscribe to similar practices. Like the Soviets, they have adopted a blind faith in their particular value system; they propagandize in order to bring about planned change; they consider the broadcast media as instruments of persuasion rather than channels of free and open communication.

**Social Responsibility** A number of developments during the last part of the nineteenth century and the early part of the twentieth undermined the effectiveness and the rationale of the libertarian theory of the press. Most important was a growing disenchantment with laissez-faire theories of economics and government. The basic premise of the libertarians was that a free people in full possession of the facts will act responsibly; to some extent events bore out this premise during the eighteenth and nineteenth centuries. By 1900, however, it had become quite clear that the optimism and idealism of the European enlightenment had been tarnished by greedy politicians, businessmen, and journalists, and a feeling developed that the performance of the press in a free society ought to be examined and, if necessary, controlled. The weakness of the libertarian philosophy is succinctly stated by Schramm: "Under libertarianism, the media were expected to reflect the world as their owners saw it. They were permitted to distort, to lie, to vilify, all with the confidence that when all the distortions, the lies, the vilifications were put together, then rational man could discern truth among the falsehoods."<sup>11</sup> In practice, rational decision making—difficult under any circumstances because of the tendency to be subjective and emotional—was consistently frustrated because truths were not being presented on which to base sound decisions.

The social responsibility theory of journalism is the most difficult to practice. It falls between authoritarian and libertarian theories, requiring an exercise of judgment that the other theories do not. In them, decisions about the function of news dictate whether the news

<sup>11</sup> Schramm, p. 91.

will be covered or ignored and, if covered, how it will be covered; as a broadcast journalist practicing the social responsibility theory, you must daily weigh your conduct as a mass communicator. As Schramm concludes, the social responsibility theory is “still tentative, still rather rootless, retaining many of the doctrines and goals of libertarianism, but turning away from individualism toward social responsibility, from rationalism toward a social and religious ethic. The new concept is still emerging, still not quite clear, but clearly a creature of our own time, and likely to be with us for the rest of the century.”<sup>12</sup>

There are other guidelines for you to consider. The National Association of Broadcasters has standards for radio and television news programs. They are an amalgam of the libertarian and social responsibility theories of broadcast journalism. The radio code states that

Radio is unique in its capacity to reach the largest number of people first with reports on current events. This competitive advantage bespeaks caution—being first is not as important as being right. The following standards are predicated upon that viewpoint.

1. *News sources.* Those responsible for news on radio should exercise constant professional care in the selection of sources—for the integrity of the news and the consequent good reputation of radio as a dominant news medium depend largely upon the reliability of such sources.

2. *News reporting.* News reporting shall be factual and objective. Good taste shall prevail in the selection and handling of news. Morbid, sensational, or alarming details not essential to factual reporting should be avoided. News should be broadcast in such a manner as to avoid creation of panic and unnecessary alarm. Broadcasters shall be diligent in their supervision of content, format, and presentation of news broadcasts. Equal diligence should be exercised in selection of editors and reporters who direct news gathering and dissemination, since the station’s performance in this vital informational field depends largely upon them.

3. *Commentaries and analyses.* Special obligations devolve upon those who analyze and/or comment upon news developments, and management should be satisfied completely that the task is to be

<sup>12</sup> Schramm, p. 97.

performed in the best interest of the listening public. Programs of news analysis and commentary shall be clearly identified as such, distinguishing them from straight news reporting.

4. *Editorializing.* Broadcasts in which stations express their own opinions about issues of general public interest should be clearly identified as editorials and should be clearly distinguished from news and other program material.

5. *Coverage of news and public events.* In the coverage of news and public events the broadcaster has the right to exercise his judgment consonant with the accepted standards of ethical journalism and especially the requirements for decency and decorum in the broadcast of public and court proceedings.

6. *Placement of advertising.* A broadcaster should exercise particular discrimination in the acceptance, placement and presentation of advertising in news programs so that such advertising should be clearly distinguishable from the news content.<sup>13</sup>

The NAB television code paraphrases most of the radio code and adds only that broadcasters must choose pictorial material with care. A 1969 UNESCO publication succinctly outlines an international code of journalistic ethics combining the libertarian and social responsibility theories:

*Preamble.* Freedom of information and of the press is a fundamental human right and is the touchstone of all the freedoms consecrated in the Charter of the United Nations and proclaimed in the Universal Declaration of Human Rights; and it is essential to the promotion and to the preservation of peace.

That freedom will be the better safeguarded when the personnel of the press and of all other media of information constantly and voluntarily strive to maintain the highest sense of responsibility, being deeply imbued with the moral obligation to be truthful and to search for the truth in reporting, in explaining and in interpreting facts.

This International Code of Ethics is therefore proclaimed as a standard of professional conduct for all engaged in gathering, transmitting, disseminating and commenting on news and information

<sup>13</sup> *The Radio Code*, National Association of Broadcasters, Washington, 1968, pp. 4-5.

and in describing contemporary events by the written word, by word of mouth or by any other means of expression.

*Article I.* The personnel of the press and of all other media of information should do all in their power to ensure that the information the public receives is factually accurate. They should check all items of information to the best of their ability. No fact should be wilfully distorted and no essential fact should be deliberately suppressed.

*Article II.* A high standard of professional conduct requires devotion to the public interest. The seeking of personal advantage and the promotion of any private interest contrary to the general welfare, for whatever reason, is not compatible with such professional conduct.

Wilful calumny, slander, libel and unfounded accusations are serious professional offenses; so also is plagiarism.

Good faith with the public is the foundation of good journalism. Any published information which is found to be harmfully inaccurate should be spontaneously and immediately rectified. Rumor and unconfirmed news should be identified and treated as such.

*Article III.* Only such tasks as are compatible with the integrity and dignity of the profession should be assigned or accepted by personnel of the press and other media of information, as also by those participating in the economic and commercial activities of information enterprises.

Those who make public any information or comment should assume full responsibility for what is published unless such responsibility is explicitly disclaimed at the time.

The reputation of individuals should be respected and information and comment on their private lives likely to harm their reputation should not be published unless it serves the public interest, as distinguished from public curiosity. If charges against reputation or moral character are made, opportunity should be given for reply.

Discretion should be observed concerning sources of information. Professional secrecy should be observed in matters revealed in confidence; and this privilege may always be invoked to the furthest limits of law.

*Article IV.* It is the duty of those who describe and comment upon events relating to a foreign country to acquire the necessary knowledge of such country which will enable them to report and comment accurately and fairly thereon.

*Article I.* This Code is based on the principle that the responsibility for ensuring the faithful observance of professional ethics rests upon those who are engaged in the profession, and not upon any government. Nothing herein may therefore be interpreted as implying any justification for intervention by a government in any manner whatsoever to enforce observance of the moral obligations set forth in this Code.<sup>14</sup>

Here, then, are some of the considerations you will want to ponder in forming your own philosophy. It seems clear that more than a single position can be defended; perhaps a combination of expressed views plus some insights of your own will lead you to your own working philosophy of broadcast journalism.

In addition to the four major theories of the press, there is a fifth not worthy of Schramm's analysis. It must, however, be introduced because it is actually practiced by some broadcast journalists. This is the show-biz theory. Supporters tell us that television is an entertainment medium and that news must be as entertaining as serial dramas, situation comedies, and game shows. Practitioners consistently select news stories not for significance or balance but for audience appeal. They ignore stories of legitimate civic concern and concentrate on reports of violence and crime. They edit statements where possible to make them more extreme or sensational than they are. And during newscasts, they engage in ad-lib joking during tosses from one anchor to another or from anchor to weather reporter. Some anchors are adept at what has come to be called happy talk, and there is nothing wrong with good ad-libbed tosses; when bad taste is revealed and when happy talk is combined with a show-biz approach to news, the depths of offensiveness have been plumbed.

Of course, there is a competitive aspect to radio and television, and newscasts share in it. Furthermore, newscasts are not automatically bad when they entertain. Only where responsibility, objectivity, accuracy, and taste are sacrificed for entertainment do we see unprofessional conduct. Experience has shown that important news accurately and effectively reported is compelling enough to attract and hold a sizeable audience.

<sup>14</sup> "A Draft International Code of Ethics." *Professional Association in the Mass Media*, UNESCO, New York, 1969, pp. 23-24.

# MUSIC ANNOUNCING

## CHAPTER

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# 12

American radio is heavily oriented toward recorded popular music. The person who introduces the musical selections is called a *disc jockey*. The term is not well chosen, and many who perform this function for radio resent it. Some prefer to be called *personalities* or *talent*, but both of these terms refer to qualities, not to people. *Personage* is the correct term for which “personality” has been substituted, but it is unlikely that any disc jockey would want to be referred to as a “personage.” For better or worse, the term *disc jockey* has stuck with us for many years and will doubtless be around even after discs have completely been replaced by cassettes. The term is used for a great range of announcing styles, from frenetic to casual, but it is associated only with popular music; announcers on so-called classical music stations do not fit under this term even though their work approximates that of a *jock*. This chapter will discuss both the radio disc jockey and the classical music announcer.

**THE DISC JOCKEY** There are approximately eight thousand American radio stations, AM and FM, commercial and noncommercial. About fifty-five hundred of these are all- or nearly all-music. A further breakdown of these stations according to type of music played should be of interest to anyone who contemplates a career as a disc jockey. As you look at

the following figures, understand that they are approximate and that the information has been supplied by broadcasters.<sup>1</sup>

Middle of the Road (also called adult, contemporary, upbeat) 38 percent

Country and Western 28 percent

Top 30 or Top 40 7 percent

Rock (other than Top 30 or Top 40) 7 percent

Progressive (also called underground, hard rock, folk, alternative, free form) 6.5 percent

Beautiful (also called good music, instrumental) 5 percent

Black (also called soul) 4.6 percent

Classical (also called concert, fine music, serious music) 3 percent

These numbers, even though approximate and subject to change, are clear in their implications: More than a third of America's music stations consider themselves middle of the road, while another fourth classify themselves as country and western. If progressive, rock, and top 40 stations are combined, they add up to more than 20 percent, and this leaves less than 13 percent of American stations in the Black, beautiful, and classical categories. If there is a correlation between station types and numbers of station announcers, then as you can see 66 percent of music announcers are employed by only two types of music stations—middle of the road (MOR) and country and western (C&W). If you want to specialize in music announcing for Black or classical stations, you must realize that opportunities are fewer and competition is keener.

As a disc jockey, you can expect working conditions to vary widely. If you are lucky enough to become a popular disc jockey in a major market, your on-air hours will be few and your salary will be handsome. If, on the other hand, you wind up or begin at a small station or at a marginal station in a medium or large market, you can expect to be on the air for four or more hours a day and to have other duties that will tax your energy for at least an additional four

<sup>1</sup> The information is from *Broadcasting Yearbook* (Broadcasting Publications, Washington, 1975, pp. D63-D81). Notice that some stations list themselves under more than one musical format. Double listing does not significantly skew the percentages.



hours each day. In either situation, your work will be demanding, for many hours a week of off-duty preparation are required for continued success.

At a small station, you may find yourself with a regular on-air shift of four hours, with an additional four hours spent in time selling, writing commercials, producing commercials for local retailers, music auditioning and selecting, or reporting general news or weather. You will work in a small combination announce and control room, and you will work without an engineer. You will be responsible for preparing and delivering hourly five-minute newscasts, for selecting, pulling, playing, and refiling musical numbers, for finding and reading commercials and public-service announcements, for playing carted commercials, for keeping both the program and the engineering logs, and, in some operations, especially on weekends, for answering the telephone. While doing all this, you are expected to maintain rapport with your listeners and a sense of how your overall effort strikes them. You are also expected to be wise, witty, personable, and, at many stations, brimming with vitality. In watching a disc jockey at work in nearly any small or medium market popular music station, one is impressed with the skill required of an apparently simple program. Here are a few minutes in the working day of Janet Woolbridge, an announcer for KTOB, Petaluma, California.

- 3:00 P.M. Reads a five-minute newscast, complete with one live commercial and one carted commercial; news is from wire service and was selected, edited, and timed before the start of her shift at 3:00 P.M.
- 3:05:00 Introduces first record cut; this, too, was chosen and cued-up before the start of her shift
- 3:08:50 Sight reads a thirty-second commercial for local tire re-capping company
- 3:09:20 Reads a thirty-second PSA for the Leukemia Foundation
- 3:09:50 Introduces the next record, starting the disc so as to finish the intro just as the vocal comes in; now, having run out of material prepared before her shift began, Janet has approximately three and a half minutes (playing time of the record being broadcast) to do the following: find and cue up next record, check the copy book and the log to see



**Figure 12.1** Janet Wooldridge, combo announcer for KTOB-AM, Petaluma, announces the next musical selection. (Courtesy KTOB-AM, Petaluma, California)

which live and carted commercials are coming up, make an entry in the engineering log, check the emergency broadcast system to make sure it is working, and refile the first two records she has played

- 3:13:20 Plays carted commercial for a local drugstore; headlines some of the musical numbers coming up; gives the control room phone number, so that requests may be phoned in; reads a commercial for a pizza parlor; starts next record
- 3:16:00 Selects and cues up next record; reads over copy for next commercial to be delivered live; checks off all items on the program log dispatched so far
- 3:19:30 Plays carted commercial; gives the weather forecast and local temperatures; plays the cued-up record; now she has time to make several record selections, cue-up the next record, refile the tape carts she has played, and take a request over the phone

This is a demanding schedule yet the disc jockey with a few months of experience and good preparation can perform it quite well. The



**Figure 12.2** Janet Wooldridge cues-up a record on turntable 2, while turntable 1 plays the music being broadcast. (Courtesy KTOB-AM, Petaluma, California)



**Figure 12.3** Janet Wooldridge checks and signs the program log during her shift at KTOB-AM, Petaluma. (Courtesy KTOB-AM, Petaluma, California)

important challenge is to perform all the prefatory and routine responsibilities well and to be energized for the few moments when you are in direct communication with your audience.

As a disc jockey on a larger station, you will have some of the same problems and challenges as your counterpart on a small station but, generally speaking, you will have more help. Even though you are very likely to work combo, all music selections will have been carted so that turntable work will be unnecessary; a traffic department will have arranged your program log and your commercial copy in the most readily retrievable manner; and the days of four- to six-hour shifts will be behind you. You are likely to have collateral duties

with your daily two-hour or three-hour shift, and these may add up to a solid eight-hour working day.

Popular music stations range in music policy from those that play one narrowly defined type of music to stations that play a broad segment of the music spectrum. Single-sound stations predominate; they describe their musical style in a number of ways. Rock stations may describe their programming as “mellow rock,” “adult stereo rock,” “soul rock,” or “contemporary rock.” Country music stations may feature “modern country,” “country gold,” “country and western,” or “great American country.” Other classifications of popular music stations are:

MOR	contemporary MOR, personality MOR, MOR and big band sound, MOR
Black	progressive Black, soul, rhythm and blues, top 40 soul, disco
Top 30	contemporary top 30, top 30, top 40
Spanish	Spanish–Mexican, Spanish–Puerto Rican, Spanish–Cuban, Spanish–Latin

Some stations have music policies that do not fit any standard category. Some are: “contemporary religious,” “gospel-inspirational,” and the unusual “country and western–Spanish.” One station describes itself as “smoothed-out contemporary.” Stations that have a broad music policy are growing in popularity. Called “free-form progressive” or “format progressive,” these play rock, soul, folk, country, jazz, and even some classical music.

Despite the many ways in which popular music stations describe their sound or their music policy, most fit into one of only nine general categories. Listed below, they are neither rigid nor unchanging. Some change their type of music during the day or night in order to reach more than one audience. Nearly all may be automated, and most are heard on both AM and FM. No special category is given for rock music. Rock has been with us for so many years and has so influenced popular music that much of what we call “country,” “MOR,” “soul,” and “top 40” has a strong rock base.

1. *Top 30 or 40.* A typical top 30 or 40 station rotates the top twelve to twenty hits of the moment, with some “golden greats” or



**Figure 12.4** Clint Weyrauch, program director and air “personality” for KTIM, San Rafael, is shown during his regular air shift. He works a Gates stereo board, two Sparta turntables, and Sparta cart machines, and he speaks into an Electro-Voice 635A microphone. Before him are the running log (on counter top), and the copy or continuity book. (Courtesy KTIM, San Rafael, California)

otherwise identified hits of the past interspersed according to a formula. Station policies vary, but most repeat all current hits within ninety to one hundred and fifty minutes.

2. *Middle of the road.* The MOR station plays soft rock, old ballads, and some current hits of the folk, country, or novelty variety. Most MOR stations give some emphasis to news, sports, business reports, and traffic information. MOR stations may have a tight or a loose format, but most expect their disc jockeys to develop personal followings. MOR stations often carry sports events, which seldom is true of top 40 or other popular music stations.

3. *Gentle music.* Some stations feature instrumental music intended to provide background to some other activity. Such music is dubbed by its advocates “beautiful music” or “restful music” and by its detractors “supermarket” or “wallpaper” music. The format calls for soft instrumental arrangements of recent hits, musical comedy songs, standards, and some light classics. Gentle music stations are typically automated, and even hourly newscasts or news summaries often are recorded just before being aired. The term “good music station,” once used to describe stations playing classical music, has been taken over by stations of the gentle music type.

4. *Free-form progressive.* This kind of station plays the widest possible range of music and has no formal format. Disc jockeys are allowed to play nearly anything they like, but what they like is expected to add up to an overall identifiable station sound. Hard and soft rock, jazz, soul, reggae, folk, country, gospel, and even some classical music are heard on this kind of station.

5. *Format progressive.* This station plays all degrees of rock plus some reggae and folk music. It is programmed by a music director, but jocks are expected to treat the music as though they had selected it. Most such stations have tight formats and are programmed according to a formula.

6. *Disco.* A disco station plays Black-oriented contemporary jazz and rock. Once catering almost exclusively to Black audiences, disco stations have become popular in the degree that Black music has claimed its fans of many ages and ethnic backgrounds. Disco stations tend to have tight formats.

7. *Top 40 soul.* This station is programmed much like any top 40 station—rotation of current hits, inclusion by formula of hits of the past—and is fast-paced with little chatter from the disc jockeys. It differs from other top 40 stations in that it plays exclusively Black soul music.

8. *Country and western.* Stations featuring this music tend to be moderately paced, even though they may have tight formats, and programmed according to a formula. Country music seems to militate against the frenetic pace maintained by most stations of the top 40 variety. Country and western stations feature ballads, with occasional novelty songs.

9. *Spanish.* Spanish-language music stations differ according to the national origin of their listeners. Stations in Florida play the music of Cuba; those in New York favor the music of Puerto Rico; stations in the Southwest generally feature music from Mexico; stations in areas with sizeable populations of Central Americans—Guatemalans, Costa Ricans, Salvadoreans, Hondurans, Nicaraguans, Panamanians—may feature the music of those countries. Spanish music stations generally have more nonmusic programs than English-language music stations, including broadcasts of baseball games from Puerto Rico, interview programs, homemaker shows, and religious broadcasts.

It has been said several times in this book that there is no such thing as a typical radio station; this holds true for popular music



**Figure 12.5** Dave Sholin, music director and on-air announcer, works combo at KFRC, San Francisco. He works exclusively with catted music. (Courtesy KFRC, San Francisco)

stations. Having discussed some of the major contemporary music formats, we now can look at a range of hypothetical stations, each described to give you an idea of the working conditions you might encounter.

1. *WZZZ*. This MOR station, located in a small resort community in the eastern part of the country, is a daytime-only station. It operates with 500 watts of power and is automated. The station is run by three employees, each of whom has a first phone. As an announcer at this station, you sell time, write and produce commercials, program and service the automation equipment, voice recorded intros to the music, keep the various station logs, and perform as a newscaster on live hourly news summaries.

2. *WKKK-AM and FM*. These MOR stations are located thirty-five miles from a major market, and they are the only stations serving the Southern county in which they are located. The daytime-only AM station operates with a 1000-watt signal, and the FM station, licensed to operate twenty-four hours a day, broadcasts with 1900 watts. When both stations are on the air, they simulcast; the FM station continues alone from sunset to sunrise. At this station, you



are a member of a staff of six regular announcers, each of whom works four-hour board shifts five days a week. An additional seven part-time disc jockeys fill in between midnight and 6:00 A.M. seven days of the week and are the only announcers on board during the weekends. These part-timers also fill in for regulars when they are absent for vacation or illness. The six full-time announcers have collateral duties: one is the program director, one is the music director, one specializes in weather, two more do the news during the prime hours when they are not working the board, and the remaining two sell time and write and produce commercials. The part-timers work six-hour board shifts. All announcers on this station must have at least third phones with broadcast endorsement, but most of the daytime announcers have first phones.

3. *KFFF*. This C&W station is located in a community of 25,000, about sixty miles from a major market. While it receives some competition from stations in the large city, the sometimes poor reception of city stations gives *KFFF* an advantage in its own area. This station is not automated. It has a power of 1000 watts and is licensed for full operation, though it must beam its signal in only one direction after sundown. As an announcer on this station, you work a three-hour board shift six days a week. You spend another three hours daily in one of several ways: as a writer of commercial copy for local retailers, as a producer of commercials, or as a newscaster. At this station you work from a play list developed by the music director. You operate your own board and play music and commercials on turntables and cart machines. The FCC requires operators on *KFFF* to possess only a third phone with broadcast endorsement, but station management hires only holders of the first phone—more technical duties can be performed by people with the more advanced license.

4. *KPPP*. This is a 5000-watt progressive station in a major Western market. It has solid audience ratings, and its prosperity allows for considerable specialization. It maintains a news staff of five, a full-time sales staff, and programming, traffic, and engineering departments. As an announcer on this station, you do not need an FCC operator's license, since you do not work combo. An engineer plays the records and tape carts for you and maintains the engineering log. You are responsible for signing the program log and initialing corrections to it.





**Figure 12.6** Carter B. Smith, popular KNBR “personality,” throws a cue to his engineering partner. (Courtesy KNBR, San Francisco)

The music director selects all music, but you are allowed to play the selections in any order you choose. Your ideas about music are solicited and given objective consideration, but final decisions are not yours to make. As an announcer (or “personality”) on this station, you are known to your listeners by name, and you are expected to build and maintain a personal following. While you have no official duties beyond your three-hour air shift, the maintenance of name and voice recognition virtually requires unpaid service at a variety of events—softball games to raise funds for recreational programs, charity auctions, telethons, and opening-day ceremonies at county fairs and the Little League baseball season.

Your abilities and your popularity create an opportunity for extra income—when your station sales staff sells a commercial package to a local merchant, the spots are written and produced by station personnel, with you as talent. When these spots are played during any shift but yours, you receive a special fee.

5. *WDDD-AM and FM*. The AM station is a daytime only 5000-watt station; the FM station has an effective radiated power of 3000 watts, both horizontal and vertical. The FM station broadcasts from 6:00 A.M. to midnight. Located in a farming area and having no local competition, your station attempts to meet a great range of interests: MOR music, featuring hits from 1958 to the present; local news at the top of the hour and national news at the bottom, with expanded

newscasts four times daily; weather summaries every fifteen minutes, with expanded weather reports three times daily; a twice-weekly telephone call-in show; a daily fifteen-minute call-in swap show; local seasonal sports events presented live. As a disc jockey for WDDD, you are expected to handle a number of these features in addition to your music chores. Specialization in weather, sports, farming, and news would help any announcer's chances of employment by these stations. As in all but the largest and wealthiest of stations, you work a heavy forty-hour week.

6. *KMZ*. *KMZ* is a Black-oriented music station in a large Western metropolitan area. It operates twenty-four hours a day, with a power of 5000 watts. It plays 90 percent rhythm and blues and 10 percent gospel music. *KMZ* is a powerful force in the Black community, since it is one of only two Black-oriented stations in an area with a large Black population. Public-service announcements and community issues of importance to Blacks must be adequately broadcast by *KMZ* or chances are they will not reach their intended audience at all.

*KMZ* features eight air "personalities" who have collateral duties. In addition to a four-hour board shift five days a week, announcers must spend an additional four hours in production—writing and producing on carts some of the hundreds of PSAs produced by *KMZ* each year; working on the production of local commercials; and carting the musical selections played by *KMZ*.

All announcers on *KMZ* are Black. As a disc jockey for *KMZ*, you are expected to know rhythm and blues, soul, jazz, and Black rock music. You are also expected to contribute to youth, social, and civic community organizations.

7. *WSSS-AM and FM*. The AM station operates at 5000 watts with a directional antenna, and the FM station operates at 100,000 watts. Both are on the air twenty-four hours a day, and they simulcast from 4:00 A.M. to 10:00 A.M. daily. They are located in a large Midwestern city. Both stations are automated and have tight formats. They feature gentle or beautiful music—soundtracks from movies, instrumental arrangements of old standards, and music from operettas and musicals. As an announcer on *WSSS*, you are given explicit instructions on every detail of your work—for example, you are told to say "Lake Island has 74 degrees," not "the temperature at

Lake Island is 74 degrees.” All music intros, commercials, and PSAs are taped by you and other announcers, and only the weather summaries and the hourly news capsules are delivered live. As an announcer for WSSS, your name is not known to your audience; you were hired because you sounded like others already employed by the station, and the desired sound is low, mellifluous, and resonant—just like the music.

8. *KQQQ*. This metropolitan Western station operates with a 5000-watt nondirectional signal and broadcasts twenty-four hours a day. It describes its music policy as contemporary, but other stations of its kind label themselves top 40. *KQQQ* has a tight format featuring current songs from the record charts plus regularly scheduled golden giants from the past dozen years. As a “personality” on *KQQQ*, you are expected to keep up a loud and frenetic pace between records. You ad-lib between records, but you are expected to make your remarks brief and to the point; wherever possible, you are to demonstrate a sharp wit. You will be criticized if you allow more than two seconds of dead air to occur.

You work combo at *KQQQ*, seated at an elaborate console with banks of tape cart machines. All selections (except oldies) are received on audiotape from record manufacturers, and they are then dubbed to tape carts—there is not even a turntable in your announce booth! At *KQQQ*, you work a three-hour board shift five days a week. The pay is excellent, working conditions are ideal, and the competition is keen.

9. *KHHH-FM*. This station broadcasts sixteen hours a day in Spanish but makes additional blocks of time available for broadcasts in any foreign language. It is located in a large cosmopolis and *KHHH-FM* is the only station on which homesick Serbs, Bohemians, Swedes, or Germans can hear their native tongues and the music of their cultures. All announcers on *KHHH-FM* must be fluent in Spanish (those sponsoring programs in other languages bring their announcers with them), and they must be able to perform as remote announcers for parades, sports contests, and live broadcasts of Mexican and Central American music. As an announcer on this station, you also perform as a time seller and as writer and producer of local commercials. You are expected to have a sound knowledge of both contemporary and standard Latin American music.

10. *KMMM*. This country and western station is located in a farming area about seventy miles from a large Southwestern city. *KMMM* is 1000 watts directional and daytime only. Because of the presumed interests of its listeners, this station features, in addition to country and western music, camping news, boating information, and fishing reports; it has a heavy emphasis on weather and farming and ranching news.

As an announcer on *KMMM*, you must know and enjoy country music. You were hired partly because you possess a first phone, since one of your ancillary duties is to do routine equipment maintenance. Air shifts are four hours a day, and your other four hours are spent in equipment maintenance, commercial production, and preparation of five-minute news summaries for the board announcer of the moment.

These, then, are some of the realities you might very well encounter if you were hired as an announcer on a popular music station. In practicing for a career as a music announcer, work to develop the obvious skills—an ability to ad-lib and to operate standard broadcast equipment, such as audio consoles, turntables, and tape cart machines, and make certain that you keep up with developments in popular music. Beyond this, concentrate on the chapters in this book that discuss the interpretation of copy, improvement of voice and diction, delivering commercials, news writing, news delivery, interviewing, and performance. When you practice, follow these suggestions.

1. In selecting music to introduce and play, *choose cuts you know, like, and can talk about*. Even though it may be years before you will be able to do this professionally, it is good practice. If you hope to work for a music station with a progressive or similar format, you will be expected to choose your own music.
2. When practicing, *actually play your records*, and play them all the way through. Correct pacing and mood demand that you and your music work together for a total impression.
3. *Practice headlining songs you will play later*. This is a realistic practice used to hold listeners who otherwise might switch to another station.
4. *Give the name of the song and the performers at the start or the conclusion*



**Figure 12.7** Randy Gates, air “personality” for K-Tahoe (KTHO AM/FM), working combo. (Courtesy KTHO AM/FM, South Lake Tahoe)

*of each selection.* Most stations have policies on music identification and you will have to conform to them, but as you practice, aim for the communication of a maximum amount of information; regardless of station policy, listeners appreciate the information.

5. *Practice commercials and public service announcements.* It is unrealistic not to do so.
6. *Practice cueing records and working an audio console.* You may later work only with carts or you may work with the assistance of an engineer, but you should be prepared for all possible circumstances.
7. Practice musical intros by first timing the music between the start of the record and the start of the vocal; then *work to introduce the number so that your voice ceases just as the vocal begins.* While you may not appreciate jocks who talk over music, many stations require it.
8. *Practice ad-libbing about the music, the day's events, or ideas that intrigue you.* You may have little chance to ad-lib on a station with a tight format, but other stations will consider you for a

job only if you are able to entertain in a spontaneous, ad-lib manner.

9. *Introduce your records ad-lib.* Scripts, other than commercials, PSAs, and newscasts, are unknown to the disc jockey.
10. *Avoid corny clichés.* Try to develop your own oral style. The positive idiosyncrasies of popular disc jockeys' expressions become the clichés of unimaginative and unoriginal announcers.

#### CLASSICAL MUSIC ANNOUNCING

There are classical music stations in nearly all parts of the United States, even though they add up to only 3 percent of radio stations that feature music. With fewer than two hundred classical music stations on the air, it should be apparent that job opportunities in this demanding specialization are limited. You should not single-mindedly prepare yourself only for a career as an announcer on a classical music station unless your love of both classical music and radio is so strong that you are willing to put practical considerations aside. On the other hand, preparing for classical music announcing as a part of your study of the entire field of broadcast announcing can be of considerable benefit. Learning about a great treasure of music, learning musical terms, and practicing foreign pronunciation, required of all announcers on classical music stations, will enrich your life and make you more competent in any announcing specialization.

*Classical* is not really a good title for stations featuring concert and operatic music. An important period in music history, roughly the last half of the eighteenth century, is known as the classical period, and the music of this time—represented by Haydn and Mozart—is, strictly speaking, classical music. *Classic*, which means “of the highest or best order,” is a better choice of name for stations of this type. One such station calls itself “your classic music station,” but most stations that feature operatic and concert music refer to themselves as classical music stations. Because this tradition is widespread, this usage will be followed in this chapter.

As an announcer on a classical music station, you will have some duties in common with the disc jockey. At most stations you will cue up and play your own records; follow and sign the program log; operate an audio console; ad-lib your musical introductions, usually from information contained on the dust jackets of the albums; and read public-service announcements and commercials, or play them

on tape cart machines. A high percentage of classical music stations are noncommercial, and you will not, of course, deliver commercials as part of your work at such stations. You will have collateral duties—carting music from records, preparing newscasts and summaries, and maintaining the operating log, to name but three.

Unlike a disc jockey, you will not be concerned with hit records; you will, however, be expected to keep abreast of new recordings of standards, releases of music not previously recorded, and a small output of new works. You will be required to have an extensive knowledge of classical music and to be fluent and accurate in pronouncing names in French, Italian, German, Spanish, and Russian.

On a classical music station, your name might be known to your listeners, but it is unlikely that you will be expected to build a personal following. If you were assigned to or if you developed a specialty program—a music quiz, a telephone talk show centering on classical music, or a program featuring the best of the new releases—you might become well known to your listeners but such prominence is rare. Most classical music fans turn to stations because of the music, not because of the announcers.

No ladder extends from the small classical music station to the big time. Most classical music stations are noncommercial FM stations, and working conditions and salaries tend to be uniform. There are highly profitable AM and FM classical music stations in major metropolises and salaries at them are quite good, but they account for an extremely small percentage of professional radio announcers.

Your announcing job at a classical music station will be more relaxed than that of a disc jockey on a popular music station. Musical selections are longer than most popular songs, many running from thirty minutes to as long as two and a half hours. And you will not be expected to keep up the rapid delivery that is a feature of many popular music stations. Aside from a small number of specialized classical music programs, such as a music quiz, you will spend most of your time announcing general music programs: a Bach fugue, followed by a Strauss tone poem, a Vivaldi concerto, and a Mozart symphony, rounded off by ballet music by Tchaikovsky.

Seldom will you select the music or even the specific recordings. This is done by a music director, who is responsible for the total sound of the station. There is usually a coherent plan to a day of

broadcast classical music: brisk and lively short works during morning commute hours (especially true of commercial classical music stations), concert programs and programs featuring operatic excerpts during midday, shorter works again during evening commute time, and longer works throughout the evening, including complete operas, masses, and oratorios. Music directors keep a list of all musical selections played, complete with date and time of each playing. Most stations have a policy requiring the lapse of a certain number of weeks or months between playings.

The most important requirements for employment as a classical music announcer are impeccable foreign pronunciation and a thorough knowledge and appreciation of classical music. If you choose to specialize in this type of announcing, you should enroll in as many general courses in music as are offered to nonmajors; of course, if you are a musician, more specialized courses will be available to you. Listen to classical music broadcasts, collect records and tapes, practice aloud the introductions to musical selections, and learn to use at least some of the following source books.

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If continuity is to be written for introducing musical selections on your station, then you and all others on the announcing staff will undoubtedly be responsible for such writing. Practice this skill. The drill section following Chapter 5 includes models of such writing. Study these scripts and then write musical introductions from the information contained in program notes, librettos, and album liners of recordings in your own collection.

As you practice classical music announcing, keep these suggestions in mind:

1. Perfect your foreign pronunciation.
2. Perfect your use of IPA. It can be a lifesaver when you are up against unfamiliar names and words.
3. Practice with commercials and PSAs.
4. Practice cueing up and playing the records or tapes you introduce.
5. Create music programs. Invent titles, write openings and closings, select theme music, and make sample program offerings.
6. Practice ad-libbing with only album liners as your source of information.
7. Practice reading news headlines and five-minute news summaries, since this is a typical part of a classical music announcer's broadcast day.

# SPORTS ANNOUNCING

## CHAPTER

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13 Sports announcing is highly competitive, and years of dedicated effort must be invested before there is a likelihood of significant reward. Despite this, the attraction of spending a career in close association with the world of sports is sufficient to motivate scores of young people to undertake the struggle. Sports announcing includes play-by-play coverage, play analysis, and sports reporting. Some sports announcers become expert in one or two of these specialties; nearly all beginning sports announcers must learn to perform all three. Interviewing and delivering commercials are additional tasks that must be managed well in order to succeed in sports announcing. If you are determined to become a professional sports announcer despite the stiff competition and the long apprenticeship, weigh carefully the words of the late Russ Hodges: (1) you must love sports and broadcasting and commit yourself to both; (2) you must truly believe that you will be successful; (3) you should educate yourself for a different career just in case you are one of the ninety-five in a hundred who do not succeed in sports announcing.<sup>1</sup>

*Note:* This chapter has profited greatly from the assistance of Don Klein, sports director of KCBS, San Francisco, and Art Popham, play-by-play announcer for the Tacoma Yankees and sports director for KMO, Tacoma.

<sup>1</sup> Russ Hodges was sports announcer for the Washington Senators and Redskins, the Cincinnati Reds, the Chicago Cubs and White Sox, the New York Yankees and Giants, and the San Francisco Giants and 49ers. He announced every major sport. His sportscasting career began in 1929.

**THE SPORTS  
ANNOUNCER'S JOB**

As a sports announcer, you will work for a radio or television station (perhaps both), a network, or an athletic team. Your working conditions, responsibilities, and income will be determined by your relationship with your employer. Network sports announcers, whether play-by-play, analysts, or reporters, are generally at the top of the salary range and have the least strenuous schedules. Network sportscasters seldom broadcast more than one game a week, and even those who add reporting chores to their schedules are responsible for only a few minutes of sports news a day.

Sports reporters who work for radio stations are usually responsible for hourly reports during their shifts, with additional taped reports to prepare for broadcast after working hours. Television sports reporters produce several minutes of visually informative sports news each day and also produce taped sports features to be used on weekends.

Sports announcers who work for athletic teams have the most strenuous work of all, though in the opinion of many, it is the most exciting and rewarding. As an employee of a professional baseball, basketball, football, or hockey team, you will travel with your club or team, owe your loyalty to your employer, and sometimes find it difficult to reconcile your judgment with that of your boss. Some team owners demand that their play-by-play sportscasters root for the team and promote ticket sales; some ask their announcers to favor their team but to do so with discretion; other owners make no demands on the play-by-play staff but expect announcers as well as all other members of the organization to maintain loyalty to the team, especially during adversity. Even when working for the most benign and aloof owner, you will not have the total freedom of the reporter for a newspaper or a radio or television station.

Most sports announcers have a variety of professional roles. The simplest combination is doing play-by-play baseball during its long season and basketball, football, or hockey during the winter. Other sports announcers combine five-day-a-week sports reporting for a station with weekend play-by-play reporting of college sports. If you become a sports announcer, your professional life might well conform to one of the following models.

1. Your primary job is as a sports reporter for an all-news network-affiliated radio station in a major market. You are responsible for six live reports each day and three taped reports to be played during the

evening after you have left the station. In addition to this steady and welcome job, your popularity has opened up supplemental jobs that do not conflict with your station work: You do play-by-play for a major university; you do play-by-play during the football preseason for a professional team in your area; you prepare periodic reports for your network's sports programs, which are broadcast nationally; and you do recorded commercials for a variety of clients, including a chain of sporting goods stores. Your work schedule is extremely demanding. Aside from the obvious demands of a six- to seven-day week, you must constantly keep up with developments in all major sports at amateur and professional levels, and this means hours of reading each week—several newspapers, *Sporting News*, *Sports Illustrated*, and a number of other specialized sports publications. Beyond this are the team receptions and banquets, news conferences, and civic functions at which you have been asked to speak. Finally, you schedule yourself to cover as many sports events as possible; you do post-game interviews for use on your daily sports reports, and you make notes as you watch the game from the press box so that you can give it a firsthand review the following day.

2. As sports director for a popular MOR station, you prepare and perform a daily ten-minute sports show, which is followed by a two-hour telephone talk program on sports. You prepare and send one to three weekly feeds to the network, each of which centers on local teams or athletes. Your station carries play-by-play broadcasts of local college and professional football games as well as professional baseball and hockey contests. You do not do play-by-play regularly but you do produce locker room and dugout features before and after these games. You work free lance to increase your income and your exposure, and this brings you such jobs as preseason play-by-play, post-season tournament and bowl play-by-play, and vacation relief sports reporting for a local television station. Because you cannot predict the kinds of questions and comments that will arise on your telephone talk show, you read constantly to develop an encyclopedic knowledge of sports.

3. As sports director for a network-owned and -operated (O&O) television station, you prepare sports news for the daily 6:00 and 11:00 P.M. newscasts. This necessitates viewing and editing films and tapes of sports action, selecting sports photos sent by wire services, and writing two three- to five-minute news segments each day. You



**Figure 13.1** Sports announcer Monty Stickles performing on his radio sports talk program. (Courtesy KGO Radio, San Francisco)

spend much of your time attending sports events with a camera operator. Pre-game and post-game interviews with players and coaches make up a good portion of your nightly sportscast. On a number of weekends, you spend hours at your station watching games on network television. With the help of a station engineer, you select and have dubbed off key plays you later may want to use on the air. A three-hour game may provide you with as much as thirty minutes of dubbed action, from which you will choose a maximum of three minutes for use on your two sports segments.

Your day's work leaves little time for moonlighting. You attend from three to five sports events each week, to see the nontelevized events firsthand and to film interviews. You ordinarily spend your early afternoons covering a sports story, again accompanied by a film camera operator. You arrive at the station at 3:00 P.M. and this leaves you with three hours in which to view or review all available film and tape, make your selections, review sports news from the wire services, write your script, and prepare yourself for on-air performance during the six o'clock news. Between the 6:00 and 11:00 P.M. newscasts, you eat dinner, prepare for the 11:00 P.M. news, and review sports scores as they come in on the teletype machines. Your work day ends after the 11:00 P.M. news, but it will begin the next day long before you film your sports news story of the day. Mornings

are spent arranging interviews, reading several sports magazines and sports sections of newspapers, and answering requests for information about the life of a sports reporter sent your way by high school and college students who would like to have your job.

4. As sports director for a medium market radio station, your work centers on high school, college, and minor league sports events. You work for the station and for the AAA baseball team whose games are broadcast over a three-station network. When not on the road with the team, you do play-by-play descriptions of the most important high school football and basketball games; you work with a group of students you have recruited and trained who phone in with ongoing scores of the games not being broadcast; you do play-by-play of home football games for the university; you provide several brief sports reports each day for the hourly five-minute newscasts; you act as spotter for play-by-play sportscasters when university sports events are regionally telecast; and as time allows you do play-by-play of newsworthy sports events such as tennis and golf tournaments, hockey and soccer championship play-offs, Little League, Babe Ruth, and Pop Warner championships, and the most important track and field meets in your area.

5. As a sportscaster for a television network, you owe no allegiance to owners, managers, teams, or players; your responsibility is to your viewers, and they expect accurate, balanced, and entertaining reports of the games they watch. Because your continued success depends on perfection, you avoid moonlighting and other commitments that might hamper the hours of careful preparation necessary for a first-rate sportscast. Your schedule requires play-by-play work one day a week, which translates into a minimum of twenty-five baseball games during the season plus pre-season and post-season games and sixteen professional football games plus divisional play-off games and the Super Bowl.

This schedule adds up to nearly a game a week for the calendar year, depending on the duration of play-offs, but it is possible to succeed at this because you are able to spend a minimum of five days a week memorizing players by appearance, number, and position and to rely on a professional support staff that includes a co-anchor, a play and game analyst, a statistician, and, in the case of football, spotters. The travel schedule is demanding, but you are able to return



**Figure 13.2** Sports announcer Jan Hutchins works with a film editor to select excerpts for his sports reports on the evening news. (Courtesy KPIX, San Francisco)

home for at least a portion of each week. Your salary is handsome, yet this increases the numbers of aspiring sportscasters who seek your job. Competition for your job is ample reason—if none other were apparent—for you to apply yourself diligently to the perfection of your skills.

6. As the regular play-by-play announcer for a professional major league baseball team, your life is similar to that of the athletes in many respects. You travel with your team, so you do not have to make separate arrangements for transportation or lodging; a traveling secretary handles all details, and this eases the rigors of travel considerably. You spend early spring in a training camp and, if your team is one of two ultimate survivors, you spend early October as a guest announcer for the radio or television coverage of the World Series. Including spring practice games and games that are rained out before the sixth inning and must be replayed, but not including divisional play-offs or World Series games, you call more than one hundred and seventy games during the season. You work with a partner who regularly calls three innings of games broadcast on radio only; you move to the television announce booth for twenty televised games

during the season, while your partner covers all innings of these games for radio.

You make nine or ten road trips a season, each lasting for two to seventeen days. The longer trips find you visiting as many as five cities and spending two to four days in each one. By the time you have settled into your hotel room, sent out your laundry, spent time brushing up on the names, numbers, and positions of your team's opponents, and reviewed the press information kit furnished by the publicity director of the home team, you have little time for sight-seeing or for visiting friends in the area.

7. You are the play-by-play announcer for a minor league professional baseball team. You call fewer games each season than your major league counterpart, but both travel and play-by-play announcing are more rigorous. One of the ways underfunded minor league teams manage to survive is by economizing on travel. Busses are used for travel wherever possible, your team remains in each town for five to six days, and you must call six games during a five-day visit. This schedule includes weekly double-headers, made slightly easier for you (and the players) by scheduling double-header games for seven innings each. Your only assistance comes from an engineer, and this means that you must call every inning of every game and serve as statistician and play analyst as well as play-by-play announcer.

You stay in motels and your per diem allowance barely covers your expenses on the road. Broadcast booths are, without exception, substandard, and your broadcast equipment is quite primitive. The cheapest, and thus the poorest quality, phone lines are used to send your sportscast back home. Despite poor audio quality, you have many listeners and are in demand as a banquet speaker and as an auctioneer at various sports-related fund-raising events.

8. As a play-by-play announcer for a professional football team, your life is quite unlike that of a baseball, basketball, or hockey announcer. Aside from pre-season and post-season games, your team plays sixteen games a season, a week apart. You broadcast almost exclusively on radio; even when your team is featured on a network telecast, you remain in your radio booth while the announce and production teams of ABC, CBS, or NBC produce the telecast.

Quite obviously, seven away games spread over a fourteen-week season demand little in travel stamina. You stay in excellent hotels,



your per diem allowance is generous, and all travel arrangements are made for you by the traveling secretary. Your work is, however, extremely demanding in other ways. You spend a minimum of twenty hours each week memorizing names, numbers, positions, and basic statistical data and studying the kinds of offensive and defensive strategies your team's opponents have relied on during the season.

9. As team play-by-play announcer for a university football team, you call approximately eleven games each season, assuming that funds are available for you to make road trips with the team. Most universities offer free transportation to away games on charter flights but do not furnish per diem money to announcers covering their games. If your station, your university, and one or more advertisers put together a commercial package for broadcasting an entire season, then your full travel expenses are met. Both home and away games are radio-only broadcasts, except for the big game that concludes your regular season. This game is shown on videotape delay, and it gives you your one experience each year to do television play-by-play.

10. You are play-by-play announcer for a professional basketball team and part of a four-person announcing staff.<sup>2</sup> You and a partner do television play-by-play, while radio coverage is provided by the two other members of the team's broadcasting staff. The radio broadcasts are regular and uncomplicated—all eighty games, both home and away, are broadcast live over a small regional network. Telecasts are furnished to fans in a less regular and more complicated manner. All home games are carried over cable television, while thirty-five away games are telecast over a local commercial station. As is true of announcing employees of all major professional sports, you and your colleagues travel with the team; a typical road trip sees you and your team involved in five matches in as many cities over twelve days.

11. As sports announcer for a professional hockey team, your travel and broadcast schedule is nearly identical to that of your basketball counterpart. Your team plays eighty games, aside from pre-season and play-off games. As with basketball, a typical road trip

<sup>2</sup> Professional basketball announcing staffs range from four members to one. Typical is a two-person staff who work together during radio-only broadcasts and separately when a game is covered by both radio and television.

sees you and the team engaged in five matches in five cities spread over twelve days. Your friends who do play-by-play for minor league hockey teams call fewer games each season, but they also have demanding travel schedules.

**SPORTS REPORTING** At many radio and television stations, the title *sports reporter* is synonymous with *sports director*, since only the most prosperous stations can afford the services of more than one sports specialist. Radio station sports directors are usually responsible for both live and carted reports. An additional responsibility is preparation of a set of instructions to be followed by nonspecialist announcers who must at times report sports news and who regularly give in-progress scores and the results of games played.

Television sports reporters are less likely to see double duty as reporter and director. It is quite common to find three or more sports specialists at television stations: a sports director who may or may not appear before cameras and two or more reporters who prepare and deliver sports reports during regular newscasts. Typically one sports reporter works the Monday through Friday newscasts while the second does the weekend sports reports. Both cover sports news events with camera crews and prepare filmed and taped material for the sports segment of the station's newscasts.

As sports reporter for a local television station, you might find yourself preparing and delivering three sports features daily—for the 5:00, 6:00, and 11:00 P.M. newscasts—plus a taped feature for weekend broadcast. Another common arrangement has one sports reporter perform for the 5:00 P.M. news with the second reporter featured on the 6:00 and 11:00 P.M. newscasts. The first reporter does weekend sports.

Both your preparation and the materials available to you will be conditioned by the medium in which you perform. At the same time, radio and television sports reporters face common problems and must develop similar skills. Regardless of medium, you must be a first-rate writer. You must learn to write rapidly, must constantly be on guard against the sports clichés that plague your profession, must avoid repetitiveness, must write for the ear rather than the eye, and must work always for a maximum number of actualities.

You must also be able to interview. Chapter 9 includes a brief section on athletes. Beyond that, a few additional suggestions are

in order. For the most part you will be interviewing players, coaches, managers, trainers, and owners. Your interviews will usually be conducted on one of two occasions: at a sports event or at a news conference. Pre-game and post-game interviews are common to all sports. As you approach such interviews, several considerations will increase the chances of obtaining worthwhile actuality material. What is the overriding significance of the game to be played or just concluded? Is there news in a one-on-one player match-up? Is there something unique in the playing ability or game strategy of the person you interview? Has your athlete been on a hot streak? A cold streak? Is there an unusually important or interesting game coming up? If you are interviewing a manager or an owner, is there trade or free agent information that might be newsworthy?

When interviewing for later editing into several individual actualities, clearly determine in advance whether or not your questions will remain on tape—this will be important since your questions and the answers you receive must be guided by the use you will later make of the tape. Here are a question and an answer difficult to use if your question is not to be included in the actuality as it eventually is aired:

Q: You were in foul trouble early tonight. Do you think the refs were blowing a quick whistle?

A: Well, I guess we had a little difference of opinion on that. I thought they were overeager. Talk of the possibility of some revenge for the last game probably had them uptight.

Without your question, the answer makes little sense. Of course, you can cut your question and write a lead-in that serves the same purpose:

LEAD-IN: I asked Ricky if he thought that his early fouls came because the refs were blowing a quick whistle.

This works, but it would have been better had you and Ricky understood from the beginning of the interview that you wanted complete statements that included the question as well as the answer. In that event, Ricky might have responded to your question as follows:

RICKY: I got into foul trouble early, and I think the reason might have been. . . .

As sports reporter for a medium or major market television station, you can expect to have available the following resources: (1) a camera operator available on assignment for filming sports action and pre-game and post-game interviews, (2) videotaped sports action from a parent network, (3) films and slides from professional and university athletic organizations, (4) sports news from AP and UPI, (5) sports magazines and the sports sections of several newspapers, (6) press information kits and media guides from all major professional and university athletic organizations, and (7) a beeper phone that allows you to make audio recordings of telephone interviews.

Your job consists mainly of collecting, selecting, editing, and organizing the materials available to you into a cohesive, action-oriented package for each of the evening's newscasts and of writing an entertaining and informative script. Using essentially the same visual materials and sports news items, you must prepare as many as three different sports reports, and the trick is to organize and write your reports to avoid redundancy. Many of your viewers will see two of your nightly reports; a few will see all three; all reports must provide fresh information for addicted fans.

You will be under constant pressure from your sports director to make your reports more visual. Because you are on television, it is obviously impossible for your reports to be anything *but* visual; what is actually wanted is a great deal of illustrative material (film clips, taped inserts, even still photos) to avoid what many directors and producers call "talking heads." Your judgment may tell you that a plethora of such shots may be more confusing than enlightening or that some important stories should be narrated directly into a taking camera, but it is doubtful that your judgment will prevail. You can minimize this problem by working always to tie words and pictures cohesively. On television, when words and pictures do not reinforce one another, the sound tends to fade from the viewer's awareness. Confine your remarks to the few essential comments needed to enhance understanding of what your viewers are seeing.

As sports director for a medium or major market radio station, you will have many of the same responsibilities as your television counterpart; you will be expected to produce several fast-moving sports reports each day, you will produce material for later broadcast, and you will establish and supervise station policy about sports. This latter responsibility will see you preparing an instruction sheet or manual for use by general or staff announcers. In the manual you



**Figure 13.3** Sports director Tom Janis taping an interview with coach John Madden of the Oakland Raiders. (Courtesy KGO-TV, San Francisco)

will indicate how sports bulletins are to be handled, how the sports news section of general newscasts is to be structured, and the order and manner of reporting scores and outcomes of games. Depending on your geographical region, you might ask that any of a number of sports be given priority in reporting. In the Northeast, hockey often comes before basketball; in Indiana, basketball usually comes before baseball; in Chicago, baseball almost always comes before tennis; and in Florida, tennis inevitably comes before hockey. If your town has a minor league baseball team, you might ask that it be given priority over major league results.

As a radio sports director, you will have available the following resources: a cassette audio recorder on which you can record (without the services of an engineer) interviews and news conferences for later editing and broadcasting; the services of a studio engineer for the final carting of tapes; sports news and scores from the news wire services; audio feeds from the wire services and perhaps from a parent network; a telephone beeper for recording phone interviews; press books and other sources of factual information from professional and university sports organizations; and a variety of newspapers and magazines to which your station subscribes.

AP and UPI provide extensive material for sports reporters. Here is a summary of the service provided by UPI.

1. *All year 'round.* "Sports Roundup," five daily reports; "Sports at a Glance," eight daily reports; "Scorecard," one report each week

night; "Sports Preview," one Sunday evening report; "Speaking of Sports," one report each week night; "Great Moments in Sports," one report each week night

2. *Baseball season.* "Along the Baseball Trail," twenty-two scripts; "Sizing Up the Majors," twenty-two scripts; "Sizing Up the World Series," three scripts

3. *Horse racing.* "Sizing Up the Kentucky Derby," three scripts

4. *Football season.* "Sizing Up College Football," ten scripts; "Sizing Up Pro Football," seven scripts; "Sizing Up the Bowls," six scripts; "Pro Football Prophet," every Thursday

One of your most time-consuming jobs will be to prepare the tape carts for your broadcasts. This includes gathering the recorded material, determining the portions you will use, writing a script to accompany the recorded inserts, supervising the editing of the excerpts, and providing the on-air engineer the information needed to reduce the chances of error. Because modern radio practice demands extensive use of carted inserts, the procedures followed by one outstanding sports director, Don Klein of KCBS Radio, San Francisco, are outlined here.

Don Klein records most of his taped material. He attends many sports events and news conferences, accompanied at all times by a high-quality cassette tape recorder and a first-class microphone. He obtains additional recorded material from telephone interviews. Arriving at the station a few hours before his first report is scheduled, he listens to his tapes and writes a script to accompany the portions he wants to use. From the script, he prepares a cut sheet for the station engineer. The *cut sheet* tells the engineer how to edit the tapes from reel-to-reel to cart for broadcast. A typical cut sheet looks like this:

#### *Raider Quarterback*

1. why New England tougher
  - ST: they've gotten players in there
  - OUT: :16 "stands for itself"
2. added pressure even for 13-1 team
  - ST: we've gone into play-offs before
  - OUT: :32 "team that's going to win"

3. overcame early inj and adjusted  
 ST: early in the year, our defense (double in)  
 OUT: :33 "sign of a good team"
4. effect of the NE victory  
 ST: I don't think there's any carry-over  
 OUT: :27 "the third down plays"
5. what impressed you with NE defense  
 ST: they don't give you anything cheap  
 OUT: :13 "think they are"
6. what went wrong at Foxboro  
 ST: Well, we had three called back  
 OUT: :22 "happened to us"
7. key to victory against NE  
 ST: pass protection's going to be  
 OUT: :24 "pass protection" (double out)

This cut sheet tells the engineer to prepare seven carts for broadcast. All are brief, ranging from thirteen to thirty-three seconds. The cut sheet gives the in-cue of each excerpt (marked ST for start) and the out-cue for each (marked OUT). The first notation ("why New England tougher") summarizes the point to be made in the comment that follows. The words following ST are the first words of the excerpt; "double in" (in cut 3) warns the engineer that the person interviewed repeated the words "early in the year." This precaution is taken so that the engineer will record from the first rather than the second utterance of the phrase. "Double out" (in cut 7) warns the recording and on-air engineers that the speaker repeats the words "pass protection" in the statement and that the second time the words are used will end the excerpt. A "triple out" is not uncommon.

The engineer in carting the excerpts will dub from reel-to-reel to seven individual carts, each labeled with the cart number and the information on the cut sheet. The tape carts are stacked in order and turned over to Don Klein, who hands them and his script to the on-air engineer just before his broadcast. Split-second timing and perfect coordination between Don and his engineer are required to avoid the twin sins of letting dead air stand between live and recorded portions of the sportscast and having Don and a cart talking over one another.

Don Klein prepares six live sports reports daily and records three

more for later use. Each report lasts two and a half to three minutes. His personal formula calls for a minute and a half of hard sports news or important sports results plus two features or actualities, each lasting forty-five to sixty seconds. He is responsible for between twenty-two and twenty-seven minutes of broadcast material a day. For this, he spends a minimum of eight hours in preparation.

#### **PLAY-BY-PLAY AND ANALYSIS**

Play-by-play coverage of football, basketball, hockey, and baseball accounts for most of the many hours of sports reporting on radio and television. Added to this are important golf and tennis tournaments, several popular horse racing events each year, auto racing, the quadrennial Olympic Games, and a growing number of soccer matches. Sports events have become dominant features of radio and television broadcasting. The person who *calls* the game, race, match, or event is called the *play-by-play announcer*, even though in sports such as track and field there are no actual plays. In many types of sports events, the play-by-play announcer works with a play and game analyst. This person used to be present to provide color—describing on radio such things as card stunts and the uniforms and marching formations of bands—and is now most often used to analyze individual plays and overall strategies and developments as they unfold. Analysts are, without notable exception, former practitioners of the sports they describe. Former auto racing champions, skiers, swimmers, gymnasts, golfers, and other individuals who gained fame in every popular sport now can be heard giving in-depth analysis during sportscasts. Because play and game analysis is so highly specialized and proper preparation requires devoting oneself fully to the sport itself, little will be said here about this specialization. We will instead focus on play-by-play announcing.

#### **Covering the Major Sports**

If you are the sportscaster for a team playing many games during a long season, you will easily accumulate the kind of information you need for intelligent ad-lib commentary. Your association with league players will make player identification routine, and your exclusive involvement with a single sport should give you plenty of material for illuminating analyses of tactics and game trends. At the highest levels of amateur and professional sports broadcasting, you will have help from your broadcast staff and the team management. Each day of broadcast, you will be given a press information kit updating all

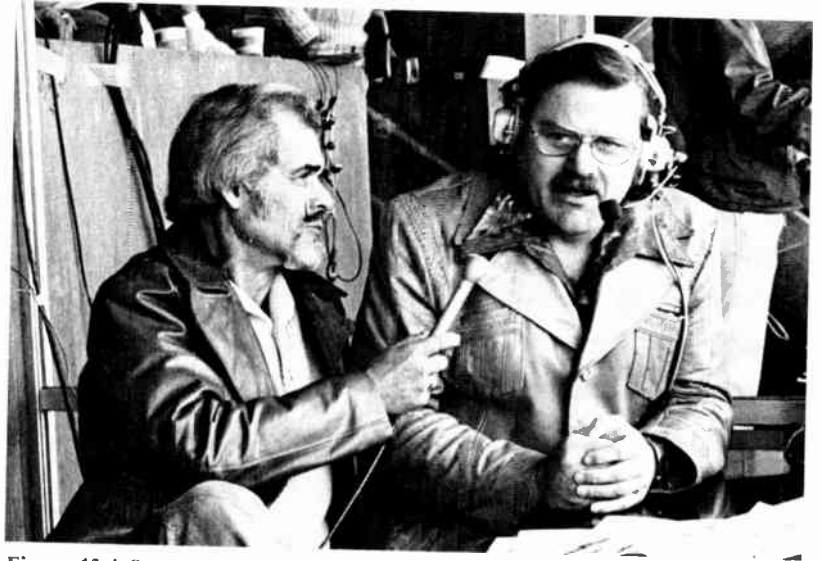


relevant statistics. During the game, a wire leased from Western Union will give you the scores of other games. Perhaps a full-time statistician will work with you, unearthing and bringing to your attention significant records, dates, or events you can incorporate into your running commentary. An engineer will continuously balance your voice with crowd sounds to add drama to your narrative. If you telecast a game, you will have instant replay to enrich the coverage. A famous athlete may be at your side from whom evaluations and predictions will add another dimension to the broadcast. It is still difficult and demanding work, but at least you have budget, personnel, and working conditions in your favor.

If you work for a smaller station and must announce a wide variety of games—ranging from high school to small colleges to semipro and so on—your job will be much more difficult. Rules of play may not be standardized, players may be unknown to you, press information kits may not exist, and you can expect little help and a low budget. If you begin, as most do, at a small station, you can expect to cover all major sports. In the big leagues, however, overlapping and ever-expanding seasons as well as the competition of single-sport specialists will require you to focus on no more than two or three major sports.

As a novice, you should practice play-by-play at every opportunity, even though your voice may be going nowhere but onto an audio cassette. Attend every sports event you can, including Babe Ruth, Pop Warner, and high school games. Practice calling these games into the mic of a battery-operated cassette recorder. Set your tapes aside until your memory of the game has faded; then listen to the tapes and see if they provide you with a clear picture of the game. If you find your reporting incomplete, inaccurate, marred by numerous corrections, or tedious, then you will have a guide to the work ahead of you. Notice improvement. Improvement builds confidence, and confidence guarantees further improvement. Aside from the major sports, cover tennis, track and field, gymnastics, skiing—anything, in short, that is recognized as a sport and the subject of radio or television broadcasts.

It is unfortunately all but impossible for a student of sports announcing to practice play-by-play for television. Your first telecast will most likely be broadcast to an audience. Your apprenticeship for this challenge must, in most instances, be served by observing others as they call games for television. If you can, obtain permission to be



**Figure 13.4** Sports announcer Bill King, who is play-by-play announcer for the Golden State Warriors and the Oakland Raiders, uses a handheld microphone in conducting an interview with Monty Stickles. (Courtesy Oakland Raiders)

a silent and unobtrusive witness in announce booths during the telecasts of games in your area. If this is not possible, begin to view games on television with a critical eye and ear. Make notes of your observations. Analyze moments of exceptionally competent and exceptionally incompetent play-by-play narrative. Decide for yourself how much description is illuminating and learn to sense the moment at which announce booth chatter begins to take away from your enjoyment of the game. Play-by-play practice with an audio recorder, described above, will help prepare you for television, but there are important differences in style, quantity of information given, nature of information provided, and use of resources available to you, including instant replay.

#### **Preparation for Play-by-Play Announcing**

Preparation is the key to successful sportscasting. As Don Klein says, “The two to three hours spent in calling a game is the easiest part of a play-by-play announcer’s work. Preparation for most sportscasts requires up to twenty hours of study.” This, of course, refers to covering contests between teams that are unknown or only slightly known to you; less preparation of a different kind is appropriate for

play-by-play announcers who work for a team and whose team plays the same opponent as many as eighteen times in a season. Here the problem of player recognition is minimized, so preparation focuses on making each sportscast unique. Denny Matthews, play-by-play announcer for the Kansas City Royals, explains how he prepares for each game:

I ask myself, is there anything significant about the match-ups—team vs. team, pitcher vs. pitcher, manager vs. manager? I talk to the pitchers and both managers. Any injuries? Any changes in the line-ups, and why? If someone's in the line-up today, and wasn't last night, why? What are the weather conditions, and how might they affect the game? I take all this into consideration, and then write down the line-ups. Then, the statistics. Then I check back. Who's on any kind of a streak—hitting, base stealing, pitching? How many stolen bases has our shortstop had in the last week? How many times has their catcher thrown out would-be base stealers?

In preparing for the coverage of a game where at least one of the teams is unknown to you, you should begin your preparation well in advance. Your resources are team media guides, press information kits, official yearbooks, newspaper stories and columns, wire-service reports, and specialized sports magazines. Professional teams will provide you with their yearbooks, and these are your most valuable and complete sources of information. Each player's sports career is outlined in detail; statistics are given for individuals, the team, and the team's opponents; each major player's photograph is included to make recognition easier. Along with statistics, interesting, significant, and curious facts are provided to help you bring to your narrative a sense of authority and familiarity.

Preparation includes memorizing players by name, number, position, and, if possible, appearance. It includes making notes, usually on file cards, of information you feel might be useful during the game. Preparation also requires spotting charts, scoring sheets, and any similar materials appropriate to the sport being called.

Plan to arrive early on the day of the game. Check starting line-ups. If in doubt, check on the pronunciation of players' names

with assistant managers or team captains. If possible, spend time with the players before the game; your effectiveness in describing the game will be enhanced by understanding how the players feel. Enter the booth long before game time. Set up your spotting charts and lay out your scoring sheets, cards of statistical and anecdotal information, and whatever notebooks or other materials you plan to use during the game. Check out your broadcast equipment. Whether yours is a radio or a television sportscast, chances are that commercials, if any, will be recorded just before game time. This adds to the burden of distraction from the upcoming event, but it will reduce pressure during the game.

Plan ahead. Think about everything you will need and make sure that you have your necessities with you when you arrive at the booth. Aside from the spotting charts, scoring sheets, and information cards, you will need pencils, erasers, pins for the chart, water or some other beverage, binoculars, and perhaps even an electric heater to keep your teeth from chattering!

Your final preparation might very well be psychological. Dick Enberg, sportscaster for the California Angels, explains the importance he attaches to mental preparation:

The hour before a game is the culmination of all the things you've done throughout the week or throughout the season. Now, it's time to become specific about the game you're about to broadcast. I feel that the hour before a game, the broadcast booth becomes my office. I want to be friendly, conversing with friends and whatever, and I can do that up to a point. And then, about an hour before, whether it's baseball, football, or basketball, I really want to get my head into that game. If I'm busy talking and answering questions, or just trying to be courteous to a sponsor or a friend who's in the booth, then I'm not really bearing down on the game itself. And, I've found that whenever I don't give myself at least that hour to be thinking about how I'm going to bring that game on, then I don't do a good broadcast. I have to think about the game. Why is it important? What special insights can I bring to it? What facts should be reviewed? If I come on without my total focus on that ball game—if I'm still thinking about other conversations that are extraneous to my work—then things don't come: the right word, the right phrase, the right story, the correct statistic, or the significance of a play isn't there when I want it.

**Calling the Game**

Your booth set-up will vary with the sport. Football usually demands the services of a team of four: a play-by-play announcer, a play analyst, and two spotters. If you are doing play-by-play, you will sit between the two spotters, and your analyst partner will sit next to the spotter whose team is the less familiar of the two. In high school, college, or other nonprofessional games, chances are the analyst will be quite familiar with the home team, so the proper position is next to the spotter who points for the visiting team. The spotting charts are two-sided. One side lists the offensive players, the other the defensive unit. Pins are usually used to indicate the players in the game at any given moment. Playing positions are arranged in ranks that relate to the positioning of the players. The offensive chart shows one straight line of six players: left tackle, left guard, center, right guard, right tackle, and tight end. Two wide receivers are shown outboard of this line of six. Behind the center of the line is a space for the quarterback and, behind the quarterback, two spaces for the running backs. The defensive chart shows a front line of five players—two tackles, two ends, and a linebacker—two spaces behind and outboard of the front line for two more linebackers, and four additional spaces directly behind the front line for such defensive players as cornerbacks and strong and free safety.

The booth set-up for baseball can be as simple as one play-by-play announcer sitting with microphone and the kinds of information sheets and scoring charts needed to call the game. Radio and television coverage often is enhanced by adding two others to the announcing team—a play and game analyst and a statistician. The normal three-person team is arranged with the statistician on the left, play-by-play in the center, and analyst on the right. Before them are at least three cards or sheets of paper: a diagram of the baseball field with the names of the defensive players written in and two score sheets, one for each team.

Basketball and hockey move so fast and have so few players that play-by-play announcers have neither time nor need for spotters. A name and position chart with pins indicating the players in the game at any given moment may be helpful at times, but in general there is little time to refer to them. The booth set-ups for basketball and hockey are simple and quite similar. Where two-person announcing teams are used, the second announcer provides analysis and, on radio, color. Water polo coverage is in most respects quite similar to hockey and basketball.



**Figure 13.5** Joe Starkey and Monty Stickle readying themselves for play-by-play coverage of a professional football game. (Courtesy KGO Radio, San Francisco)

Boxing, golf, tennis, speed and figure skating, skiing and ski jumping, and gymnastics present no problems of competitor recognition. Spotting is unnecessary, and many of the complexities that make football and hockey difficult to call are not present. But most of these sports require in-depth knowledge, and fans have come to expect reporters to have superior comprehension and judgment. It has become quite common for sports generalists to introduce, talk around, and summarize gymnastics and figure skating, with the actual play-by-play covered by a former practitioner of the sport. Boxing, golf, and tennis are covered by announcers who may have made no mark in those sports but who have made long and intense study of them. Announce booths may be lacking altogether at the sites of these sports; at the opposite extreme, a highly sophisticated electronic center may have been created for their coverage.

In covering any sport as a member of a two-person team, it is necessary to develop and use simple nonverbal signals to avoid confusion. A sportscast can be deadly for your listeners if you and your partner are constantly interrupting one another or if you start speaking at the same time. The general rule is that the play-by-play announcer is the booth director. As play-by-play announcer, you will do all the

talking unless you invite your play analyst or statistician to contribute. Play analysts indicate that they have a comment to make by raising their hand; if you decide to allow the comment, come to the end of your own remarks and then throw a cue by pointing an index finger. Analysts must, in all instances, complete their remarks well ahead of the time at which you must again pick up the play-by-play.

Spotters for football teams must also use hand signals. A good block is indicated by first holding up a closed fist and then pointing to the name of the appropriate player on the spotting chart. A good tackle is indicated by holding up a flat hand and then pointing to the spotting chart. When new players enter a game, the spotter will point to the bench and then point to the correct names on the chart.

When calling the game, there are many important principles to keep in mind. First of all, you must truly believe that your chief responsibility is to your listeners. This will be difficult to hold to at times. Unreasonable owners, outraged players, and others who have a stake in your broadcasts may make irrational demands. In the long run, though, you will prosper best if you have a loyal following of viewers or listeners who have developed faith in your ability and your integrity and who know that you are not merely a shill for a profit-hungry sports organization.

Second, remember that it is your responsibility to report, entertain, and sell. Your reports must be accurate and fair. As an entertainer, you must attract and hold the fans' attention for up to three hours at a time. Selling means selling the sport more than the team; it means selling yourself as a credible reporter; it means communicating the natural enthusiasm you feel; it means avoiding hypocrisy, condescension, forced enthusiasm, and any other trait that will cause listeners to question your values.

Finally, avoid home-team bias. *Homers* are not unknown to sports-casting, and some have managed to retain their jobs and prosper in other ways. Among the many practical reasons for avoiding a home-team bias, one stands out as of supreme importance: Your bias will blind you to the actual events taking place before you. Regardless of affiliation or loyalties, it is your responsibility to provide fans with a clear, accurate, and fair account of the game. This responsibility is somewhat more pertinent to your work if you do play-by-play for radio; television fans can compare your work with what they see, and this operates as a governor on what otherwise might be unchecked subjectivity. But as the eyes of your radio listeners, you have a



considerable obligation to report with objectivity; for them, you are nearly their total experience of the event.

**Further Tips on  
Sportscasting**

These suggestions are in some instances appropriate to all sports and in others to one or two. They are given in no special order.

1. *Communicate the important events in a game and provide interpretation where appropriate.* A game is more than a series of individual plays or events. Plays are part of a process that adds up to an overall pattern. If you are perceptive and deeply into the event, you will be able to point out crucial plays and turning points immediately after they occur. It is your responsibility first to comprehend the significance of a play or an incident and then to communicate your awareness to your viewers or listeners. The importance will be transmitted by not only what you say but also how you say it. At times, critical situations will be apparent to any reasonably sophisticated fan, but at other times it will be necessary for you to be so tuned in to the game that your interpretation transcends common knowledge.

2. *When doing play-by-play on radio, you must provide listeners with relatively more information than necessary for a telecast.* Listeners need to know what the weather is like, how the stadium or court looks, how the fans are behaving, the right- or left-handedness of players, the wind direction, what the score is, who is on first, how many yards for a first down, how many outs or minutes left in the game, and whether a particular play was routine or outstanding. These are only a few obvious items of essential information.

3. *Never make events in a game seem more important than they are.* In a dull game, there is a natural temptation to entertain by exaggerating. Avoid this because stressing mundane incidents will leave you with nothing to stress when truly important events occur.

4. *Avoid sports clichés.* “Pigskin,” “horsehide,” “off to a shaky start,” “all other action is under the lights”—such clichés are difficult to avoid, and only awareness of overused phrases plus some conscious effort to replace them with appropriate substitutes will help you escape their tyranny.

5. *Have statistics in front of you or firmly in mind before you start to talk about them.* One annoying practice of some sportscasters is the premature and inaccurate statement of a “fact” that must later be corrected, discussed, or explained.



6. *On television, concentrate on interpreting the events and adding comments about things not clearly shown by the camera.* The television viewer does not necessarily see everything that a trained observer sees. With your help and the help of instant replay, viewers can be given a myriad of specific details that will illuminate, instruct, and entertain.

7. *When doing play-by-play on television, avoid the extremes of too much and too little commentary.* Avoid extraneous chatter that confuses and distracts viewers. And, at the opposite extreme, do not assume that your viewers or listeners have been with you throughout the entire game and therefore know everything important that has occurred. From time to time, repeat key plays, injuries, and other pertinent facts.

8. *When a player is injured, never guess about the nature or severity of the injury.* If you consider it important to report on the details of the injury, send an assistant to the team trainer or physician. Inaccurate information about an injury can cause unnecessary worry for friends and family.

9. *Do not ignore fights or injuries but do not sensationalize them.*

10. *If you are not sure about your information, do not guess.* Wait as long as necessary to give official verdicts on whether a ball was fair or foul, whether a goal was scored, or whether a first down was made. Constant corrections of such errors are annoying to the fans.

11. *Repeat the score of the game at frequent intervals.* Tell a baseball audience what inning it is as you give the score. Tell football, basketball, and hockey audiences which period it is and how much time is left. Football audiences need to be reminded frequently of who has the ball, where the ball is, and what down is coming up. It is all but impossible to give such information too often.

12. *Give scores of other games but never allow this to interfere with the game at hand.* When telecasting, remember that your viewers are being bombarded with information not only from you and your play analyst and the camera coverage of the game, but also from supers called up by the director for providing statistical information, identifying the game, promoting a program or another sportscast coming up, and so on. Because of this overload, you must be careful not to further distract viewers from the game they are watching. Give scores of other games but be discreet.

13. *Take care of first things first.* Before going to an analysis of a play, make sure that you have told your audience what it most wants

to know. In baseball, do not describe the double play until you have told the fans whether or not the player on third scored. In football, do not start talking about key blocks or sensational catches until you have indicated whether or not a first down was made on the play.

14. *Do not keep telling your audience how great the game is.* If it is a great game, the events and the way you report them will speak for themselves. If it is not a great game, no amount of wishful thinking will make it exciting. You are a reporter, not a raconteur.

15. *If you cannot immediately identify a player, cover the play without mentioning names and give the name when you have it.* Here is a poor example of identifying players:

ANNCR: The ball is taken by Richards . . . He's back in the pocket to pass . . . He's being rushed . . . He barely gets it away and it's intercepted by Pappas . . . no, I think it's Harrison . . . He has it on the twenty-five, the thirty, the thirty-five . . . and he's brought down on the thirty-seven. Yes, that *was* Pappas, the All-American defensive back.

Here is a better example:

ANNCR: The ball is taken by Richards . . . He's back in the pocket to pass . . . He's being rushed . . . He barely gets it away and it's intercepted on the twenty . . . back to the thirty, the thirty-five, and all the way to the thirty-seven. A beautiful interception by Charley Pappas, the All-American defensive back.

16. *Learn where to look for the information you need.* In baseball, watch the outfielders instead of a fly ball to see if the ball will be caught, fielded, or lost over the fence. Watch line umpires to see if a ball is fair or foul. In football, watch the quarterback unless you clearly see a handoff or a pass; then watch the ball. Let your spotters or analyst watch the defense and the offensive ends.

17. *Do not rely on scoreboard information.* Keep your own notebook and record the data appropriate to the sport you are covering. For football, note the time when possession begins, the location of the ball after each play, the nature of each play, and the manner in which the drive ends. This will help you summarize each drive and will single out the most important plays. For baseball, keep a regular

scoring chart and learn to read it quickly and accurately. For basketball and hockey, rely on a statistician for data such as goals attempted and fouls and penalties assessed.

18. *Give statistics and records.* Baseball fans are always interested in batting and earned run averages, fielding percentages, strike-out records, and comparative statistics. Track and field followers are obsessed with distance and speed records. Statistics are of only slightly less importance to followers of football, basketball, hockey, and golf.

19. *Avoid adopting meaningless catch phrases.* Perhaps the most prevalent and annoying habit of many sports announcers is the interjection of “of course” into statements in which the information being given is not necessarily known by all who are listening: “Wilson, of course, has run for over one hundred yards in each of his last seven games.” Even when the information is widely known, “of course” adds nothing to most statements: “Whitey Ford, of course, was a Yankee pitcher.”

20. *Eliminate the word “situation” from your sports vocabulary.* Sports announcers who tell us that “it’s a punting (or passing) situation,” who say that “it’s a third and three situation,” or who say that “it’s a long yardage situation” reveal ignorance and insensitivity.

21. *Use background sounds to your advantage.* In most sports, there are moments of action that precipitate an enthusiastic response from the crowd. The sounds of cheering fans can enhance your game coverage. Do not be afraid to remain silent while the fans convey the excitement of the game for you.

22. *Avoid calling athletes “boys” or “girls.”* These terms are resented by mature athletes.

23. *In calling horse races, learn to identify horses by the stable colors worn by the jockeys.* Your distance from the track, the speed and brevity of the race, and the bunching of horses precludes identifying them by number. The colors are nearly always visible.

24. *Do not give the order of horses during a race unless you are absolutely sure you are correct.* This information is vital to horse racing fans, and you will not easily be forgiven for your mistakes. And you can be checked on: Newspapers show the position of each horse at the end of each quarter or furlong.

**Play Analysis** A play analyst provides information and interpretation that complements rather than duplicates that offered by the play-by-play announcer. The analyst must have clear instructions about what to look

for and how to report it. In football, the analyst looks for key blocks, tackles, and similar events of importance. In baseball, hockey, and basketball, the analyst, when one is used, usually performs as a statistician and as an analyst of the game rather than of individual plays. In these sports, the analyst sees little or nothing that is not seen by the play-by-play announcer, so information such as “that was Ponce’s twenty-first inning without giving up a walk” or “Garrett’s forty-one points are a season high for him, but they’re a long way from the record set by Wilt Chamberlain—he scored one hundred points in one game in 1962” is the kind of contribution expected of a play analyst. Hockey and basketball move so fast that opportunities for play analysis are limited and, when they are discussed at all, it is the play-by-play announcer who discusses them.

Gymnastics, figure skating, and similar sports of an artistic nature are usually described by experts in the event. Analysis is the primary responsibility of people who cover sports in which points are assigned by judges and the vast majority of the viewers have little precise knowledge of the pluses and minuses of individual performances.

Here are a few tips on play and game analysis:

1. Never repeat either exactly or by paraphrase that which has just been said by the play-by-play announcer.
2. Do not feel called upon to comment after every play of a football game or after every pitch of a baseball game. If you have nothing significant to report, remain silent.
3. If your agreement with the play-by-play announcer requires it, be prepared to make intelligent comments during time outs and intermissions in basketball and hockey contests.
4. Be precise in the comments you make. “What a great catch” is neither useful nor welcome. “Frick has just gone over the hundred-yard mark for the eighth time this season” is precise and useful.
5. Do your homework on both teams. The play-by-play announcer will also have prepared, but in the heat of the game it may fall to you to remember facts or statistics forgotten by your partner.
6. Your major contribution is to see the game with an objectivity not always possible by a play-by-play announcer. Look for the dramatic structure of the contest and report it when appropriate. Make notes of key moments of the game. Look for the drama of the event but do not overdramatize it.

7. Never correct your partner on the air. If an important mistake has been made, write and pass a note. Listeners and viewers become uncomfortable if they sense conflict between members of the announcing staff.
8. A discussion between play-by-play announcer and analyst in which different points of view are expressed can be useful to fans. As long as the discussion is friendly, there should be no reason to avoid or prematurely terminate it.
9. Be careful what questions you ask of your partner. Even the most seasoned veteran can draw a blank if an interrogative irrelevancy is broached.
10. Follow the rules set down by your play-by-play partner. You will probably be required to ask for an opportunity to speak and will do so only when your partner gives you your cue.
11. Always be sure to end your comments before the next play begins.

It may be difficult to maintain harmonious relations with your partner, but it is imperative. Fans appreciate listening to announcing teams that complement each other and work together to present the sports experience competently and completely.

If you hope to become a professional sports announcer of any kind—reporter, play-by-play, analyst—you should build your own sports library and become an expert in as many sports as possible. And remember that there is no substitute for practice.

- GLOSSARY**
- A-B rolling* In television, *A-B rolling* means running two reels of film or videotape on two synchronized projectors or tape recorders simultaneously. The A roll usually contains the bulk of the information to be broadcast and, in some film operations, all of the sound. The B roll contains supplementary visual material that can, on cue, be cut into the program through electronic switching.
- actuality* A loosely defined term in radio, referring to a report featuring someone other than broadcast personnel (politicians, police inspectors, athletes, eyewitnesses) who provide an “actual” statement rather than one paraphrased and spoken by a reporter.
- aesthetic distance* Television is an intimate medium yet it demands that viewers remain somewhat detached from the events before them. *Aesthetic distance* refers to the ability of a performer to absorb the viewer in the event without also destroying the sense of detachment that must prevail if a work is to be enjoyed as art rather than life. Aesthetic distance is appropriate in television drama but not in direct coverage of a news event.
- affricates* Speech sounds that combine a plosive (release of air as in saying the letter *p*) with a fricative (friction of air through a restricted air passage as in saying the letter *s*). Example: the “ch” sound in *choose*.
- alveolus* The upper gum ridge.
- ambient noise or sound* Unwanted sounds in an acoustical environment (air conditioners, traffic noises, airplanes) are *ambient noise*. Normal background sounds that do not detract from the recording or the program—and that may add to the excitement of the broadcast, as do crowd sounds at a sports event—are *ambient sounds*.
- amplitude* The strength of a radio wave.
- anchor* The chief newscaster on a radio or television news broadcast. When two announcers share the role, they are *co-anchors*.
- announcer* Anyone who speaks to an audience through a medium using one of these electronic devices: radio or television transmission over the public airwaves; cabled or other closed-circuit audio or video distribution; electronic amplification, as in an auditorium or a theater. Announcers include newscasters, reporters, commentators, sportscasters, narrators, “personalities,” disc jockeys, and

*Note:* Glossary terms are defined only as they are used in this book; many of the terms have additional uses and meanings not explained in this Glossary.

- program hosts and hostesses. People who deliver commercial messages (as contrasted with others who act in dramatized commercials) are also announcers.
- articulation* The physical formation of spoken words. Teeth, tongue, and lips, working together with the soft palate, gum ridges, and each other, break up the phonated sounds into articulate (or even inarticulate) speech sounds.
- attenuator* A volume control on an audio console.
- BB** Script symbol for *billboard*, used to indicate to an announcer that an upcoming feature or event should be promoted.
- beat check* The *beat check* or *phone beat* refers to use of a telephone to search for news stories from a list of agencies—the FBI, police and fire departments, local hospitals, the weather bureau, airport control towers—provided to the person working the beat check. Stories of interest are taped from the telephone.
- “beautiful” music* Describes radio stations that feature “gentle” or “restful” music from motion picture soundtracks, instrumental arrangements of old standards, and some stage musicals and operettas.
- beeper reports* A news report, either recorded or live, telephoned to a station, in which an electronic beep is sounded to let the person speaking know that a recording is being made. The beep is not used when station personnel are recorded and need not be used for others if they are told that they are being recorded or being broadcast.
- bending the needle* An audio console features a meter, called a *VU* or *VI meter*, that gives the operator a visual impression of the degree of sound being sent through the console. The *VU* meter has a swinging needle that registers volume on a calibrated scale. When the sound is too loud, the needle hits the extreme right side of the scale, and this is called *bending the needle*.
- BG** Script symbol for *background*, referring most often to background music.
- bilabial* Sounds articulated primarily by both lips; they are also called *labial* sounds. Examples: *p* and *w*.
- billing log* A radio station’s program log that lists, in sequence, each element of the program day, including commercials; it is called *billing log* by the sales and business departments.

- blocking* A television production is *blocked* when performers are shown where to stand, sit, walk, and so on.
- board* An audio console, also called *audio board*, short for *audio control board*.
- board fade* Turning down volume on an audio board or console, usually to the point of losing the sound altogether.
- boom* Short for *audio boom*, a device for moving a microphone without either its operator or the mic being seen on the television screen. Most booms are mounted on moveable dollies and have controls to move the microphone in or out, up or down, or sideways. Television camera cranes are sometimes called booms.
- brain* The computer used to program an automated radio station, also called a *controller*.
- bumper* The device normally used as a slide to move a television program from one element to another. This may be a transition from the program to a commercial or from one segment of the program to another.
- C&W* Denotes a radio station that features country and western music.
- cart* Short for *cartridge*, which in turn is short for *audiotape* or *videotape cartridge*. Carts are loops of tape encased in a plug-in cartridge that do not have to be threaded and that automatically recue.
- carted commercials* Commercials dubbed to an audiotape or videotape cartridge.
- carting* The act of dubbing onto, or recording on, an audio- or videotape cartridge.
- cart with live tag* A commercial in which the first part of the spot is an audiotape production and a local announcer gives the closing tag live.
- channel selector switch* A switch on an audio console that enables the operator to select from two or more inputs.
- cheat* In television to *cheat* is to assume a position that is not normal yet looks normal to the viewer. It is a positive term.
- chroma key* An electronic device that makes it possible for one television scene to be *matted in* behind another. Chroma key is used to show a slide or some other graphic aid behind a news anchor, for instance. Blue is generally used for chroma key matting.



- communicaster* Used by some radio stations to identify a telephone talk program host or hostess.
- console* An audio console or board.
- continuity book* Sometimes called *copy book*, it is a loose-leaf compilation of radio commercials in the order they are to be read or introduced (if on tape) by the announcer on duty.
- controller* The *brain* or *computer control* for an automated radio system.
- cooperative commercials* Commercials for both radio and television; the cost is divided between a national and a local advertiser.
- copy book* See *continuity book*.
- copy sets* A set of script forms, complete with one-use carbon papers, used widely in television newsrooms to provide as many as six scripts of a program.
- crank up* To *crank up the gain* is to increase the volume of sound going through an audio console.
- cross fade* One program sound fades out while another simultaneously fades in. This is done by manipulating the volume controls of an audio console.
- CU* Television script symbol for *close up*.
- cue box or cue speaker* The small speaker in an audio control room that allows an audio operator to hear program elements as they are cued-up or previewed.
- cutaway footage* General film footage used to provide transitions from one important element to another. For example, in going from a lip synch shot of the mayor to a lip synch shot of the mayor's chief opponent, cutaway footage of reporters taking photos and notes might be used.
- cut sheet* In radio, a *cut sheet* tells an engineer how to edit one or more cuts from an audiotape to tape cartridges.
- debriefing log* A log kept by radio and television stations, providing information about the performance of guests and the degree of audience interest in them.
- demographics* The profile of an actual or intended audience; demographic information includes age, sex, ethnicity, income, and other factors that might help a broadcaster attract a particular audience.
- donut commercial* A commercial with a recorded beginning and end, with the middle read live by a local announcer.
- double out* A cautionary term in radio production, indicating to an

audio engineer that on the tape cartridge to be played the speaker repeats the out-cue. A sports coach, for example, may say “early in the year” in the body of a comment and repeat this at the end of the cut; the warning is given so that the engineer will not stop the cart prematurely.

*EFP Electronic field production.* Any kind of videotape production using minicams and portable recorders and taking place on location.

*ENG Electronic news gathering.* News reports for television, whether live or taped, produced in the field using the same kind of portable equipment employed in electronic field production.

*ET* A script symbol for *electrical transcription*, an early term for a certain type of phonograph record, used now for any kind of disc recording.

*fact sheet* An outline of the facts relevant to a product or an event, from which a script or continuity writer prepares a commercial or public-service announcement script.

*fader* A control on an audio console enabling an operator to increase or decrease the volume of sound going through the board.

*film VO* A script symbol meaning that the film is complete with sound.

*format* (1) A type of script used in television, usually a bare script outline. (2) The type of programming provided by a radio station (for example, “an MOR format”). (3) The layout of a radio or television script, or the manner in which dialogue, sound effects, music, and other program elements are set forth on the page.

*freeze* In television, to freeze is to remain motionless, usually at the end of a scene.

*fricatives* Sounds created by the friction of air through a restricted air passage. The letter *f* is a fricative sound.

*full-coat magnetic film* A 16 mm film coated with iron oxide and serving only for recording sound.

*future file* A file of thirty-one folders (one for each day of the month) into which is placed information about coming events that may be considered for news coverage by an assignment editor.

*gain* The degree of volume going through an audio console. *Turn up the gain* means “increase the volume.” The knob or vertical slider that raises or lowers volume is called a *gain control*.

*general assignment reporter* A radio or television reporter who does not have a regular beat or assignment.

*glottal* The letter *h*, when uttered without the vibration of the vocal folds, is a glottal sound.

*happy talk* Usually used in a derogatory way to describe a newscast featuring news personnel who ad-lib, make jokes, and banter with one another.

*HFR cabinet* A storage area for film or tape to be “held for release.”

*I&I* Script symbol for *introduce and interview*.

*idiot card* A cue card or sheet.

*input selector switch* Part of an audio console that allows more than one program input (several microphones, for example) to be fed selectively into the same preamp.

*interdental* A speech sound made with the tongue between the upper and lower teeth. The “th” sound in *thin* is interdental.

*in the mud* When the volume of sound going through an audio console is so weak as barely to move the needle of the VU meter, the needle is said to be *in the mud*.

*labial* A labial speech sound makes primary use of the lips. The sound of the letter *p* is a labial sound.

*labiodental* A speech sound requiring the lower lip to be in close proximity to the upper teeth. Labiodental sounds are associated with the letters *f* and *v*.

*larynx* The larynx connects the trachea (or windpipe) and the pharynx (the area between the mouth and the nasal passages) and contains the vocal folds.

*lavaliere microphone* A small microphone worn around the neck as a pendant or clipped to the dress, tie, or lapel of a performer.

*lead-in, lead-out* Terms that identify the opening and closing phrases of a taped or live report or that indicate the words used by a reporter to introduce and add a conclusion to a taped actuality or voicer.

*lingua-alveolar* Lingua-alveolar speech sounds are made with the tip of the tongue (or lingua) placed against the upper gum ridge (or alveolus). The sound of the letter *t* is lingua-alveolar.

*linguadental* An interdental consonant speech sound.

- linguapalatal* A speech sound made with the tip of the tongue nearly touching the upper gum ridge. The sound made by the letter *r* is linguapalatal.
- linguavelar* The rear of the tongue is raised against the soft palate (or velum), and the tip of the tongue is lowered to the bottom of the mouth, as in sounding the letter *k*.
- lip synch* The synchronization of the movement of lips with the speech sounds of the performer. This is achieved automatically with video equipment and with single-system film; double-system film production requires that a synch pulse be laid down on the audio track so that film and sound can be coordinated.
- logo* An aural or visual symbol used to identify a program, product, company, or similar entity. The famous CBS “eye” is the logo for that network.
- master pot* The *potentiometer* on an audio console, capable of raising and lowering simultaneously all sounds going through the board.
- matte in* To combine electronically two pictures on the same television screen without superimposing one over the other. See *chroma key*.
- middle of the road* A type of popular music characterized by songs and orchestrations of moderate volume, tempo, and performance style.
- minicam* A small, lightweight, portable television camera and its associated equipment.
- minidoc* A short documentary, usually produced as a series for radio and television news programs.
- mixer* In radio, the audio console.
- monitor pot* Audio control rooms are equipped with monitor speakers that enable the audio operator to hear the material being broadcast or recorded; a monitor pot is provided on the audio console so that the operator can adjust the volume of sound coming from the monitor speaker without affecting the volume of sound being broadcast or recorded.
- monitor speaker* See *monitor pot*.
- MOR* Standard abbreviation for *middle of the road* music. A station featuring such music is said to have an MOR format.
- morgue* A collection of magazine and newspaper clippings, organized by topic and used for background information for news stories and interviews.

*musical bed* The musical background of a radio commercial, usually “laid down” before voices are added to it.

*musical IDs* Musical logos that identify a program or a program segment.

*muting relays* Devices that automatically cut off the sound from a control room monitor speaker when an announce mic in the room is opened.

*nasals* Sounds that employ nasal resonance, such as *m*, *n*, and *ng*.

*O&O* *Owned and operated*. Referring to radio or television stations owned and operated by a parent network.

*out-cue* The words that conclude a recorded and carted statement. The out-cue tells the engineer and the announcer when the carted segment has come to its conclusion.

*package* (1) A complete news report prepared by a field or special assignment reporter that needs only a lead-in by an anchor. (2) A series of programs marketed to television stations as a *package*.

*pan pot* *Panoramic potentiometer*. A rotating knob on a stereo audio console that allows the operator to shift the sound from one channel to another.

*peripheral vision* The ability to see out of the corner of the eyes—to see a cue, for example, without looking at the person throwing the cue.

*personality* An improperly used term for a disc jockey, program hostess or host, or other popular entertainer. A *personage* is a person of notability; a *personality* is a pattern of behavior.

*pharynx* The area between the mouth and the nasal passages.

*phonation* The utterance of speech sounds; articulation breaks up these sounds into recognizable speech.

*phone beat* See *beat check*.

*phoneme* The smallest unit of speech sound by which we can distinguish one sound from another.

*phone screener* Usually a producer or assistant producer who receives telephone calls from listeners or viewers who want to talk with a program host or hostess. A screener attempts to eliminate calls from people who are obvious cranks, drunk, or call too often.

*pitchman* A type of announcer whose style is reminiscent of sideshow barkers and old-time quack doctors.

- plosive* A speech sound manufactured by the sudden release of blocked-off air. The plosive consonants are *p*, *b*, *t*, *d*, *k*, and *g*.
- pot* Abbreviation for *potentiometer*, the volume control knob on an audio console.
- preamplifier* An amplifier that boosts the strength of an audio signal and sends it to a program amplifier.
- program amplifier* An amplifier that collects, boosts, and sends sounds to a transmitter or tape recorder.
- program log* The log that lists all commercials, public-service announcements, and program material broadcast by a station.
- promo* Abbreviation for *promotion*. A station promo is any prepared spot that promotes viewing or listening to a station or a program broadcast by the station.
- prompting device* Any of several machines that unfold a script before a broadcast performer. (See the Q-TV prompter in Chapter 11.)
- prop* Abbreviation for *property*. Any article other than sets or costumes used in a television production.
- PSA* *Public-service announcement*. A radio or television announcement that promotes a charitable or other nonprofit cause.
- re-beep* Electronic beeping tones are placed on the audio track of a videotape for cueing. Eight beeps are laid down, one second apart. The last two seconds of the electronic leader are silent, and the director, responding to the rhythm of the eight beeps, allows two more seconds to elapse before giving the next instruction to the technical director. In recording sessions, mistakes are followed by rewinding the tape and re-beeping the leader that precedes the next take.
- re-slate* In rewinding and re-beeping the start of a videotape, the take is also re-slated; information about the material being taped—its title, the date of recording, the date of its intended showing, and the number of the take—is recorded visually on the videotape, either by using a plastic “blackboard” or electronically by means of a character generator.
- rotating potentiometers* The volume controls on an audio console. Many boards feature sliding vertical faders instead of rotating pots.
- rotating spots* Commercial announcements rotated as to time of broadcast throughout the week.
- running log* In radio, the running log lists the times at which every program element will be broadcast.

- SAT PIC* Abbreviation for *satellite picture*. A view of the Earth's weather taken from a satellite.
- segue* In radio, playing two program elements back-to-back without overlap or pause. The first sound is faded out, and the second is immediately faded in.
- semivowels* Speech sounds similar to true vowel sounds in their resonance patterns. The consonants *w*, *r*, and *l* are the semivowels.
- SFX* Script symbol for *sound effects*.
- simulcast* The simultaneous broadcasting of the same program over an AM and an FM station, or over a radio and a television station.
- single-system sound* Recording sound directly onto film as the film is being shot.
- slip start* A method of starting a cued-up phonograph record; the turntable is rotating while the operator's hand holds the disc motionless. Releasing the disc constitutes a slip start.
- slug commercial* A hard-hitting commercial, usually characterized by high volume, rapid reading, and a frenetic delivery.
- slug line* The shortened or abbreviated title given to a news event for identification purposes.
- SOF* Script symbol for *sound on film*.
- SOT* Script symbol for *sound on tape*.
- sound* In radio news, any recorded statement introduced as part of a news story. Sounds include actualities, wraps, and voicers.
- sounder* In radio, a sounder is a short, recorded musical identification of a particular program element, such as a traffic report, sports report, or weather news. Sounders are also referred to as *IDs* and *logos*.
- spilling over* Another expression for *bending the needle*.
- station ID* Station identification.
- station logo* A symbol, either aural or visual, by which a station identifies itself.
- stylus* Part of a tone arm pickup cartridge, the so-called needle.
- super slide* A 35 mm slide to be superimposed over another picture on the television screen.
- sweetening* Electronically treating music, during recording and in postproduction, to improve the sound quality.
- tag* To tag is to make closing comments at the end of a scene or program segment.

- take a level* A command to an announcer, delivered by an engineer or a floor manager, requesting that the announcer begin speaking so that a proper audio level can be established.
- talk-back microphone* The mic located in a control room that allows the audio operator to speak to people in other production areas, such as studios or announce booths.
- tease* A brief promotion of a program or of an upcoming segment of a program.
- telegraphing movement* The subtle indication by a television performer who is about to move, stand, or sit. Directors and camera operators need such warnings to follow movements effectively.
- TelePrompTer* The brand name of a particular television prompting device.
- tight shot* A close-up shot.
- time-delay system* An audiotape recorder used to delay that which is being broadcast on radio by approximately seven seconds; its purpose is to allow a program producer sufficient time to cut off the speaker in the event that profane or defamatory statements are made.
- trachea* The windpipe.
- UPI Unifax* The system that provides television stations with still photos for news broadcasts.
- variable equalizer* A filter that enables an audio console operator to eliminate undesirable frequencies, such as those associated with a scratchy record.
- velum* The soft palate.
- vertical fader* The sliding lever on certain audio consoles that is moved up or down to raise or lower the volume of sound.
- voicer* A carted report from a radio news reporter.
- VTR* Abbreviation for *videotape recorder*.
- VTR SOT* Abbreviation for *videotape, sound on tape*.
- VU meter* A volume unit meter, part of an audio console that shows, by means of a swinging needle, the volume of sound going through the board.
- wild spots* A radio commercial guaranteed by the station to be played at some point within a designated block of time.



*woodshedding* The careful study, marking, and rehearsing of broadcast copy before performance.

*wrap* A recorded report from the field in which a radio news reporter provides a lead-in and a lead-out. *wrapped around* an actuality.

*WX* Script symbol for *weather report*.

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