W R C – N B C

PRODUCERS – ANNOUNCERS MANUAL

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JUNE 1947

WRC - NBC
Washington

PRODUCER - ANNOUNCER MANUAL

Foreward

The purpose of this manual is to acquaint you with our operations and policies
and to help you make WRC-NBC programs and operations better than those of our
competitors.

All the answers are not contained herein, of course. By its very nature our
industry is too fluid, too up-to-the-second, to be burdened with many unbreakable
rules. However, long years of experience and practice have brought about certain
practices and procedures which seem to be best. Generally speaking, strict adher-
ence to these procedures, as outlined in this manual, is mandatory. From time to
time, as conditions change, procedures may change and new ones may be developed.
You will then be provided with written instructions concerning such rules to add
to your manual.

Anticipate emergency situations, and deal with them calmly and intelligently.
Decide in advance how you plan to handle any contingency which might arise; then,
when a situation does arise, apply the pre-determined procedure. Rehearse in
advance the parts to be played in an emergency. Only by anticipating and by making
adequate preparations to deal with emergencies can they be handled deftly when and
if they arise. There must not be any blunders or inept handling of operations.
This is the responsibility of the program producer. If no producer is assigned to
a program, the responsibility for the production then is the announcer's on all
programs.

Keep the manual up to date at all times, and feel free to suggest improvements and
changes as they may occur to you.

NBC offers great opportunities to its producers and announcers. Aspirants who have
dreams of getting to the top in the broadcasting field have chosen a good company
to work for--a company with fine facilities and extensive opportunities.

To achieve your purpose as an announcer you must realize that full cooperation by
you is fundamentally necessary. Be prepared to do just a little more than the
schedule requires. Work with your engineer and your producer to give the listener
a good radio program.

Be yourself! Show your audience the personality that's you--not a reasonably
accurate facsimile. Smile--be confident--and make your listener say, "He sounds
like a good guy. I'd like to know him." Develop the faculty of giving each pro-
gram what its mood requires, the ability to change your style to suit the occasion.

As important as a winning personality is a neat and well-groomed appearance. Wear
your coat, wear your tie, and save your sport shirt for the golf course. Keep
yourself presentable and well shaved, your hair combed, your nails clean. Re-
member our guests get impressions of NBC from their contacts with announcers and
producers.

Always read your copy through thoroughly before going on the air. Typographical
and other such errors can be caught if you prepare your copy properly before

air-time. Bobbles and fluffs are caused by either of two things--lack of concen-tration, or lack of preparation. Know your script, feel it, and you'll benefit in the long run, financially and otherwise. If you don't understand thoroughly the "sense" of what you're reading, the listener never will. Read "meaning," not just words.

Remembering these things will not only help you along the road to success--it will pay off in dividends. At all times, give your best. Don't let your radio audience down; thereby you won't be letting yourself down.
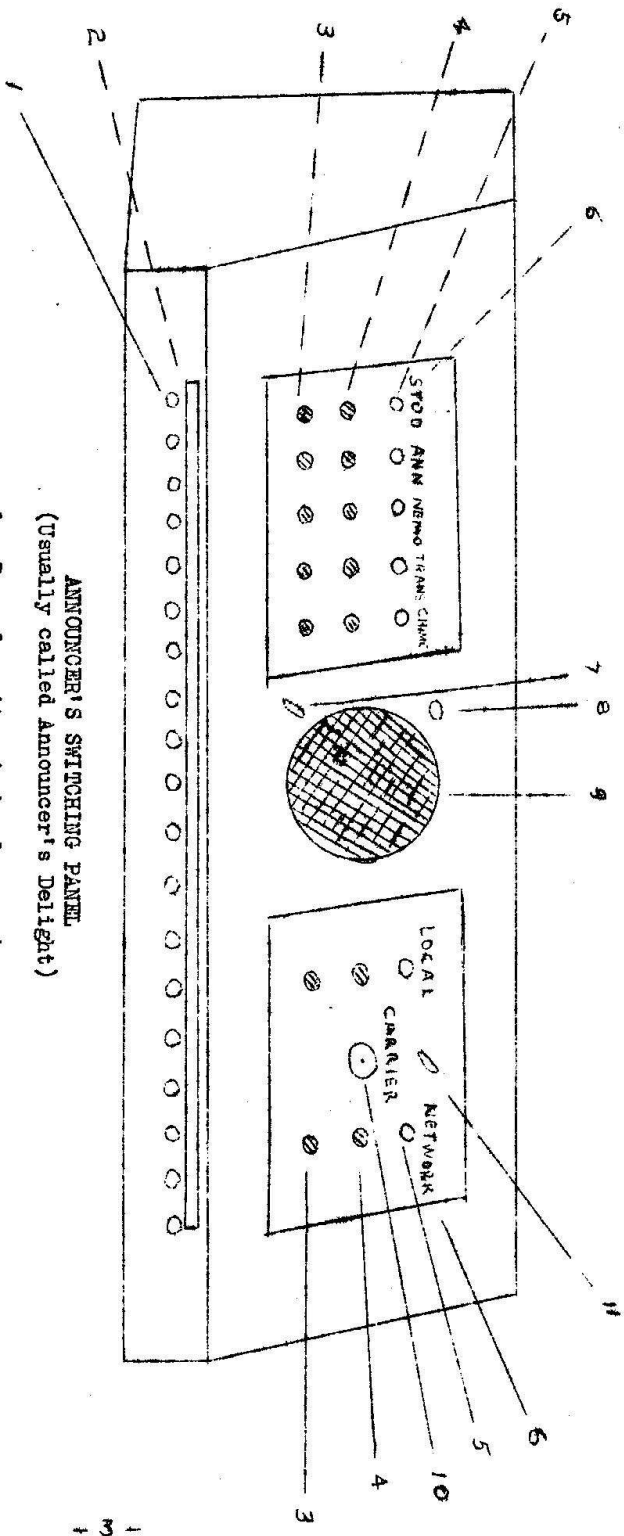
ANNOUNCER'S SWITCHING PANEL
(Usually called Announcer's Delight)

1. Row of monitor jacks for earphones
2. Identification nameplates for monitor jacks
3. Row of cut-off switches
4. Row of cut-on switches
5. Row of tally lights above cut-on and cut-off switches
6. Identification of switches and tally lights
7. Switch operating automatic fader
8. Tally light for automatic fader
9. Button for high-frequency signal (Beep)
10. Tally light for carrier
11. Spring switch for releasing carrier

STUD ANN NEMO TRANS CHAN

LOCAL CARRIER NETWORK

ANNOUNCERS' DELIGHT

At all NBC owned and operated studios, whether in Washington, New York, Chicago, Denver, Cleveland, Hollywood or San Francisco, one piece of equipment is standard. That is the Announcers' Switching Panel, commonly referred to as the Announcers' Delight. On the preceding page, you saw a roughly-drawn sketch of the delight. Study it as you read the following:

The delight is the Announcers' Control Board. It is for switching purposes; it gives the announcer control over all microphones in the studio and the remote points over which the studio has temporary or permanent control. The announcer also rings the NBC electric chimes by depressing a button on the delight board. *All net chimes fm NY unless otherwise specified*

The delight operates exclusive of the engineers' mixing panel in the control room. The engineer in an NBC studio mixes the program, rides gain, and makes job key switches, but practically all other switching is done by the announcer who, as you see, has important and definite responsibilities on every program.

To take up the features of the announcers' delight one by one, we'll begin with the Carrier.

The CARRIER is indicated by the large green tally-light on the right side of the board. When the Master Control Desk (hereafter referred to as MCD) throws a carrier into your studio, you know that you have the right-of-way. In other words, your studio is "hot" to put it in radio parlance. Whether you are scheduled for a local program, a network program, or a program going to both the local station and the network you must get your carrier before you begin your broadcast. Immediately above the carrier light is a spring switch for releasing your carrier when your program is concluded. "Releasing" means sending your carrier back to MCD.

To the left and right of the carrier light are the switches and tally lights relating to the local and network channels, which we will take up now.

The LOCAL CHANNEL is used when the program is to be fed to the WRC transmitter. Always be sure to "pick up" this channel, if the program scheduled in your studio is to be heard on WRC. This channel is "picked up" by depressing the cut-on switch immediately under the Local Channel tally light.

The NETWORK CHANNEL is used when all or part of the program is to be fed to the network. Quite often a program will open to another city and switch to Washington for a portion. On occasions such as this, or on occasions where the entire program is fed to the network, the network channel must be picked up upon receipt of the carrier in your studio. This channel is picked up in the same manner as the local Channel--by depressing the proper cut-on switch.

And, of course, on programs where the network program is also heard locally, both the local and the network channels must be picked up upon receipt of the carrier. REMEMBER, IT IS THE ANNOUNCER'S DUTY TO PICK UP THE PROPER CHANNELS IN A STUDIO IN WHICH HE IS SCHEDULED FOR A SPECIFIC PROGRAM. And always double check the channel lights immediately to be sure the cut-on relays have worked and your studio is in operation.

The STUDIO BUTTON puts into operation any mikes other than the announcer's own mike next to the delight. These mikes are controlled by the engineer once the studio button is picked up. In the studios, you will find numbered wall sockets, into which mike cable connecting plugs can be inserted. These sockets are connected with the control room panel thus the connection and operation of them is up to the engineer......your job is to operate the studio control button, so the engineer can do his job. A further use of the studio control button will be given you under "TRANSCRIPTIONS."

The ANNOUNCE BUTTON controls, as is self-evident, the announcer's mike next to the delight board. Trace the cable from your announce mike and you'll find it connects to a wall socket in the immediate vicinity of your delight.

Now, we take up the NEMO BUTTON. Suffice it to say, "nemo" controls any point outside of your own studio, over which your studio has control. To expand a bit, nemo could control a program from a remote point, such as a hotel, a man-on-the-street origination, some other studio in the house, and it could be used to pick up a network program (originating elsewhere) and scheduled over WRC. Nemo will control any remote point which MCD has connected, by a job-key switch, to your nemo button. If the NBC job-key is up, nemo will control the NBC program currently on the NBC network. If a job-key connected to a remote line running to the Sail Loft at the Navy Yard is up, nemo will control that line. In brief, MCD in advance will see that the proper job-key is "up" when any scheduled use of nemo is anticipated.

A question frequently comes up about the difference between the nemo button and the network channel button previously referred to. Perhaps this is a proper definition: The network button is used when Washington is a link in the chain--when the chain passes right through your scheduled studio because your studio has or is a part of the program of the moment. If WRC is merely taking network service, a program originating in New York, Chicago, Hollywood or San Francisco, we merely tap the line as it goes by for whatever it has to offer at the moment, and the network button is not used. The nemo button, when used with the engineer's NBC job-key, will bring an NBC network program into control over WRC.

The proper use of the nemo button can best be understood by constant practice. Get one of the older announcers to go into a dead studio with you and conjure up possible programs in which the nemo button would be used. Only then, will you begin to understand what "nemo" means.

The delight panels in Studios "N" and "O" contain a button labeled "Trans" for transcription. This button must be used when a record or transcription is being played in those studios. When this switch is not on, records or transcriptions cannot possibly be heard outside. On the delight in studios other than "N" and "O", there is no transcription button. In these studios, the Studio button is used instead.

The fifth and last button on the left side of the delight is the CHIMES BUTTON, used to ring the NBC electric chimes. The chimes ringing sequence takes four seconds from the time the button is depressed until the last chime sounds.

The center panel of the delight in "N" and "O" contain two important switches which are used less frequently than the others. In the very center, you will find a button, which when depressed, gives forth with a high-frequency "beep." This is used to call attention of listeners to a news flash and may be used when you are asked by the news room to break the current program for a news flash. Sound the beep once for about three seconds, then proceed with your bulletin. Of course, in a situation of this kind, it is necessary to fade out of the program then on the air. If a local program is being broadcast at the time, there is very little problem; if you are taking network service at the time, use the method prescribed below in the explanation of the next and last device on the announcers' delight board.

The AUTOMATIC FADER BUTTON reacts only with the nemo button. As·you can well imagine, there are occasions when it might be desirable to cut-on "nemo" or cut-off "nemo" with a fade, instead of instantaneously. In situations of this type, you will turn on your automatic fade button before depressing the nemo button, and an automatic fade of four seconds duration will take place--a fade in by depressing the nemo cut-on switch, a fade out by depressing the nemo cut-off switch. The automatic fader can be put on several minutes before it is actually needed, though it is advisable not to anticipate its use by too many minutes, as this causes a strain on delicate equipment. Understand, putting on the automatic fader does not itself cause a fade -- the fader switch combined with the "nemo" switch accomplishes the fade.

The central panel of the delight boards in all studios other than "N" and "O" contains a clock rather than the high-frequency signal and the automatic fader switch. A fade of a program in these studios is brought about by the closing of a fader on the engineer's control panel at a signal from producer or announcer.

INFORMATION CONCERNING THE ACOUSTICAL QUALITIES

OF STUDIO "A", NBC WASHINGTON

For the sake of uniformity and economy these figures are based upon sound absorption rather than sound dispersion.

Proceeding along this line and taking the Sabine as a unit of measurement equal to 100% absorption per one square foot of area, we have the following facts:
At 18 feet high by 39 1/2 feet long by 25 feet wide -

Volume of the studio....................17,775 cubic feet

Contained in the studio are -
Glass.................................... 176 3/4 square feet
Plaster (painted)....................... 366 1/2 " "
Wood (painted).......................... 134 3/4 " "
Polished metal.......................... 24 1/2 " "
Transite (painted)...................... 2491 " "
Linoleum................................ 804 " "
Rug (unlined)........................... 164 " "
Rock fibre ceiling border (painted)... 144 " "

Articles normally in the studio -
2 pianos (polished wood)............... 116 " "
3 small speaker platforms (wood,
                           painted). 60 " "
Gobo (folded against wall)............. 37 " "
Extra speaker (painted wood).......... 15 " "
2 air vents.....   Total   7

The absorption units of these individual items when added together total
  1. Empty.................................... 630 Sabines
  2. With 5 people............................ 650 "
  3. With 10 people........................... 670 "
  4. With 20 people........................... 690 "
These are conservative figures, on the low side.

Using the Sabine formula for figuring reverberation time

$$Time = \frac{K \times Volume}{Sabines}; \text{ where } K = .05$$

Under the listed conditions, time equals:
  1. 1.413 secs.
  2. 1.37   Ideal reverberation time according to
  3. 1.33   Sabine for an auditorium of this size
  4. 1.29   is - Speech .76, Music .07 seconds

According to NBC standards the optimum reverberation time based on frequency is:

Frequency cps	Time
100	1.26
300	0.90
500	0.80
1000	0.75
2500	0.75
4000	0.825
5000	0.900
8000	1.05

Using Knutson's formula for computing reverberation time ---

$$T = \frac{0.05 \times \text{Volume}}{S \times \text{Log}_e (1 - \%_a) \neq 4 \, K \, V}$$

Where -

V = 17,800 cubic feet

Surface area = S = 4,298.25

$\%_a = \dfrac{\text{Sabines}}{\text{Surface Area}}$

K - Constant for humidity and frequencies

---which takes into account frequency, humidity, and pressure and also revising the Sabine absorption units to the highest allowable value, we have:

Under conditions listed
1. Empty.........................695 Sabines
2. With 5 males...................715 "
3. With 6 males, 4 females........731 "
4. With 25 males..................795 "
5. With 75 males, 75 females.....1145 "

Under these conditions
1. Empty: humidity 50%; frequency 2000 cycles
   Time - 1.133 seconds
2. 5 males: humidity 80%; frequency 500 cycles/ps
   Time - 1.11 seconds
3. 6 males, 4 females; humidity 70%; frequency 500 cps
   Time - 1.05 seconds
4. 20-piece orchestra, or 25 males; humidity 80%; frequency
   2000   Time - .98 seconds
5. Audience - 75 males, 75 females; humidity 80%; frequency
   1000   Time - .65 seconds

By comparing these reverberation times with the NBC standard time, it becomes obvious that the reverberation time of the studio is much higher than it should be. Taking .75 seconds as a standard it is seen that at least 1050 absorption units are required for the Knutson figures, or 1200 absorption units are required for the Sabine figures.

A suggested method for the required increase in sound absorption is to cover two-thirds of the studio floor with carpeting and approximately 500 square feet of the transite wall surface with heavy drapes.

WASHINGTON STUDIOS

Each studio has certain characteristics which should be borne in mind by every producer and announcer. Certain things can be done in each studio to either avoid or minimize its faults. The information contained herein may prove helpful.

STUDIO "A"

This studio is "live", particularly as regards musical set-ups. Its livest point is the New York Avenue end, due to the glass of the observation booth. It is therefore advisable to avoid placing microphones in that area, especially for a musical program. A musical group should never play toward the New York Avenue end, but away from it. Have them play toward the H Street end, and by all means place microphones in this comparatively dead end whenever possible. In so doing you will reduce to a minimum an unpleasant "hollow" effect and "slaps". Avoid also the use of too many mikes in this studio. One mike for a musical group will usually provide the best results. Any cast mikes used should be placed so that their fields are at right angles to the field of the music mike. If an announcer is going to speak on the announce mike over music, it is wise to leave the announce button up and let the engineer open the announce mike on his console on cue. If this is not done, there will be a sudden change in level and tone quality when the announce button is punched up. The gradual opening of the fader is nowhere near as noticeable. This studio is ~~not~~ equipped to play transcriptions ~~except by bringing the 70B portable table and using another engineer.~~ *Tape only for Redg.*

STUDIO "B"

Studio "B" is comparatively dead and lacks the brilliance of "A". Due to its size and shape, an objectionable hollow effect obtains when there are speakers at a table and an announcer at the announce mike. This can be reduced by placing the table well away from the announce mike and by placing the microphone fields at right angles to each other. Urge any speakers seated at the table to hold their heads well up and to speak directly into the mike, not down to the table. Musical groups are best set up in the H Street end, playing toward the New York Avenue end of the studio. This studio is equipped to play transcriptions. *Tape only for Redg.*

STUDIO "E"

This studio is used principally for speakers and has qualities not unlike those of "B". Urge speakers to keep their heads up and avoid having both studio and announce punched up if at all possible. This studio is ~~not~~ equipped to play transcriptions, ~~except for 1 band; no more because~~ *only 1 turntable & no cueing amplifier.* *& tape.*

STUDIO "O"

This is the "standby" studio, that is, the studio through which most incoming programs are routed. Most station breaks, local news, and transcription programs originate here. The announcers' "log", all copy for the day, and commercial transcriptions are kept in "O" or the control booth of "O". Unless crowded conditions or a shortage of technical help makes it necessary, guest speakers do not broadcast from this studio.

STUDIO "N"

"N" is the counterpart of "O", and is now being used by WMAL for the same purposes.

STUDIO "C"

"C" is the counterpart of "B", and is currently being used by WMAL. If in some emergency an NBC program is broadcast from "C", remember that the automatic chimes cannot be played there, hence you should arrange to have chimes played elsewhere. If this is not possible, get a set of hand chimes from the music library and use them.

OPERATIONS

The network, as such, has certain mechanical procedures which generally are referred to as operations. While there are few "rules" in radio which can't be broken under certain operating conditions, the following will apply 99 percent of the time. These rules and operating principles are mandatory, for obvious reasons.

THE NETWORK - WHAT IT IS NOT

The Network is not necessarily a single group of stations at all times. In fact, it is more often split into various groups or "logs". Each of these logs has a designated name. The major eastern group is called the Round Robin, which begins at New York, circles up through New England, goes west across New York State to Chicago, comes back east across Ohio and Pennsylvania to Washington, and thence back to New York. This group generally is fed through New York. The group from Washington south is called the South-eastern log, indicated on traffic sheets as "STE". The STE is fed generally through Washington. There is also a middle western group, a mountain group, a south-western group, and the Pacific group. It is quite possible that each of these groups might be carrying a different program during a given period. It also might be that the following period of time might see an entirely different line-up of these various logs for one or more programs. This makes it clear why each program must be off on time, since a run-over on any log would create chaotic operating conditions.

the red goes north to NY

THE CHIMES - WHEN AND HOW

Effective April 2, 1945 and thereafter, there will be a 30-second break between the end of one program and the start of the next replacing the former 20-second break. Also effective this date, chimes will be pre-set and the first chime will ring 30 seconds before the start of the next scheduled program period. The cue "This is NBC, the National Broadcasting Company" must be given in time for the first chime to ring exactly on schedule. If program or cue is not completed in time, the program or cue will be cut as chimes will ring automatically. There of course will be cases where a run-over will be allowed due to nature of program or importance of speaker. Such instances will be predetermined and advance notice given that "Automatic Chimes" will not be in effect.

In keeping with this network change, WRC will also locally operate on a 30 instead of 20-second break basis. Because it occasionally happens chimes from Washington are rung to the network, we have had to make certain technical alterations in their operation. Effective April 2, 1945, when chimes are rung in any studio, and, when the next program is to be in a different studio, the ringing of the chimes will automatically release carrier to the upcoming studio. The result of this is that at breaks where a studio change occurs, the man in the upcoming studio will have to make the station announcement. (This will be without exception, and certain changes in our present scheduling will result.) In the event that we originate to the network and also ring chimes to the network, those chimes will go automatically at 30 seconds before the next straightup time period, and the obligation for ringing them will not rest with the announcer but with Master Control. Another result of this new system will be that all announcers must check their time

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carefully and make sure that the NBC cue begins to go no later than forty seconds before the next straightup time period. We will want to do this both locally and in network operation.

SWITCHES - WHAT, WHEN, AND HOW

With the increase in multiple pick-up broadcasts, switches are more numerous and the possibility of error is greater. Forethought and care will prevent errors or at least keep them to a minimum. There are three types of switches used by us: the Instantaneous, the 4-second, and the 5-second. Switches between New York, Chicago, Cleveland, and Washington are generally instantaneous, because we have the necessary facilities to make such switches instantaneous. Switches from the East to any point west of Chicago, and vice-versa, are of 4-second duration unless a special extra line is installed between the originating point and Chicago. Traffic always advises us of such special cases, and indicates an instant switch. Regardless of location, 5-second switches are the rule for switches to and from affiliated stations as distinguished from M&O stations.

A. INSTANTANEOUS

Cue sentences are always provided by traffic. On a switch coming to Washington, drop Nemo and pick up Announce on the last syllable of the last word of the cue sentence. If Announce is not to be used, all you need do is pick up Studio, as the studio button automatically knocks down Nemo. Returning from Washington, pick up Nemo on the last syllable of the last word of the return cue, dropping Announce simultaneously if that position is in use.

B. FOUR-SECOND

On the last syllable of the last word of the cue sentence, coming to Washington, drop NEMO immediately. Count four seconds by watch or clock, punch up Studio or Announce, and start your portion. On the return from Washington, count one second from the last syllable of the cue word, THEN, (and not until then) pick up Nemo. Studio or announce may be dropped immediately to avoid any studio noise going out. Please adhere to the letter on these instructions. There's a seemingly simpler way to do it, but in so doing you're taking too big a chance that the announcer on the other end of your circuit is asleep. This system is foolproof.

C. FIVE-SECOND

Use exactly the same procedure as for 4-second switches.

D. OTHERS

There are some switches handled by the MCD or by the control booth engineer, as for example, when Washington is a mike lead to another city. Details on this and certain other switches are always set up by Traffic and full details are supplied. Double check these with all hands, so that engineer, announcer, producer, and participants know exactly what the procedure is to be.

E. FEEDBACK

There must be an opening in our network circuit at all times. If the circuit is closed at all points simultaneously, you would hear "feed-back", which make s a "chug-chug-dhug-chug" sound, and this continues until the circuit is opened. If a switch is coming to you and you are later punching up Studio or Announce than the man switching to you is in punching up Nemo, your tardiness will leave the circuit closed for those few seconds and feedback with result. If you are too fast, the same thing will result on the return switch. Don't anticipate -- switch on the last syllable of the word cue on all instantaneous switches.

Granted that the correct cue has been given, the burden is on the person to whom the switch is made. If feedback persists it is the person on the receiving end of the switch who must punch up his "Studio" button and stop the feedback. There may be occasions where feedback persists so long that it is advisable to knock down the "Nemo" button, punch up "Studio" and repeat the cue, then punch up "Nemo" again, but such instances are rare and careful judgment should be used. Never <u>hurry</u> into such an operation.
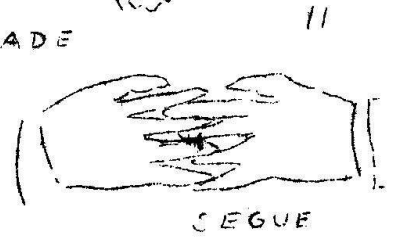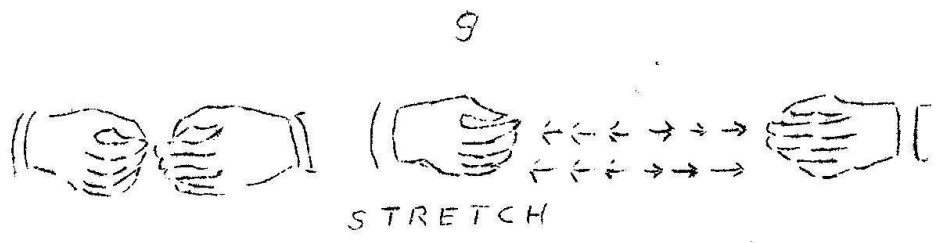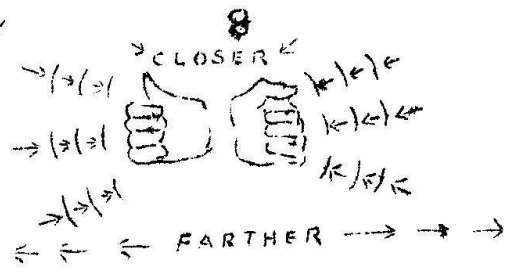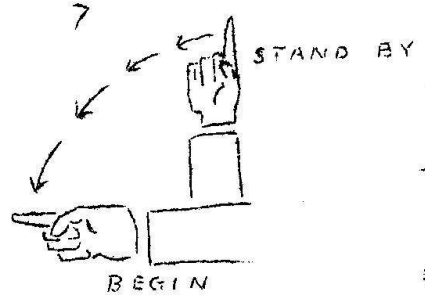
PRODUCTION

A. PRODUCERS AND DIRECTORS

1. Technically, there is a difference between producers and directors, although the term "producer" is used loosely to refer to any person, who finally directs a program. Act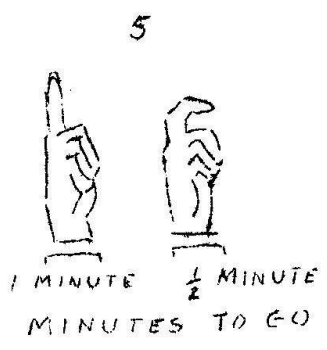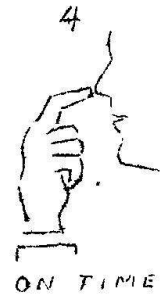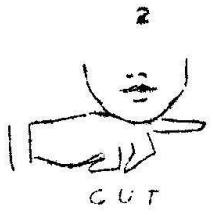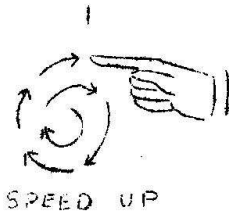ually, a producer is not always the director. The producer plans, devises, conceives, and arranges the program. He may at this point turn it over to a director to cast the show and rehearse it, and finally direct the broadcast itself. Or, the producer may cast the show himself and then turn it over to the director. Our practice is to use the term "producer" or "production man" for all duties pertinent to producing and/or directing a program.

B. PRODUCERS' DUTIES AND RESPONSIBILITIES

1. The producer is in complete charge of and responsible for the program to which he is assigned. All participants work under his direction, and immediate compliance with his directions is imperative.

2. He makes certain that the entire cast has been notified of rehearsal and air time.

3. That the script and music have both been approved by the proper authorities. Script and music sheet must have approval stamp.

4. That a suitable studio has been assigned and set up in the required manner well before rehearsal time.

5. That the reception desk knows of the program and its guests, so that guests may be escorted to the studio at the proper time; also that the receptionist knows whether or not an audience is permitted.

6. He cues in performers and artists where necessary during rehearsals and broadcasts. He sees to it that the program is rehearsed carefully, so that each artist knows exactly what is expected of him on the air.

7. He must time the program to the split second and make provision for staying close to rehearsal timing during the air show.

8. He sees to it that the program is properly balanced; that the proper relationship is maintained at all times between music, voices, and sounds.

9. He must make a list of all personnel hired for the program and see that the auditing office (or the agency if they pay direct) has this list together with the performer's full name, social security number, marital status, and the amount due the performer. He must also be sure that NBC has a withholding tax waiver for each performer on file. If the agency is paying direct, the agency must have a separate waiver, even though the performer may have signed one for NBC. There must be a waiver for each individual employer.

1

SPEED UP

2

CUT

3

END

4

ON TIME

5

1 MINUTE $\frac{1}{2}$ MINUTE

MINUTES TO GO

6

THEME

7

STAND BY

BEGIN

8

CLOSER

FARTHER

9

STRETCH

10

FADE

11

SEGUE

12

O. K.

- 15 -
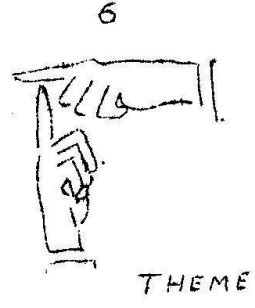
C. SET-UPS AND BALANCES

1. The best set-up is usually the simplest set-up, and multiple microphone pick-ups should be avoided. The use of more than one mike for a given performer or group of performers working as a unit (orchestra, dramatic cast, vocal group, etc.) is very inadvisable, since distortion is quite likely to result. When two mikes are employed for the same group, sound waves simply cannot reach both mikes simultaneously. By taking advantage of the directional properties of mikes, a separate one may be used for each group working as a unit without distortion. For example, a separate mike might be used for each of the following:

   a. Cast
   b. Sound effects
   c. Vocalist or chorus
   d. Orchestra

   By proper placement of the four mikes, a good balance can be obtained. In such cases, get the advice and counsel of our engineering staff as to mike placement and the characteristics of each microphone. See also "Washington Studios".

2. Several books on the subject of production have chapters on set-ups, with diagrams and explanatory notes. These will be found in the production office. In the 1938-39 issue of the Variety Radio Directory, pages 195-221, you'll find an excellent chapter. Earle McGill's book on Radio Directing also has valuable tips.

3. Monitor level during rehearsal is extremely important. Many producers make the error of riding the control room speaker level far too high. Surveys indicate that most listeners keep their radio volume lower than is our control room practice. Try to maintain the speaker level near that you would use in your home, and a much more consistent balance will be the result. Also, remember the complaints you have heard from listeners who say that when they have their radio tuned to hear voices, they often have to reduce the volume considerably when music starts. Work with your engineer to avoid this inconsistency and maintain a proper balance between music and voices. Keeping the control room speaker to normal level will help.

D. MICROPHONES

1. In determining proper mike placement, take into consideration its directional properties, amplitude, and frequency response characteristics. The engineering department has charts which show the frequency curve of all RCA mikes, which we use exclusively. They can also show you the amplitude charts and give you much helpful information on the subject of mikes. A little study and you will become thoroughly acquainted with each type and be better equipped for your job.

2. We use seven distinct types of microphones, each with different qualities. Some are uni-directional, some are bi-directional, and some are non-directional under certain conditions. The mikes and their characteristics are listed in the following:

VELOCITY

44-A   This is a bi-directional mike; that is, it picks up on both sides. Its field looks not unlike a figure 8. Type 44-A is the old type of velocity, easily distinguished by the type number on the base plate. It has a lower level and a smaller frequency response than the newer types. Because it does not respond to frequencies as high as does the 44-B, it seemingly increases bass response in voices and instruments and is sometimes valuable for mellowing a high, thin voice or musical instrument.

44-B   Music Mike. The newer type velocity comes in two types, for music and for voice. The music mike is distinguished by a spot of silver paint on the case, otherwise it looks like the 44-A. This is the finest studio mike and has the greatest frequency response of all our equipment. It is the best mike for broadcasting the full quality of a musical group.

Voice Mike. This is exactly like the music mike in appearance, but it has no spot of silver paint. By turning the mike upside down, a small hole will be found on the base. Inside there is a tiny plate with a "V" stamped on it. This mike is strapped for bass, thus making a voice more crisp and somewhat higher in pitch. It is an ideal speech mike.

JV   This is the baby brother of velocity mikes. The "JV" means junior velocity. Its greatest value is for field work indoors, such as remote dance band pick-ups. For such work it approaches studio quality. It is not advisable to use it where you know there will be excessive room noise, nor for pick-ups of dignitaries where pictures might be taken, because those we have are somewhat battered in appearance as are the NBC mike plates for them.

PRESSURE

50-A   This is the Inductor mike, a fine field mike for outdoor pick-ups especially. This mike is uni-directional in the horizontal plane, and non-directional in the vertical plane. When pointed straight up, in the vertical plane, a group of persons in a circle can all talk into this mike, provided it is placed face up in the center of the group at about chest height. For speeches at banquets, etc., the mike is excellent. It looks well, and we are equipped with both WRC and NBC plates for the Inductors. For special events we also have hand grips, but remember that the RCA Inductor is a pretty heavy microphone. For use out of doors in bad weather, we have shielding material.

88-A   The "88" has all the characteristics of the 50-A Inductor. It is a much lighter and more easily handled mike than the 50-A. The 88 is uni-directional in the horizontal plane, and non-directional in the vertical plane when used as suggested above in the paragraph on the 50-A. It is an attractive mike, and we are equipped with NBC plates.

77   The "77" is generally used as a studio mike, although there may be certain conditions, which would make it advisable to use in the field. It is especially valuable where a wide-angle pick-up is required, since its field is 180 degrees. It is a uni-directional mike, thus making it valuable for eliminating unwanted sound on multiple microphone pick-ups in the studio or in the field. For example, a vocalist singing with a large musical group sometimes can't make himself heard over the orchestra. By placing a 77 so that its field is a little more than at right angles to the source of unwanted sound, the vocalist can be picked up successfully.

The type "77" microphone is deceiving in one aspect and care should be taken in this respect: because of a rather low bass response, music will often seem to be more "brilliant" on this mike than on a 44-B, especially when strings are involved. Because of our high-fidelity control room speakers, we often think the 77 gives a better pick-up. The test lies in an actual broadcast, that is, if a 77 sounds better over a radio set than does a 44-B, then go ahead and use it. In most cases, the 44-B will give the finest musical response. A valuable use on musical pick-ups for the 77 is when special muted brass effects are to be picked up. Place it in front of the brass section, to be opened on cue for those special muted effects.

E. TIMING, CUTS AND CUSHIONS

1. Everyone has his own method of timing, but a few elementary precautions should be observed. Whether on a remote or studio job, always get an accurate time check two or three minutes before air time. Get another time check two or three minutes before sign-off time. Both checks should be obtained from MCD. During the rehearsal, it is wise to double-check your stop watch time with a clock or watch showing the actual time; thus by knowing your starting time you have a check in the event your stop watch fails. During an air show, it is mandatory that you double-check your stop watch against actual time.

2. Arrange provisional cuts and cushions in advance, and make sure all personnel understands perfectly. Explain exactly what signals you will use to indicate cuts and/or cushions. Generally speaking, the cut signal will be the graphic gesture of "cutting the throat". The signal to use the cushion might well be a one finger signal, signifying "Use cushion #1"; two fingers for cushion #2, etc.; but any signal will suffice as long as everyone understands what you will use. The usual stretch signal is not advisable in such cases, since this signal should be used only to ask for a slow-down in pace, not a request to pad. See the studio sign language sketch on page 15. Get to know these signals and use them. They are standard throughout the industry.

3. When making provisional cuts, try to cut music or dialogue not necessary to the plot. Especially in a dramatic sketch, avoid cutting plot.

F. ARTISTS

1. By artists, we include all performers for the sake of brevity. In handling them, a director must show self-control and self-confidence. A calm demeanor is vital to the success of a show. An irritated, excited director is of no value to anybody. It is obvious that a nervous performer cannot turn in a smooth, professional job. A director should show a calm exterior even though he may be nervous about a show. Passing this nervousness on to the cast will never improve the performance. Give clear, understandable signals. Try to avoid running rehearsals right up to air time; it tires the performers and heightens nervousness. Allow five to fifteen minutes for relaxation between the rehearsal and the show.

REMOTE BROADCASTS

Much of the success or failure of remote programs depends on how much or how little advance "casing" is done. The scene of each remote should be checked very carefully before the day of the broadcast whenever it is possible. If this isn't possible, the producer should be on the scene well before air-time so that if a check-up reveals potential trouble, the proper steps may be taken in time to prevent trouble on the broadcast.

A. FACILITIES

1. Make sure that loops are already installed or ordered at the most convenient location at the scene of the broadcast. Make sure that the persons in charge of the location are aware of your plans and that you have both their advice and their approval of all arrangements for installing facilities. Make sure that the loops are tested well in advance of air time. By the phrase "make sure", we mean positively. Never take it for granted that permanent loops are okay from one week to the next. On one occasion it was necessary to bring a group of State Department officials up to the studio in a rush because the failure of the lines was not discovered in time to effect repairs. Such embarrassment should be avoided.

2. Have a thorough understanding with the persons in charge at a remote point regarding the date, time, and exact location of the broadcast. Discuss with these people the exact set-up to be made and what equipment, such as tables, chairs, podiums, music stands, etc., they will provide. Arrange with them to avoid having telephones ring during air time. Confirm all details by letter if time permits. Make a list of exactly what equipment we will need in the way of microphones, stands, extra cable, etc., and see that the engineering department is provided with the list, along with all other details pertinent to the broadcast. If a P.A. system is to be used, give engineering full details.

B. ROUTINE PROCEDURE

1. Having ascertained that the mechanical phases outlined above are in order, check the persons to appear on the broadcast. Make sure they have been contacted and know when and where they are to broadcast. Make every effort to get copies of all talks in advance and see that the talks are cleared by the proper authorities. Make sure that each participant is advised exactly the length of time he has on the program, and diplomatically but firmly see that the script is cut down to the allotted time. Make sure that all music is cleared and that the musicians and their director understand the exact procedure to be followed. Explain very carefully the signals (See page "Signals") you will use to accomplish a slow down, a speed up, a cut, a cushion, and an increase or decrease in musical volume.

2. NEVER go out on a remote without leaving a copy of the closing announcement with the studio standby announcer. If your program is about to run over, you can then cut it at the source and the studio announcer can sign off. Make sure that, in such an instance, the remote engineer, the MCD, and the studio announcer are aware of your plans and that they understand exactly

how the cut is to be made. NEVER fade out in such cases; have your engineer throw his line key at the end of a sentence or complete thought. NEVER allow an announcer to whisper a closing while your speaker thunders on.

3. When a remote is an ad-lib job, prepare for it by getting every possible scrap of information about the broadcast, the reason for it, and the participants. Very often the press will have comments on it in advance. Clip these and either take them with you or, better still, write a series of complete paragraphs in your own words. You can always find out some information to help you in advance. ALWAYS write a clean, crisp, opening and closing announcement. Many a mediocre ad-lib job has been made to sound top-flight because of a well-written "open and close"; and many a sparkling job has sounded mediocre because of the failure to have such an "open and close".

4. Get a time check at least five minutes before air-time and another one minute before air-time. Keep all participants advised of the time, and make sure, through advance arrangements with the persons in charge, that any other activities in advance of the broadcast are stopped in time to make for a clean beginning of the program. This is vastly important and requires careful, diplomatic, and firm understanding in advance of air-time with all participants. Get another time check from MCD two or three minutes ahead of sign-off time. In all time checks, synchronize three watches: yours, the announcer's, and the remote engineer's.

5. It is probably not necessary to remind you that in dress, speech, and conduct, you should leave behind a good impression of yourself on all remotes. You represent the company, and it's part of your job to give a good impression of NBC.

6. On the rare occasions when we have dance remotes, two mistakes should be avoided: 1. Don't try to be a comic; and 2. Don't be too lavish with credits for the hotel, the singers, or the band itself. On a half-hour program, mention the origination point only at the beginning, the middle, and the end.

7. Advise the program department immediately if anything concerning a remote departs radically from the original plans. It may sometimes be necessary to call New York, for example, and advise them that a program will be short, and that "fill" will be necessary. The time to do this is the moment you anticipate the trouble, not at the last minute.

8. Watch for "news" stories which might occur on certain types of remote programs involving noted people. Give such stories to our press department, and remember it is better to turn in too many rather than too few such items. Let the press department decide on the value of the story.

NOTE: See the Section headed "Talks".

TALKS

In the section headed "Remote Broadcasts", paragraph "B", #1, you will find much information that applies to studio talks as well. Also, much of the information contained in this section is applicable to remote talks.

A. **PREPARATION**

1. Make sure, well in advance of air-time, that you have complete information regarding the program -- a cleared script and an approved opening and closing announcement. Do everything possible to get an accurate timing of the script. When you know very definitely how much time the speaker has, ascertain whether the speaker knows and see that he is advised a day or so ahead of time if possible. Call the speaker yourself, and ask him if he will please read his script over and time it. Offer to call back later to find out how much time he took. If you don't call, ask the program department to make the request. Getting this done in advance will save many moments of unpleasantness at the time of the broadcast.

   If the speaker is making a brief talk as part of a program originating elsewhere, make sure of the switching cues both ways, and explain to the speaker just what that means. Double check with him the cues and timings just before air-time, and if his last words are the switching cue at the end of the Washington portion, make sure he doesn't change them. Tell him that he must not add anything or change it because an announcer many miles away is going to press that little button on the last word of the cue. If you do this as though explaining network operations to a layman, you not only won't offend him, but will interest him.

   Finally, make sure that from the elevator door to the studio itself, personnel and equipment are ready for the guest. Fresh water, clean glasses, and a clean ash tray should be on the table. The page or the hostess should escort the guest to the studio, and everyone should make every effort to make the guest feel welcome. Know his name and title, if any, and address him by name or title. Representatives may be addressed as "Congressman" or "Representative"; Senators as "Mr. Senator" or "Senator Jones"; Ambassadors as "Mr. Ambassador"; Cabinet officers *Yr. Excellency* as "Mr. Secretary" or "Madam Secretary"; and the President, of course, as "Mr. President". Generally speaking, we refer to most high government and diplomatic officials in this way in introductions: "The Honorable Frank C. Walker, Postmaster General of the United States". In the case of diplomatic officials, when in doubt as to title, manner of address, or pronunciation of name, telephone the embassy and solicit the information so you can be sure of avoiding embarrassing mistakes. You may also call the Protocol Section of the State Department, who can advise you in such instances. There is a watch officer on duty there even at night.

2. When you have made your guest speaker comfortable, discuss the routine with him, so that you are positive he knows what he is to do, and when. If we are to introduce him, show him the opening and closing announcements to make certain your facts are correct, changing the script to conform

with the facts. Avoid extending these remarks, however, since it is
generally our policy to be quite brief and impartial when introducing
persons in public life. These people will sometimes want too much
of a buildup. Handle the situation gracefully and diplomatically, pointing
out that the less time you take for introductions, the more time will be
left for the speaker. This will generally suffice, but if the guest is
insistent on certain changes which, in your judgment should not be made,
excuse yourself from the studio and refer the matter to the executive
in charge or to whichever one is available by phone. *NY can authorize turnover*

3. The timing is, of course, important. Speakers must be off on time, unless
specific authority to run over is granted by the manager, or the program
manager. No one else is to assume this authority on Washington network
pickups, not even New York, except when a speaker is part of another pro-
gram and the producer of such a program authorizes you, for example, to
allow a speaker four minutes instead of three. In Washington, off on time
means delivering the NBC cue by 35 seconds before the scheduled start of
the next program. This will assure chimes ringing on time, i.e., 30 seconds
before the scheduled start of the next program. Arrange signals, which
will be understandable to the speaker to assure his getting off on the nose.
One of the best and simplest methods is to "back time" (timing the last
one, two, or three minutes of a script -- the average speaker will read
about fourteen double-spaced lines a minute) anywhere from 1 to 3 minutes,
marking his script accordingly. Decide on a provisional cut, so that if he
is running late on the 3 or 2 minute "finger signal", he can make the cut
and get off the air on time. Explain the "cut" signal, and the "speed-up"
signal, but avoid their use unless it is absolutely necessary, since they
may confuse the speaker and slow him down. Above all, never show nervous-
ness, and don't become visibly panicky, because this will be transmitted
to the speaker, and you'll have a turkey on your hands. There is always
a way out -- think it out beforehand and be prepared to put it to use
if necessary. Generally this will mean cutting the speaker off from
another studio if he gets completely out of hand. Get to another studio
in ample time, after advising the studio engineer of your intentions. When
you're in the other studio, get MCD on the phone, keep him on, and when
you decide to cut, tell him "Cut", at which time he will take the carrier
away from the speaker's studio and give it to you, and you can then make
your sign-off. When this is done, go back to your guest and explain very
courteously what you have done and why you had to do it.

Never let a speaker leave without an apology and an explanation if you have
been forced to cut him. There are a number of very sensible reasons why
it is necessary to get all programs off on time. First, in the case of a
speaker, the network cannot force affiliated stations to go on carrying a
speaker, who runs over into their commitments; second, if no time if left
for a sign-off, listeners may not know who was speaking; and, third, very
often the network will be split into several legs, which means that chimes
on all legs must synchronize. If they don't, there will be feedback at
several points. Also, the following program might be scheduled for the
full network, which means that the rest of the network would have to wait
while our leg finished, with dead air the result. If the rest of the net-
work did not wait, our leg would have to join late, and the program would
come up cut. At no point in any explanations use the phrase "commercial
commitments".

TRANSCRIPTIONS AND RECORDS

1. Transcriptions and records must be announced as such in very plain language. It is permissible to say "transcribed" or "by transcription". It is NOT permissible to say "recorded" or "recording". When records are used, you must say "record" or "records".

2. Commercial et's are kept in special bins in the booth of Studio "O". Be sure well in advance of air-time that all such et's scheduled are there. If any are missing, advise the sales department at once, or in the absence of any member of the sales department, advise the program executive in charge.

3. The announcer is responsible for getting library transcriptions from their files when he is assigned an et program. Please see that the studio engineer has these at hand well in advance of air-time, and see also that they are replaced in their files as soon after your show as feasible. Handle these et's with care -- materials are scarce and replacements not too easy to obtain.

4. Records for record shows will be placed in the bins by the music library. Check these before air-time to make sure all are there, and see that they are returned to the bin in good order after the program.

NOTE: See following page containing FCC regulations as of December 5, 1946.

To ALL VICE PRESIDENTS, DEPARTMENT HEADS AND
   MANAGERS OF M&O STATIONS

From Frank E. Mullen

Date March 4, 1947

Subject ANNOUNCEMENTS ON MECHANI-
        CALLY RECORDED PROGRAMS

      This memorandum cancels and replaces my memorandum of January 15, 1947 on the above subject, to All Vice Presidents and Managers of M&O Stations.

      On December 5, 1946, the Federal Communications Commission ordered Sections 3.407 and 3.288 of the Commission regulations to be amended as follows:

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

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

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

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

(D) In case a mechanical reproduction is used for background music, sound effects, station identification, program identification (theme music of short duration) or identification of the sponsorship of the program proper, no announcement of the mechanical reproduction is required.

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

In compliance with this amendment, stations owned and operated by the National Broadcasting Company will adopt standard forms of announcements which are outlined below. We wish, however, to go beyond the strict language of the Commission regulation, in order that the source of the material may be definitely identified in the minds of the listeners.

The standard forms of announcements to be used are as follows:

A. Programs of longer duration than 30 minutes, consisting in whole or in part of one or more mechanical reproductions, should be identified as follows:

1. Where such a program consists entirely of mechanical reproductions, the following announcement should be made at the beginning:

"The following program is presented by (see Paragraph E below.)"

In the 30-minute break, the following announcement should be made:

"The program to which you are listening is presented by (see Paragraph E below.)"

The concluding announcement should be as follows:

"The program to which you have just listened was presented by (see Paragraph E below.)"

2. Except for the special case covered by the immediately following Paragraph 3, where such a program consists in part of mechanical reproductions and in part of live speech and/or music, the following announcement should be made at the beginning:

"Portions of the following program are presented by (see Paragraph E below)"

In the 30-minute break, the following announcement should be made:

"Portions of the program to which you are listening are presented by (see Paragraph E below.)"

The concluding announcement should be as follows:

"Portions of the program to which you have just listened were presented by (see Paragraph E below.)"

3. Where such a program consists in part of mechanically reproduced music and in part of live speech, the following announcement should be made at the beginning:

"The musical portion of the following program is presented by (see Paragraph E below.)"

In the 30-minute break, the following announcement should be made:

"The musical portion of the program to which you are listening is presented by (see Paragraph E below.)"

The concluding announcement should be as follows:

"The musical portion of the program to which you have just listened was presented by (see Paragraph E below.)"

B. Programs of longer duration than 5 minutes and not in excess of 30 minutes, consisting in whole or in part of one or more mechanical reproductions, should be identified as follows:

1. Where such a program consists entirely of mechanical reproductions, the same announcements should be made as specified under Paragraph A-1 hereof, except that, of course, there will be no necessity to make the 30-minute break announcement.

2. Except for the special case covered by the immediately following Paragraph 3, where such a program consists in part of mechanical reproductions and in part of live speech and/or music, the same announcements should be made as specified under Paragraph A-2 hereof, except that, of course, there will be no necessity to make the 30-minute break announcement.

3. Where such a program consists in part of mechanically reproduced music and in part of live speech, the same announcements should be made as specified under Paragraph A-3 hereof, except that, of course, there will be no necessity to make the 30-minute break announcement.

C. Programs of longer duration than one minute and not in excess of 5 minutes, consisting in whole or in part of one or more mechanical reproductions, should be identified in the following manner:

1. Where such a program consists entirely of mechanical reproductions, the following announcement should be made immediately preceding the program:

"The following program is presented by (see Paragraph E below.)"

2. Except for the special case covered by the immediately following Paragraph 3, where such a program consists in part of mechanical reproductions and in part of live speech and/or music, the following announcement should be made immediately preceding the program:

"Portions of the following program are presented by (See Paragraph E below.)"

3. Where such a program consists in part of mechanically reproduced music and in part of live speech, the following announcement should be made immediately preceding the program.

"The musical portion of the following program is presented by (see Paragraph E below.)"

D. In case a mechanical reproduction is used for background music, sound effects, station identification, program identification (theme music of short duration) or identification of the sponsorship of the program proper, no announcement of the mechanical reproduction is required.

Mechanically reproduced programs of one minute or less need not be announced as recorded or transcribed. However, when such mechanical reproductions are part of a longer program, one or more of the announcements set forth above must, of course, be made.

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E. In making the foregoing announcements, if the mechanical reproduction used consisted of one or more phonograph records, use the word "recording(s)"; if it consisted of one or more electrical transcriptions, use the words "electrical transcription(s)"; and if it consisted of one or more phonograph records and one or more electrical transcriptions, use the words "recording(s) and electrical transcription(s)". In lieu of the reference in any of the required announcements to a program being "presented by electrical transcription" or "presented by recordings," the respective equivalent phrases "is electrically transcribed" or "is recorded" may be used.

Where the foregoing announcements are used, they should be used without embellishment and without being submerged in other wordage, which would detract from the identification of the program as being recorded or transcribed.

/s/ Frank E. Mullen

FRANK E. MULLEN

LOGGING

The log sheet should be filled in as follows:

TIME
The time the program or announcement was ON and OFF the air -- to be entered in hours, minutes and seconds.

PROGRAM TITLE
The title of the program. When announcement or time signal, indicate as such. Title on all local originations to be typed in capitals. The title and all other entries for local commercial programs, spot announcements, and time signals are to be typed in red. The names of guests (and their titles) appearing on all local and network originations are to be listed under the program title with the time and order of their appearance.

NAME OF SPONSOR
List, as name of sponsor, the most familiar and accepted name. This is required for both network and local sponsors. The names of all local sponsors are to be typed in red. The time and duration of commercials are to be typed in this column below the name of the sponsor. This applies to the commercial portions of all live and participating programs.

ANNOUNCED AS SPONSORED
This just requires a check (x) that the program was announced as sponsored. All commercial announcements must be checked.

ORIGIN
These columns require checks as to the proper origination. If local studio, check "Local"; if from NBC, check "Network"; if from remote local point, check "remote", and type origination point under PROGRAM TITLE. If originated to the network, southeast, or individual stations, type "To _____" in the origin columns.

NATURE OF PROGRAM
Under TYPE use all the necessary initials from the Legend to indicate the complete character of the program. Check exactly whether records or transcriptions. No check in either of those columns would mean the program was entirely live. In the last column indicate exact time the transcribed announcement was made.

TIME OF STATION IDENTIFICATION
Enter the exact beginning time identification was made.

ANNOUNCER
Your name

COMMENTS
Under comments enter all comments regarding breaks on programs, failures, fills required, etc. Under Political Speakers, an entry is required only when the time is paid for by a candidate, an individual, or organization, whose purpose it is to influence the listeners' vote for an individual or an issue.

GENERAL

1. Cut-ins and feeds to network or other points only are to be boxed as has been our practice in the past. All information is to be entered as though it were a local program.

2. Station Identification -- When commercial, these are to be entered the same as if they were commercial programs. That is: CHESTNUT FARMS TIME, etc. When sustaining, enter under Program Title the capital letters SI followed by the proper description, such as, SI TIME; SI WRC PROMOTIONAL; SI RED CROSS.

3. When a station break is missed, log the time and immediately below it, type "Missed". Enter also under COMMENTS.

4. For announcements, the time ON is required, plus the notation (1 min) (30 sec) or its approximate length.

5. Cowcatchers and hitch-hikes are to be logged separately on local shows.

6. Accurate timings of announcements on network participation programs must be entered.

7. Programs broadcast by delayed transcription are to be entered with "delayed broadcast" following the title.

8. News bulletins and flashes must be entered when shows are interrupted. Indicate nature of flash.

9. When a program is joined, type "J" preceding the program title.

10. Do not make up log in advance, and do not fail to sign in longhand at end of day's schedule.

WRC WASHINGTON

PROGRAM LOG

TIME		NAME OF SPONSOR	ORIGIN				NATURE OF PROGRAM					Time of Station Identification	Announcer
On	Off	PROGRAM TITLE	A.A.S.	Local	Network	Remote	Type	record	trans.	Time of transcribed announcement		

LEGEND

T—TALK P—PARTICIPATION
N—NEWS D—DRAMA
V—VARIETY M—MUSIC
A—ANNOUNCEMENT
A.A.S.—ANNOUNCED AS SPONSORED
ORIGIN—Unless otherwise indicated, Network is NBC

COMMENTS

Political Speakers - Name and political affiliation and time of speech.

DAY _____

DATE _____

A FEW DO'S AND DONT'S

DO:

Check with the Master Control Desk before any assignment which might be construed as unusual. Master Control will answer any technical questions about switching, but consult them in advance! Remember, your engineer can make or break your program, so see that he is fully aware of all that is required of him -- he is not a mind-reader.

Check your copy in advance when you come on a shift. If you find any copy missing, consult the proper authorities, either the Sales Department for commercial copy, or the Program Manager's office for sustaining-type announcements. During the evening, when sales and program offices are normally closed, consult the Night Program office in Room 213.

Read no copy not containing the approval stamp of the Continuity Acceptance Department. Do not alter or change commercial or news copy without proper consultation with those in charge of those departments.

Pull your records or transcriptions, both music and commercial, in advance of your program. Don't expect the engineer to pull them for you. And more important, be sure you re-file those records and transcriptions after broadcast. You are responsible for their re-filing.

In cases of emergency where a local musical "fill" is required, select from the group of standby records and transcriptions in the bin on the engineer's side of Studio "O". A tally sheet of titles cleared for standby will be found in the looseleaf book in Studio "O".

Announcers will, at the conclusion of their day's shifts, sign their daily work sheet indicating their hours on duty that day and also their commercial work information.

DON'T:

Don't clutter up the studio floors, tables and furniture with miscellaneous papers and cigarette butts. It's to the company's advantage to always present the best possible appearance of the studios and corridors to visitors.

Don't wander too far from your studio when you are the standby announcer on duty. Remember, you are responsible for any and all announcements, whether of emergency nature or otherwise. Copies of sample emergency announcements will be found in the looseleaf book in Studio "O".

Don't make other members of the cast of a given show nervous by showing anything else but outward calm when you are the announcer assigned to a studio program. Show that you are confident, be diplomatic with strangers on the program, and courteous at all times. Many programs have been ruined because visiting guests are not made comfortable -- and often it's the announcer's fault.

Don't fail to log each and every program on which you appear in the announcers' log in Studio "O". Don't expect others to make your log entries for you. Complete logging instructions will be found in the looseleaf book in Studio "O".

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