

*Hyde*  
TELEVISION  
& RADIO  
ANNOUNCING  
EIGHTH EDITION



# Television and Radio Announcing

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**EIGHTH EDITION**

Stuart Hyde

*San Francisco State University*

HOUGHTON MIFFLIN COMPANY

Boston New York

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

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# Preface

In 1891, George Bernard Shaw wrote *The Quintessence of Ibsenism*, a lengthy commentary on the dramas of the great Norwegian playwright, Henrik Ibsen. A second edition was published twenty-two years later and, in his preface to that edition, Shaw wrote:

In the pages that follow I have made no attempt to tamper with the work of the bygone man of thirty-five who wrote them. I have never admitted the right of an elderly author to alter the work of a younger author, even when the younger author happens to be his former self.

As I look back at the thirty-five-year-old “former self” who wrote the first edition of *Television and Radio Announcing*, I find myself eager to “tamper” with what I wrote then—and in all the editions that followed!

I’m an admirer of George Bernard Shaw, but I can’t adopt his logic in the case of this textbook. Ibsen had written all of his major plays when Shaw published his evaluation in 1891, so at the time of his new edition he found it acceptable to merely add commentary on the few plays written after that date. So, while I’ve long suspected that Shaw’s reluctance to “tamper” with his earlier writing was actually due to laziness, there was at least some justification for leaving his earlier effort intact.

Mine is a much different reality. When I wrote the first edition of this text, television was in its infancy, and radio was the most pervasive medium of communication in the world. One feature of the first edition was a description of how baseball games were “re-created” by taking the scanty information sent by Western Union (“FOUL LINER TO LEFT FIELD, S1. FB IN NET, S2. B1 low wide”)<sup>1</sup> and turning it into a full-scale audio production, complete with recorded crowd sounds, the crack of a mallet on a suspended bat or catcher’s mitt, and the narration of an imaginative sports announcer.

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<sup>1</sup>Announcer: “The pitch to Kaline. He swings, (CRACK OF BAT, CROWD SOUNDS UP) he rips it to left field . . . just a few feet foul. (NOISE OF CROWD) The pitch. (CRACK OF BAT ON BALL) Another foul, this time into the net. It’s O and two on Kaline. Donovan into the wind up. Ball one, outside.”

To mention a few other outdated items, in 1959 nearly all announcers needed to earn a first-class radiotelephone operator license—a “first phone.” A public-service announcement promoted the Ground Observer Corps, asking for volunteers to become “sky-watchers,” to help thwart an enemy bomber attack. A section of the chapter on interviewing gave tips on interviewing “for the women’s audience,” and the text often used the masculine gender to mean everyone, as in “*Who is your listener? Can you visualize him?*” A commercial by a national advertiser presented a “humorous” stereotype of an Asian infant in an insensitive manner that wouldn’t be tolerated today.

Following the publication of each edition, I found myself eager to begin working on the next—change had already occurred between the writing of the manuscript and its printing! The electronic media will always be in the process of evolution, and new technology, production methods, economics, and audience preferences will sooner or later make any text on media performance obsolete in many ways. The very title of this text is, in a literal sense, obsolete. A more accurate name would be “Communicating Through the Electronic Media,” and I’d make that change were the present title not so firmly established.

In this edition, as in previous ones, I’ve attempted to satisfy two major criteria: to provide information on the most recent developments in technology and practices in the broad field of electronic communication; and to present material that is, in a sense that Shaw would appreciate, timeless and forever relevant.

The fourteen chapters and five appendixes of this text divide into two categories: those that present material that’s unchanging (or nearly so), such as voice and articulation improvement, interpretation skills, interviewing techniques, American English usage, foreign pronunciation, and phonetic transcription; and those that address that which undergoes rapid and sometimes drastic change, such as descriptions of equipment, production practices, distribution methods, and styles in news, narration, music, and sports performance.

Some parts of this text will serve you well for many years, while others will not. But, that’s the nature of this fascinating field we both love—certain change but unchanging relevance. Those who use the public airwaves are expected to entertain, challenge, and enlighten, and this has always been so. While this text may be described accurately as a guidebook for success in announcing, its real focus is on

you—its overriding goal is to help you become an effective and responsible communicator; that’s what this text is really all about.

## New to this Edition

Changes to the eighth edition are of many kinds. Previous editions were reviewed to verify, update, eliminate, and add information. Most noticeable are changes in equipment, production procedures, and rules and regulations, and these are discussed wherever appropriate.

New Spotlights include “Voice Lessons,” a concise article on speech improvement by noted author Barbara Lazear Ascher. Her focus is on *unlearning bad attitudes toward oneself* that prevent the development of a pleasing and expressive voice. Ascher cites a voice coach who says, “Our voice conveys who we *are*. The problem is that too often it still carries inflections of who we *were*.” In this Spotlight, students are given a number of exercises to help develop a more self-confident and authoritative delivery.

In “Learning to Sound Local,” *Radio & Records* writer Dan O’Day stresses the importance of quickly learning local preferences in usage and pronunciation when relocating to a new town. He tells us, for example, that “in the North, ‘people go to movies.’ In the Deep South, ‘folks go to the show,’” and he asks, “do locals pronounce the word *route* as ‘root’ or ‘rowt’?” O’Day correctly states that listeners will “turn off” if you mispronounce local place names, or call such things as activities or foods by names not used by locals.

Samantha Paris, whose Spotlight “Tips from a Voice-over Pro” was a source of valuable information in the last edition, has rewritten and updated this feature. Samantha remains at the top of her field as a voice-over actress and coach, and her article tells readers about the determination, hard work, and perseverance that got her where she is today.

The Spotlight, “The Art of Interviewing,” by professor Arthur Hough focuses on specific techniques of interviewing, including how to prepare, how to listen, and how to break a guest’s “tape”—his expression for memorized responses that many guests develop after being interviewed a number of times: “Many guests are obviously well prepared on some topics; they’ve been interviewed before and have developed an inner tape that they play for you. You must get the guest to *think* rather than *recite*; break in with the pertinent but unexpected question. Break the tape.”



Dave Morey, one of San Francisco's most successful DJs, is the subject of a Spotlight, "On Being a DJ." In this piece, we follow the roundabout path of his career, from DJ on a ten-watt high school radio station in Detroit, to his success on a top station in a major market. The Spotlight takes us through a typical workday and gives us several of Morey's "thoughts" about being in radio—among them attitude, mentors, college, skills, and performance.

In "Talking Sports With the Babe," *New York Times* author Mike Wise entertains us with the fabulous success of Nanci Donnell, the "Sports Babe." Through this spot—as well as in a brilliant essay on sports by Joan Ryan in Appendix A—we're made aware of the growing importance of women in sports reporting, analysis, and commentary.

Appendix A, "Scripts to Develop Performance Skills," includes many new award-winning commercials and PSAs, but it also has been expanded to include practice copy of several other kinds: essays, commentaries, sports analysis, and a type of essay I call an "impression." Most of the commercials and PSAs are new to this edition. Suggestions are offered on using the Internet to find, select, and print fresh copy.

One of the most useful additions may be found in Appendix E, "Suggested Resources." Once limited to the listing of books, it now includes information on using the Internet. Resources never before available are accessible to anyone with a computer, a modem, and a service provider. Available are daily news scripts, scripts of sitcoms and comedy sketches, analyses and commentaries on sports, movies, politics, and business, and advice from top DJs on building audiences. Moving from printed to spoken words, voiced material, including audition tapes made by professional voice-over announcers, may be heard and recorded through a program such as RealAudio.<sup>2</sup>

Aside from changes in content, I've also worked to make this edition more "readable" than ever. It's always been my goal to write in a straightforward, easily understood manner, and I believe I've been successful in that. I'm excited about our field—electronic

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<sup>2</sup>You don't need to be a computer whiz to find valuable information on the Internet. You need basic computer skills and a computer, a modem, and a service provider to find information on the Internet, a world-wide network that links computers. The information is found on web sites or web pages that collectively contain an enormous amount of information.

human communication—and believe that words written about it should be direct, spirited, fresh in outlook, and convey honest enthusiasm. I hope I’ve succeeded in achieving this goal.

So, in this eighth edition, *Television and Radio Announcing* has been “tampered with” to use Shaw’s words, but altered with justification. Shaw ended his 1913 preface with these words: “I therefore, without further apology, launch my old torpedo with the old charge in it.” It’s *my* hope that the “torpedo” represented by this text carries in it a new and more potent charge, one that you’ll find both useful and readable. I wish you a great, productive, and constructive career as a communicator!

## Instructional Features

*Television and Radio Announcing* combines the theory and practice of announcing to serve as a valuable tool and reference for both new and experienced announcers. The following features help readers connect broadcast theory with practical skills to enhance their understanding and performance of all types of broadcast material.

**Spotlights** In each chapter, *Spotlights* offer readers information on current personalities and issues in the field of broadcasting. Each reading is designed to illustrate and highlight chapter principles at work in the field.

**Assessment** Throughout the text, *Checklists* provide readers an at-a-glance review of the practical broadcasting skills discussed in the chapters. *Checklists* can also help students evaluate their understanding of concepts or mastery of skills.

**Practice Exercises** *Practice* exercises help students improve their broadcast performance by allowing them to apply and practice chapter principles. Other performance exercises are provided in the *Instructor’s Resource Manual*.

**Appendixes** The most helpful reference material from the chapters is organized into accessible guides and lists at the end of the text for easy reference during and *after* the course. Appendixes also include information on phonetic transcription and foreign pronunciation.



**Glossary** Following the appendixes, readers will find a useful glossary that includes key words, phrases, and technical terms used in the textbook.

**Instructor's Resource Manual** An updated *Instructor's Resource Manual* is available to instructors adopting the eighth edition. The manual features suggestions from the author about how to structure an announcing course, a sample syllabus, advice for teaching each chapter, quizzes (with answers included), and tips for using the Internet as an instructional resource.

## Acknowledgments

Revising a textbook in the field of electronic communication is a formidable challenge. Topics covered include such diverse specializations as voice analysis and improvement, equipment use, interviewing, voice-over announcing, radio and television news, sports, DJ announcing, English usage, job seeking, and much more. No one person can be an authority on every detail of this increasingly complex field.

In preparing the eighth edition of *Television and Radio Announcing*, I consulted with professional broadcasters, colleagues, instructors, career guidance experts, equipment manufacturers, and advertising agency personnel. A great many people contributed information to this text, and it's important that their contributions be acknowledged.

Among my colleagues who provided special help are Dr. Stanley T. Donner, professor emeritus of the University of Texas at Austin, and Ernie Kreiling, professor of telecommunications and syndicated television columnist. Herbert L. Zettl helped me update television production techniques, and Rick Houlberg once again gave permission for the inclusion of his study on audience rapport. I am grateful to my colleague, the late Professor Paul C. Smith, long-time audio coordinator for the Broadcast Communication Arts Department at San Francisco State University. Paul is responsible for much of what I know about audio. Professor Emeritus Arthur S. Hough, Jr., granted permission for the inclusion of his insightful article, "The Art of Interviewing."

Manuscript for this revision was read and commented upon by

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I am also indebted to sponsoring editor George Hoffman, editorial assistant Kara Maltzahn, art editor Bruce Carson, and project editor Robin Hogan of Houghton Mifflin for their support, encouragement, and guidance.

I also thank Chet Casselman, for once again allowing me to use his excellent suggestions for writing news copy, and media critic Ernie Kreiling for his suggestions on interviewing. Veteran news anchor Al Hart spoke with me about his practice of “woodshedding” copy, and demonstrated his techniques in marking a commercial for delivery. Special Assignment Reporter Mike Sugerman of KCBS shared with me his techniques for producing radio news packages.

Hal Ramey, sports reporter and director, also of KCBS, explained and demonstrated how he obtains, edits, and produces actualities for his daily sports reports. Other professionals in sports broadcasting who were helpful include Steve Bitker, sports reporter for KCBS, and Fred Inglis, sports reporter for KTVU-TV, Oakland. San Francisco Giants play-by-play announcers Ted Robinson and Lon Simmons were generous with their time and patience, as I observed their coverage of Giants baseball games. Lee Jones, San Francisco Giants radio producer/engineer, demonstrated for me his recording, editing, and playback techniques using a tapeless Short/Cut unit produced by 360 Systems.

Sports reporter Joan Ryan contributed the essay, “Our Weird Fascination With Colossal Failure,” and is reprinted through permission of the *San Francisco Chronicle*.

Broadcast personnel from KTVU who made special contributions include Associate News Director Andrew Finlayson, Assistant News Director Tony Bonilla, anchor-reporters Frank Somerville and Tori Campbell, Operations Manager Sterling Davis, and Bob Hirschfeld, senior producer of Cox Interactive Media. Sta-

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Afternoon drive-time radio news anchors Rosie Allen and Ed Baxter, and traffic reporter Stan Burford of KGO-AM, San Francisco, shared information about their daily preparation and performance, while allowing me to photograph them at work. I thank Kristi Orcutt, Community Relations Director, for making those arrangements.

Robert Unmacht of *M Street* and Ron Rodrigues of *Radio and Records (R&R)* provided information that helped update the data on popular-music broadcasting. The Spotlight, "Learning to Sound Local," by Dan O'Day, is reprinted here through the courtesy of Erica Farber, publisher and CEO of *Radio and Records (R&R)*.

Al Covaia, producer/host for classical-music station KKHI-AM/FM, discussed his methods in preparing a weekly music program, and permitted me to photograph him as he performed.

Cosmo Rose, popular morning drive-time DJ in Erie, Pennsylvania, shared his thoughts on "personality intensive" popular-music performance, and made available to me his weekly newsletter "Almostradio," from which I've gathered much inside knowledge of his field.

Barbara Lazear Ascher, author of the Chapter 3 Spotlight, "Voice Lessons," gave her permission to include this valuable article. Two former students, Ayrien Houchin and Midei Toriyama, contributed the essays "Trash Television" and "About the Rooms," both of which are included in Appendix A as material for student practice.

Sandy Close, executive editor of Pacific News Service, granted permission to reprint the essay, "TV Restores Our Medieval Faith in the Eye," by Richard Rodriguez. Jackie Kerwin, managing editor of the *Marin Independent Journal*, granted permission to use the Spotlight on DJ Dave Morey. Chester Ransom, managing editor of the Associated Press, provided detailed information about that organization's services, and was very helpful in supplying me with in-house publications for use by AP subscribers, sports reporters, and writers.

Award-winning commercials were provided by their creators, Eric Poole, head of Splash Radio, and Donn Resnick, of Donn

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*Stuart Hyde  
Corte Madera  
1998*

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