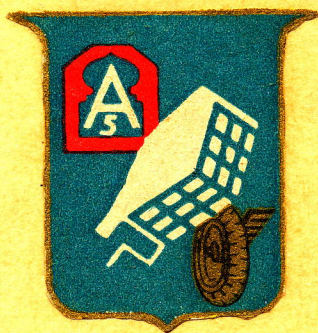


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GUIDE

TO

OPERATION PRACTICES POLICIES



MOBILE

AMERICAN EXPEDITIONARY RADIO STATION

in the field with the FIFTH ARMY

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Mobile
American Expeditionary
Radio Station
1 April 1945

This manual is designed to provide a ready reference for the personnel of the Mobile American Expeditionary Radio Station in carrying out the work to which they are assigned. Its aim is to promote the best station and program operation possible, and to answer any question that may arise from time to time, thereby providing the finest--"radio service for the American fighting forces and their allies"--of the Fifth Army.

The material contained in this manual has been assembled with the aid of the Mobile Radio Station staff and represents lessons, systems and practices learned--sometimes through trial and error--in over a year of experience with radio in the combat field. Many of the practices and policies outlined herein are related to mobile operation only.

Future additions or revisions may be required due to changes in situations after the time this manual was written. These will be made through supplements.

May the manual serve its purpose well and, through the material in it, may we serve our listeners well.


VERN CARSTENSEN
1st Lt., AUS
Station Manager

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SECTION I

PURPOSE:

To assist in the achievement of one common goal: The winning of the war--through informing, educating, orienting and entertaining the American fighting forces and their allies in the tradition of American radio.

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SECTION II

OBJECTIVES:

Before the Fifth Army Mobile Radio Station was built all American Expeditionary Stations were semi-fixed units and located with base section headquarters. Many times the fighting man at the front and those in the forward areas were not being reached by the stations and were compelled to tune in foreign broadcasts for their radio entertainment. Often they listened to the German "Sally and George" propaganda programs. The American Expeditionary Station attached to the Fifth Army wanted to stay with the Army as it continually moved forward. After months of planning, securing special authorizations and equipment, working and building under adverse conditions a regular radio station was completely mounted on wheels. On 15 February 1944 the first mobile radio station of it's kind anywhere moved into the field with the troops to bring the fighting men continuous and complete radio service, regardless of how far or where they moved. The following objectives should serve as the basis for any and all broadcasts made by this station:

1. To furnish the finest in radio programs.

It will be the prime objective at all times to give our listeners the very best. Each and every program regardless of length, style or time of day, must be considered the "number one" program. Our listeners are accustomed to the finest radio programs and production in the world--the reputation of American radio. We must live up to this reputation--offer professional type radio shows in a professional way. Always try to make the listener, regardless of his surroundings, think that he is listening to the radio back home.

2. Staying with the basic listeners.

Our basic listeners are the fighting troops and those in the forward areas. We must always locate as far forward as possible and secure a location that will give the best coverage. If a basic listener claims that he is not hearing us, that claim must be investigated at once, and if it seems to be general and a fault of station location, a move must be made at once if possible and practical to correct the situation. Always aim to cover as large an area as possible to include the greatest number of listeners.

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3. To keep the soldier informed.

Through accurate, clear and up-to-the-minute news broadcasts we must keep our listeners the "best informed soldiers in the world." The news will not be "sugar coated" and the very latest releases will be secured at all times. However, discretion will be used regarding sensationalism and security will be observed always. It is our aim to have the listeners look to this station for the most dependable and accurate news. We will also disseminate all other proper, non-classified information which contributes to an accurate knowledge of the armed services, home and the world as a whole.

4. To orient and educate the soldier.

Through regular programs and announcements it will be possible to relate situations and facts greatly affecting the lives of the soldier during and after the war. By presenting information in a pleasant form it will give the soldier a better understanding of the war--it's causes, reasons for fighting it, results, leaders--and those fighting with and against him. Much can be done through orientation and education features to show the American soldier that he has worthy allies. Properly prepared and presented features will reflect the comradeship of arms--the fighting free man everywhere. The combined strength of the armies of the United Nations will defeat the common enemy: Germany. Many of our allies will continue to fight shoulder to shoulder with our Army to bring about the total defeat of Japan. The seeds of disunity must not be allowed to ripen in the Allied camp, or the progress of the war conceivably may be delayed. Teamwork is the keynote of Allied success. Also, through orientation and education much can be done to aide various branches of the service in their work by making for better understanding, conservation, care, etc. Harmony may also be promoted between the fighting front and the production front--a clear and true understanding of the important job being done on the home front to achieve the one common goal: The winning of the war. One of the chief accomplishments of this type of program will be the elimination of much of the confusion and readjustment which the soldier will encounter after the war is won.

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5. To build and maintain morale.

It must be realized that high morale is a powerful weapon and makes all other weapons more effective. In presenting programs wanted by the listeners in the way they want them the enemy will be defeated in his attempt to destroy morale. The building up of esprit-de-corps by extolling the accomplishments of a particular unit, arm or service is commendable and a "sure-fire" morale builder. But this is never to be done at the expense of any other unit, arm or service. The morale value may be completely lost if a good program is presented poorly. This even includes station identification or "station breaks." These should be performed with great care so they are pleasant to listen to and display pride in the station.

6. Giving the soldier a voice.

The soldier will be given every opportunity to realize that the station is his. He will be permitted and encouraged to display his talent and to offer suggestions. This will not only be an aid to the individuals morale but will also provide good program material inasmuch as the army contains considerable entertainment talent of excellent quality.

NOTE: Following victory in Europe our listener's reactions and desires may change somewhat, however our objectives will remain basically the same with the exception of more emphasis being placed on some objectives. After victory our job will be more important than ever. Our programs will gain much of the attention formerly applied by our listeners to other war winning activities. Also, once the battle tension is relieved, our listeners will be more critical in their entertainment desires. The soldier overseas after the war will require more to fill up and pass his time away. It will be necessary to give him programs more like those at home and less of the "flag waving" type, but at the same time point out the reason for his being overseas.

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SECTION III

ADMINISTRATION:

The Fifth Army Mobile American Expeditionary Radio Station will operate under the direct control of the Radio Branch, Information and Education Section, Headquarters, Mediterranean Theater of Operations, United States Army. The station will co-operate fully in carrying out the desires of the Commanding General, Fifth Army, on matters of administration, programming and hours of operation. (Ltr. dtd 12 Feb. 45, File AG 676.3/222 I&E-O)

1. Local agencies.

Locally the Fifth Army Mobile American Expeditionary Station will operate under Information and Education, G-3 Section, Headquarters, Fifth Army. Many of the activities of the station however will be related to Special Service activities, therefore constant co-operation and contact with the Special Service Section, Headquarters, Fifth Army, will be maintained.

2. Correspondence, memorandums and directives.

- a. All official correspondence, memorandums and directives will pass through the station manager and, except in authorized cases, will carry his signature.
- b. Official correspondence directed to Fifth Army agencies will be routed through Information and Education, Headquarters, Fifth Army.
- c. Official correspondence directed to agencies outside Fifth Army will be routed through the American Expeditionary Stations Headquarters.
- d. Extreme care will be taken to assure proper form and neatness in all correspondence, memorandums, and directives originating at this station. Neatness reflects efficiency.

3. Files

- a. A complete, accurate and orderly file will be kept of all outgoing and incoming correspondence, memorandums, directives, requisitions, tallies, cable messages, and any other papers involving the station, equipment and/or personnel.

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- b. A separate file will be kept of all scripts used on special and "live" shows.

4. REPORTS

- a. Each week a written report covering the complete activities of the Fifth Army Mobile Radio Station during the preceding week will be submitted to the Officer-in-Charge, American Expeditionary Stations Headquarters.
 - (1) The weekly station report will be compiled and dispatched by the most expeditious means on Monday of each week.
 - (2) The weekly station report will cover station activities for the week--Monday thru Sunday--of the week preceding the day it is compiled.
 - (3) The weekly station report will be sub-divided as follows:
 - (a) Programs and Production.
 - (b) Technical.
 - (c) Shortwave Monitoring.
 - (d) Supplies.
 - (e) Personnel.
 - (f) Miscellaneous.
 - (4) The following will be enclosed with each weekly station report:
 - (a) Three copies of weekly program schedule for week following that covered by report.
 - (b) Two copies of "Spot Announcement Record" showing the spot announcements carried during the week covered by the station report and number of times used each day.
 - (c) "Engineer's Monitoring Report" which is completed daily by engineers on duty and covers reception on shortwave transmission from the United States

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5. Administrative Memorandums.

- a. Includes information, instructions, etc. for the personnel of the station and issued locally only by posting on bulletin board.
- b. Issued when necessary over signature of station manager.
- c. Numbered consecutively.

6. Equipment Record.

- a. A record in the form of a perpetual inventory will be kept at all times showing all equipment on hand, indicating nomenclature, amount on hand, type, model number, serial number, date received, source, how issued, name of manufacturer if known and any other remarks deemed important.

7. Supply

(See Section X)

8. Rations.

(See Section X)

9. Vehicles.

(See Section XI)

10. Organization.

Each man on the station staff will have a voice in the operation of the station. In other words it will not be run by one or two individuals, but all the men working on a co-operative basis. To insure an efficient, smooth running operation a definite organization has been set up. The organizational breakdown is designed to provide a clear picture of responsibility assignments. (See Figure 1) Each department is related and through their co-operation an excellent operation is assured. The man put in charge of each department is selected for his knowledge of that phase of the operation. Therefore, the rank or rating of the department head may not, in some instances, equal that of the men coming under his responsibility. Each department head is encouraged to continually strive to make the work of his department better, devising new plans and ideas, revising old ones. A brief outline of the responsibilities included in each department follows:

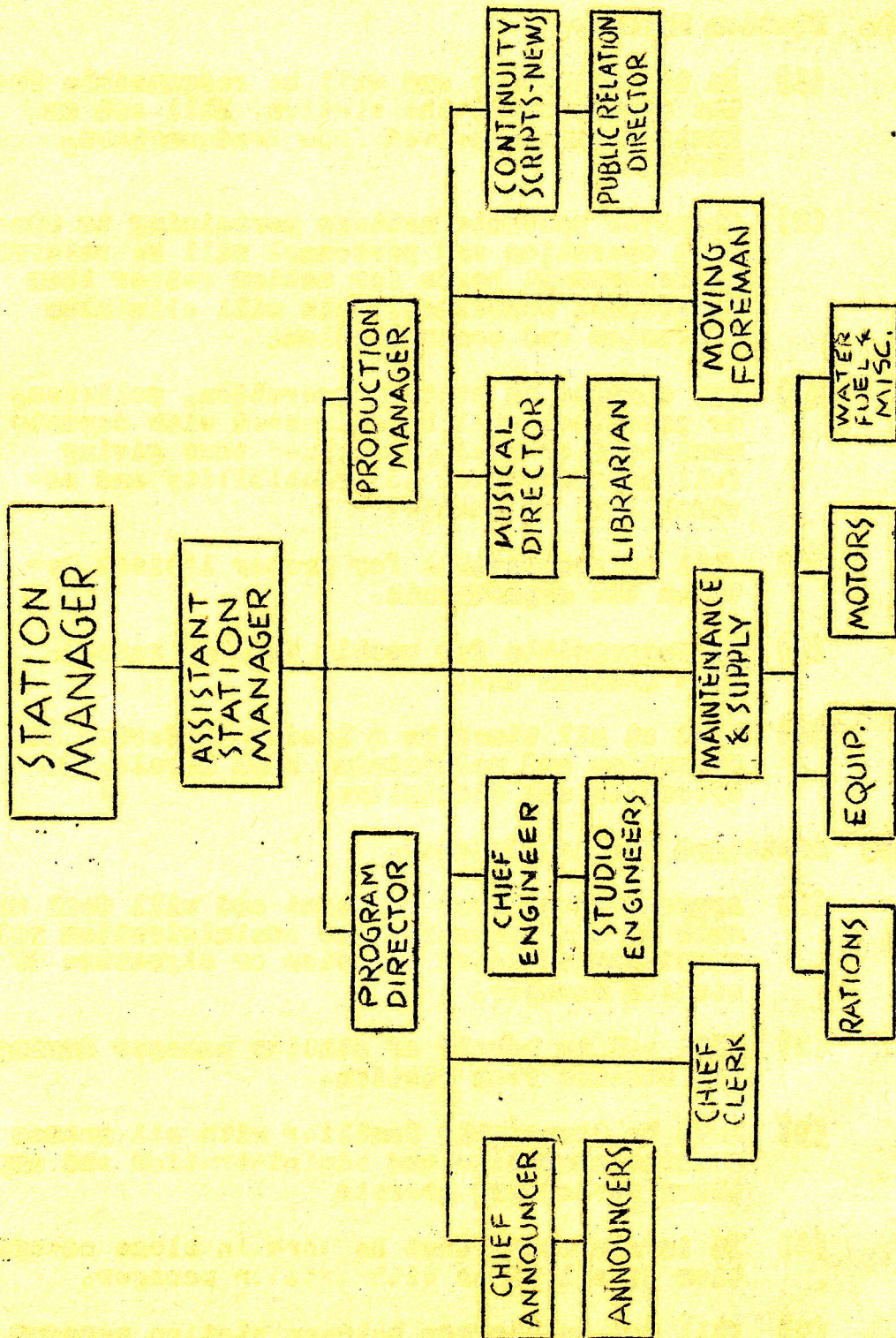


Fig. 1 - Organizational Chart

a. Station Manager.

- (1) Is the authority and will be responsible for the operation of the station. Will act on instructions received from Headquarters, MTOUSA.
- (2) Whenever possible matters pertaining to station operation and personnel will be referred to department heads for action rather than individual concerned. This will eliminate confusion and contradiction.
- (3) Any changes in station operation, policies, or practices will be discussed with department head, or heads, concerned thus giving full consideration to practicability and advisability of change.
- (4) Will be responsible for proper liaison between the departments.
- (5) Is responsible for weekly station report.
(See Section III)
- (6) Must at all times be a leader, offering inspiration and maintaining high morale, co-operation and discipline.

b. Assistant Station Manager.

- (1) Approximates first sergeant and will deal with much of the operation and administration not requiring official decision or signature of station manager.
- (2) Will act in behalf of station manager during his absence from station.
- (3) Must be thoroughly familiar with all phases of station operation and administration and anything pertaining thereto.
- (4) It is necessary that he work in close co-operation at all times with station manager.
- (5) Will act as liaison between station manager and department heads.

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- (6) Must be a leader, offering inspiration to men. Also be of such a personality as to demand the respect of the men to assure co-operation and discipline.

c. Program Director. (See Section V)

- (1) Responsible for program scheduling and traffic. This will include the composing, printing and distribution of weekly and daily program schedules.
- (2) Will assume charge of station during absence of both station manager and assistant station manager.
- (3) Will select stand-by shows and fills. These will be noted on daily schedules opposite places where they may be required.
- (4) Will keep program traffic board up-to-date.

d. Production Manager. (See Section V)

- (1) Responsible for all points of good radio production including timing, style, etc. All locally produced shows will come under jurisdiction of program department.
- (2) May allot specific programs to other members of staff for production.
- (3) Will assume charge of station during absence of station manager, assistant station manager and program director.
- (4) Will decide whether or not the quality of a show meets the standards of the station.
- (5) Will arrange for and audition all live talent in co-operation with station manager.

e. Chief Announcer. (See Section V).

- (1) Responsible for announcer's schedule and strict adherence thereto.
- (2) Will strive for the finest quality in all announcing, offering suggestions, corrections and instruction.

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- (3) Responsible for announcer's book which includes all standard openings and closes.
- (4) Will hold meetings of announcers for purpose of discussing policies, pronunciations, etc. Will also keep written record of difficult pronunciations to make for standard and correct usage.

f. Announcers (See Section V)

- (1) Responsible for all microphone work falling in time brackets assigned to him on announcer's schedule.
- (2) Announcer's tour of duty will begin immediately following station break at the beginning of his time bracket and end immediately following station break at end of his scheduled assignment. Announcers will be at the microphone far enough in advance of going on the air so that it will not be necessary for engineers to call them, or make emergency changes.

g. Chief Engineer (See Section IX & XII)

- (1) Responsible for engineer's schedule and strict adherence thereto.
- (2) May designate other engineers to other engineering duties, such as recording chief, remote engineer, etc.
- (3) In complete charge of transmitter and controls, including all operations related thereto.
- (4) Will control all technical supplies.

h. Studio Engineers (See Section IX)

- (1) Will operate controls and turntables according to schedule issued by chief engineer.
- (2) Will replace in proper racks all individual discs used during his tour of duty.
- (3) Will set up the studio for any studio shows scheduled during his tour of duty (microphones, special effects, etc.) and return to original order at completion of show.

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i. Musical Director (See Section VI)

- (1) Responsible for scheduling of music on all local record shows.
- (2) Will keep log of records used on local record shows to prevent repetition.

j. Librarian (See Section VI)

- (1) Responsible for keeping accurate, up-to-date file and catalog on all records contained in library.
- (2) Will check in and record any new additions to library immediately upon receipt.

k. Continuity, Scripts and News (See Section VII)

- (1) Subdivided into Continuity and Script Chief and News Chief who will work in close relationship due to use of material interchangeably.
- (2) Continuity and Script Chief.
 - (a) Responsible for all written material, with exception of news, broadcast by the station.
 - (b) All scripts, announcements, ideas, etc. will pass through script department for writing, rewriting and/or approval.
- (3) News Chief
 - (a) Will supervise the gathering of news from all sources available including teletype, radio, ANS, PRO, etc. Radio operators schedule will be drawn up and enforced by News Chief.
 - (b) Responsible for editing and rewriting all news, including newscasts, bulletins, highlights, flashes, etc. broadcast by the station.
 - (c) Will schedule special news events, such as shortwave, re-broadcasts, etc. through Program Director.

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1. Public Relations Chief

- (1) Will act as co-ordinator of publicity regarding station and personnel assuring accuracy, clearance, etc.
- (2) Responsible for regular flow of material to Armed Forces Radio Service for "Playback" and American Expeditionary Stations Headquarters for Stars and Stripes column.

m. Chief Clerk (See Section III)

- (1) Responsible for all clerical duties, including typing (correspondence, etc.), filing, mail, inventory, administrative recorded, etc.
- (2) Responsible for office supplies (paper, envelopes, pencils, typewriter ribbons, etc.).
- (3) Responsible for weekly dispatching of fan mail and live scripts to American Expeditionary Stations Headquarters.
- (4) Will distribute all incoming mail to department heads concerned.

n. Maintenance and Supply (See Section X)

- (1) For efficiency and better distribution maintenance and supply are subdivided into Rations, Equipment Maintenance and Motor Maintenance.
- (2) Rations
 - (a) Daily ration telegram and collection of rations.
 - (b) Monthly Ration Survey Report.
 - (c) Continuous check and control on ration supply.
 - (d) Regular collection and distribution of PX rations.
- (3) Equipment Maintenance
 - (a) Keeping interior and exterior of all equipment in good repair, clean and properly marked.

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- (b) Maintaining miscellaneous equipment, such as typewriters, stoves, tents, etc.

(4) Motor Maintenance

- (a) Includes generators, trucks and tires.
- (b) Regular and thorough checking and servicing.
- (c) Ordering and installing necessary replacement parts.
- (d) Effecting necessary repairs.

(5) Water Fuel and Miscellaneous

- (a) Maintaining necessary supply of water and fuel (gasoline, oil and coal).
- (b) Securing miscellaneous supplies, such as paint, lumber, light bulbs, hardware, tools, etc.

o. Moving Foreman (See Section XII)

- (1) Will supervise preparation, moving and setting up station equipment from one location to another.
- (2) Will assign antenna crews, packing and loading crews, drivers, and any other duties involved in change of station location.
- (3) Will select new station site with Chief Engineer.
- (4) Important to change locations and resume operations with minimum loss of air time.

11. Weekly Staff Meetings.

A regular well conducted meeting will serve as an important factor in building and maintaining a strong, compact organization. Many worthy ideas will spring from such a meeting and because of the advantages of combining personalities, thoughts and discussion these ideas will gain quality and possibly give birth to other plans and ideas.

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- a. The meetings will be held on the same day of each week if possible and at a time when all or greatest portion of the staff may attend.
- b. Station Manager will be in charge of meeting and will conduct it in an orderly, informal fashion.
- c. New directives, instructions and regulations will first be read and explained.
- d. Local corrections, complaints, etc. will then be discussed.
- e. Department heads will be called on to bring before the meeting anything concerning their departments.
- f. Finally the meeting will be opened for general discussion. The men will be encouraged to bring up any griefs, complaints, or questions they may have.
- g. Notes will be taken at each meeting by the Chief Clerk so that ideas, changes, etc. may be retained and put into effect without the loss of important points which might be brought out through discussion.

NOTE: Due to limited amount of personnel it will be necessary that some men take charge of more than one department. In this case the nature of the work of the departments will generally be very closely related.

SECTION IV

PERSONNEL:

It is not enough that a man have pride in the station--it is of even more importance that he believes his job is important. The personnel of the Mobile Radio Station are specialists--not only in the work to which they are assigned, but the way in which they accomplish all duties. Each man should acquaint himself with as many phases of the operation as possible so he will be able to take over another's duties should such an emergency arise. American radio is informal in its operation and presentation. It

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is our aim to bring American radio to the fighting men, therefore for the sake of teamwork and smoother operation our unit will operate under less formal conditions than most military organizations. However, all military regulations will be observed. We have a job to do--an important job--a radio job--one that will help win the war. There will be no time or room for petty jealousies. Each man will be assigned to a duty or duties (See Section III) and is expected to carry them out without being ordered to do so or without being driven. If a man does not handle his assignment properly, neglects his work, or willfully causes unrest, he will be replaced. The personnel of the Mobile Radio Station will be made up of a combination of good radio men and good soldiers.

1. Personnel from two sources.

- a. The station staff will be made up of personnel assigned to Information and Education Section, Radio Branch, MTCUSA, for duty with the station; and personnel assigned to Headquarters Company, Fifth Army, on detached service with the station.
- b. At times certain personnel will be loaned to the station for duty from other organizations.

2. Personnel administration

- a. The complete administration for all assigned and attached personnel will be handled by Headquarters Company, Fifth Army. (ltr. dtd 12 Feb. 1945, Hq. MTCUSA, File AG 676.3/222 I&E-0).
- b. Recommendations for promotion of assigned personnel will be submitted to American Expeditionary Stations Headquarters. For attached personnel to Headquarters Company, Fifth Army.
- c. Other recommendations for awards, etc. will be submitted to Headquarters Company, Fifth Army.
- d. Requests for transfer of assigned personnel or assignment of detached service personnel will be submitted to American Expeditionary Stations Headquarters. Requests for transfer of personnel to Headquarters Company, Fifth Army, for duty with the radio station will be submitted through Information and Education, G-3, Headquarters, Fifth Army.

- e. A complete and accurate personnel file will be kept at the radio station containing all incoming and outgoing personnel matters. This file will also contain a "Personnel Record" form on each member of the staff. (See Fig. 2)

3. Duty Hours.

- a. Personnel will arise at 0830 hours, except for the following:
 - (1) Those on early morning shifts.
 - (2) Men required to be on duty after midnight. In this case such duty must be reported to the station manager or assistant station manager.
 - (3) Day off duty.
 - (4) In case of illness.
 - (5) In any other case authorized by the station manager or assistant station manager.
- b. Duty hours throughout the day and evening will be determined by individual schedules and duties. Each man is expected to keep his work up-to-date at all times.
- c. Recreation periods will be restricted to the afternoon.
- d. Absolutely no indulgence in intoxicants of any form will be allowed on duty. On the first such offense the offender will receive thirty (30) days restriction and on second offense transfer of the offender will be requested. Intoxicants and radio do not mix successfully.

4. Off duty time.

- a. Each man will be allowed one day off duty on which he will receive a pass signed by the Station Manager to visit locations authorized by the local command.
- b. The day off duty will begin at 0800 hours and will terminate at the time man is first scheduled for duty the following day. Local pass regulations and curfew restrictions must be observed.

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PERSONNEL RECORD

(Name)	(Rank)	(ASN)	(Br)
Date of enlistment or induction _____			
Date of last promotion _____			
Date of embarkation from U.S. _____			
Organization to which assigned at present _____			
Date of birth _____ Married or single _____			
Wife's name _____			
Children's names _____			
Nearest of kin _____			
Address of nearest of kin _____			
Home address _____			
Civilian radio experience (list call letters, position, etc.) _____ _____			
Schools attended (civilian & army) _____ _____			
Hobbies _____			
Remarks _____ _____ _____			

Fig. 2 - Personnel Record Form

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- c. Special passes may be secured from time to time from the Station Manager or Assistant Station Manager. These will cover a definite period in the afternoon or evening.
- d. Under no conditions will a man leave the station premises without first notifying the Station Manager or Assistant Station Manager and signing out on the pad provided for this purpose.
- e. Not more than ten per cent (10%) of the staff will be off duty at any one time. And at least one engineer will be present at the station at all times in case of technical difficulty which cannot be handled by the console operator.
- f. At any time personnel is away from the station they will conduct themselves in such a manner that it will reflect favorably on the station and its personnel.

SECTION V

PROGRAMS AND PRODUCTION:

The finest radio programs in the world with the best talent available anywhere are being supplied in recorded form to the Fifth Army Mobile Radio Station by Armed Forces Radio Service. Many of these programs and the people appearing on them were favorites of the men before coming overseas. These men are now our listeners and it is our duty to present their favorites in such a way that it will be "just like home." Locally produced programs must also be of the highest quality possible, both in material and production. A good program will lose audience appeal and interest if preceded or followed by a badly produced program, a program with poor content and/or careless station breaks. Nobody on earth can satisfy everybody but it is our job--and we can do it--to satisfy as many as humanly possible. Wise programming and good production will assure this.

1. Programming.

- a. One of the most important things in proper programming is impartiality in regards to type of

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program and their content. Do not consider your own likes and dislikes but those of the listener. The listener is the top, and practically the only, consideration.

- b. Proper program balance is essential to satisfying as many listeners as possible and demands continuous attention and thought.
 - (1) The same type of music played continuously over a long period will become very monotonous and the listener will lose interest.
 - (2) Long periods of talking--such as news and dramatics--without breaks for music will also become tiresome and irritate the listener.
 - (3) Certain types of music will carry more audience appeal at one time than another. For instance, early morning listening usually demands lively music, whereas late evening listening is generally made more pleasant with soft, sweet music. The relaxing type of music is also more pleasant after a newscast and during mealtime.
 - (4) Try to type the listeners. It will be found at times that a large amount of listeners come from a certain section of the U.S. A particular style or kind of music, or other entertainment, may be favored in this section. This is especially true of western or hillbilly music, polkas, and classical. By determining the type of listener you are providing an excellent measuring device for your programming.
- c. Determining the most popular listening hours is very important to good programming. This is not only of particular value for feature or important shows but it is also a time when the most generally popular programs should be scheduled. These hours may change and will depend on training activities, tactical operations, mess hours, etc. At present the most popular listening hours of this station are as follows: 0600 to 0800 hours; 1100 to 1300 hours; and 1600 to 2200 hours.
- d. The observance of special occasions, holidays, anniversaries, etc. will be looked for in a well planned program schedule. These may not be elaborate or spotlighted but they will definitely add quality to the schedule.

- e. Special events--both local and shortwave from the U.S.--indicates wise programming when included in the schedule.
- f. Substitution and inconsistency are signs of weak programming. Sometimes it will be necessary to substitute because of unavoidable reasons. In this case give a satisfactory explanation to the listeners. (See Section IV, par. 2,h). However, avoid substitution if at all possible. A listening habit is formed. Listeners expect a certain show at a scheduled time and a deviation from the schedule will encourage criticism. Change the time of a show only when absolutely necessary.
- g. Scheduling of AFRS de-commercialized shows at the same time they appear on the schedule in the U.S. is a practice that has caused much favorable comment for this station. This programming policy will be followed whenever possible.
- h. A larger listening audience for a special show can be assured by wisely placed advance "spot" announcements. Entertainment, orientation, educational "spot" announcements should be given the best listening time priorities in order of their importance. Proper spacing, rotating and variety of "spot" announcements will insure their effectiveness.

2. Production.

- a. Preparation is possibly the first requisite to good production because it concerns practically everything that goes out over the air--from station breaks to a feature live show. A microphone lacks discrimination and what goes out through it cannot be erased.
 - (1) If the show requires script--be it a record or live show--make certain that the script is correct and ready to broadcast. Read the script over before going on the air with it--this goes for disc shows, live shows, news, spot announcements and any other type of written material. Check pronunciation on any words you are not sure of and do any marking that will help you read better. All scripts will be presented to the Production Department for checking and necessary censorship. (See Section VII)

- (2) Live shows require very careful preparation and usually involve many more details.
- (a) Make sure that the necessary number and type of microphones are on hand. Also important is the proper placement of microphones before going on the air.
 - (b) Levels should be obtained on voices and whatever live music used on the show prior to going on the air any notations made for future reference. This is also important to microphone placement.
 - (c) If special effects are required make certain that they are correct, ready for use and properly marked in script.
 - (d) Traffic at the microphone or microphones should be determined prior to going on the air to eliminate stalls, collisions, and any other difficulties that might be caused by not knowing what microphone to use or how to work to it.
- (3) Orchestral set-up is not only an important preparation but is essential to correct musical balance, both in the case of small units and full orchestras. Because of the unusual physical proportions and acoustic properties of broadcast locations in the field proper balance in the broadcasting of live orchestral shows will always present a problem and demand attention. Perfect orchestral balance will seldom be obtained however good balance can and should be secured. This will be a resultant of a series of microphone adjustments and location changes. The microphone picks up indiscriminately all sounds that fall within the area of sensitivity. In order to pick up each section or choir of the orchestra in such a way as to reproduce that section in it's proper relationship with the rest of the orchestra, it must be placed the correct distance from the microphone, at an angle that will be favorable to it without impairing the pickup of another section. The greater the normal volume of the instrument, the greater the distance away from the microphone it is placed. In other words, the stringed instruments are nearest the microphone, the wood winds are behind them, the brass instruments behind the

wood winds, and the string bass and percussion instruments are farthest away. For suggested set-ups see Figures 3 & 4.

- b. Timing is an important factor in smooth production and good operation. Both recorded shows and locally produced shows should go on the air on time--not a minute or two before the scheduled time or a minute or two after. Time should also be allowed for at the end of each program for the station break, "spot" announcement, time signal, and/or any other "extras" appearing on the schedule.
- c. A "production pause" will be employed and adhered to. There will be a pause of not less than three (3) seconds and not more than five (5) seconds before going into new program. A slight pause should be made between station break, time signal and "spot" announcements so that they will sound separate and distinct of each other.
- d. The station break should not be looked upon as "something thrown in for good measure" or a "necessary evil." It identifies the station and the way in which it is given should denote pride in the station. The station break also signifies a definite division, such as the end of one show and the beginning of another. In other words, in the theatre, when an act or scene is terminated, the curtain descends, or the lights go out in a complete blackout, however in radio the station break is the curtain between shows. In making the break the word "your" will precede the station name to make the listener feel that it is his station. The following breaks will be used: On the hour--"This is your American Expeditionary Station, in the field with the Fifth Army...A radio service for American fighting forces and their allies." On the quarter and three-quarter hour--"This is your Fifth Army American Expeditionary Station, on wheels." On the half hour--"this is your American Expeditionary Station, in the field, with the Fifth Army."
- e. The time signal will only be used on the hour,

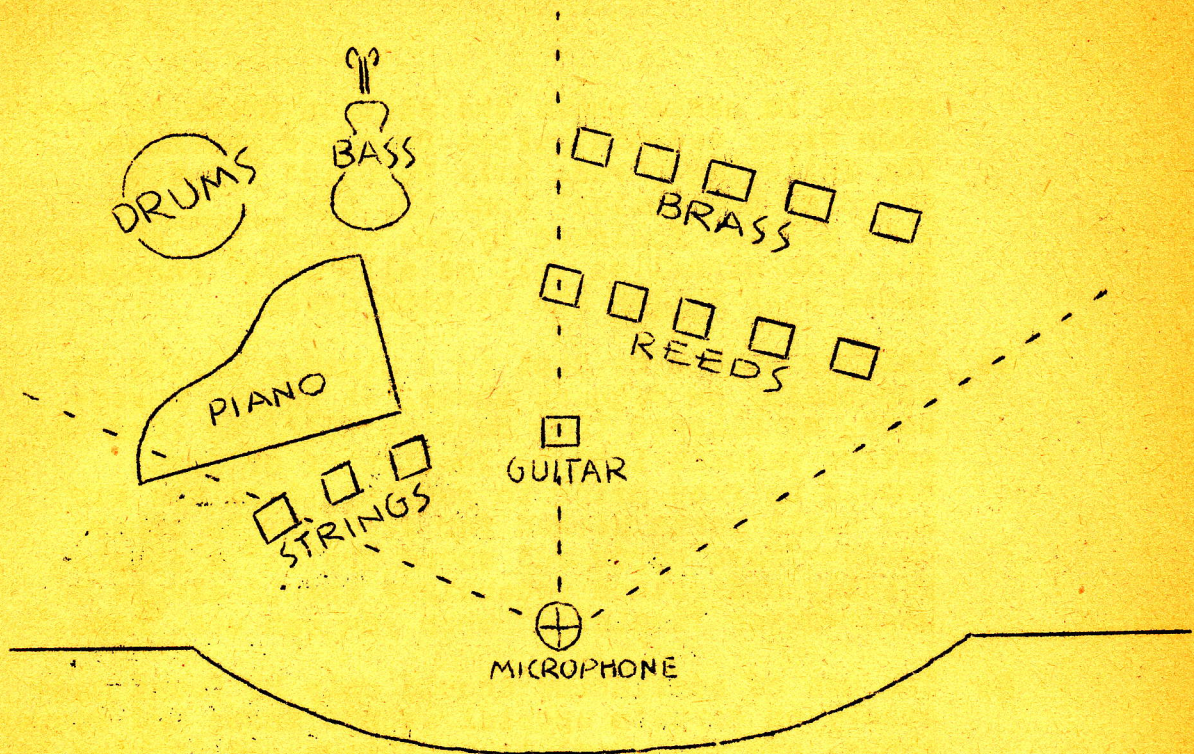


Fig. 3 - Suggested Orchestral Setup (One Microphone)

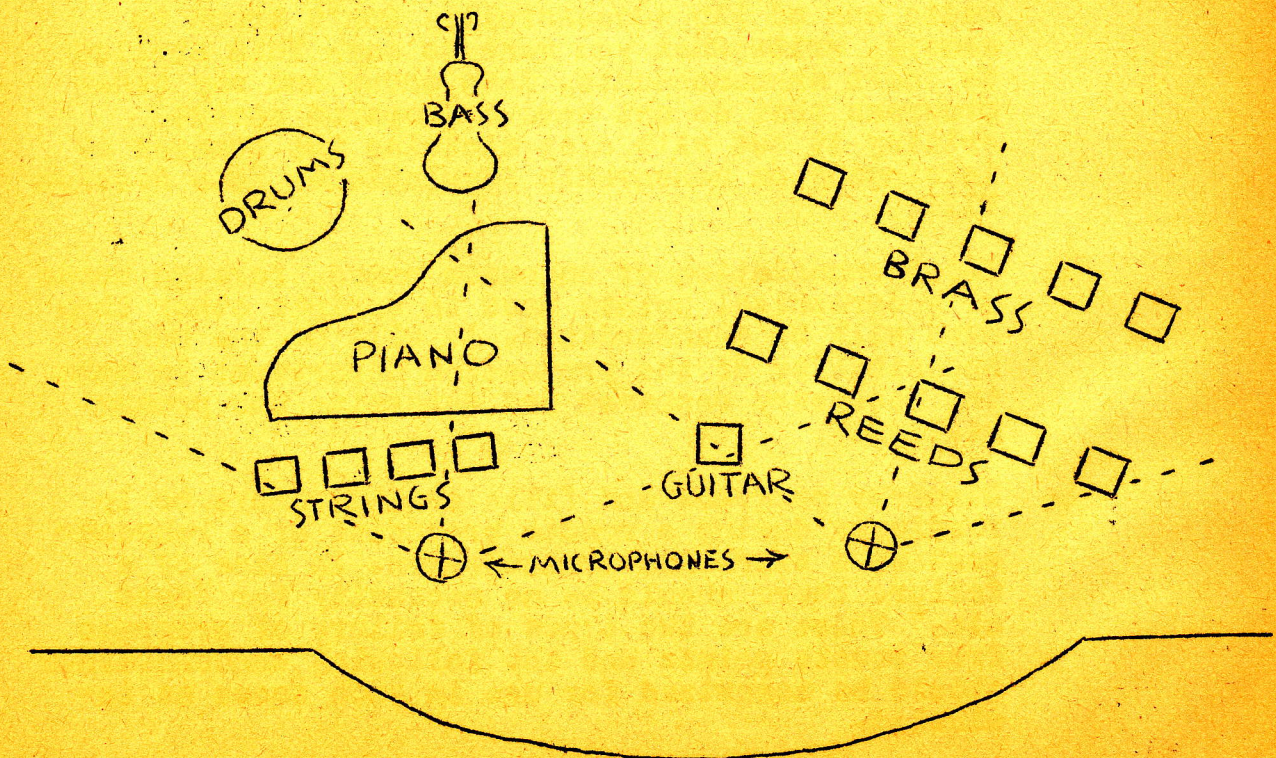


Fig. 4 - Suggested Orchestral Setup (Two Microphones)

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except in cases where the station break is more than sixty seconds before or after the hour. The following phrase will be used: "At the sound of the musical tone the time ____." This will be followed by one tap on the chime. The time signal as well as all "spot" announcements will follow the station break.

- f. Talking should be kept to a minimum on the air, especially on request shows. It is not necessary, or allowed (See Section VIII) to read the entire request letter. The letter or card should be read prior to putting it on the air and small parts marked for reading. In other words--"Save words and spend music." A simple, readily understood vocabulary should always be used--never "domicile" when you can use "home."
- g. The use of ad-libbing should only be found necessary on certain special events shows and request shows, and then kept to a minimum. Ad libbing is dangerous and may get you in difficulty. "Ahs", "ands" and such stalls make uninteresting listening. Only a few people in the many thousands in radio can ad lib successfully. Don't trust to memory, write what you want to say. This applies to short announcements, disc shows and any other programs that do not have a prepared script. Writing it out will also minimize the changes of infringing on censorship regulations. (See Section VIII).
- h. The pronunciation of uncommon names, foreign words or geographical points used in scripts other than news will be standardized. It will be the responsibility of the production department to make the necessary research and determine the pronunciation.
- i. Stand-by programs and fills should always be in readiness during a remote broadcast or a rebroadcast of a shortwave transmission. In case of a failure there should be no necessity for "dead air." There are two types of failure of programs from remote points and the following announcements should be memorized for use in such cases as indicated.

- (1) In the event that a program fails to start a

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the scheduled time, the standard form of announcement may be, in effect, as follows:
 "We regret that due to (operating difficulties) (atmospheric conditions) we are unable to present the program_____.
 In the meantime, we offer_____."

Then fill with stand-by. If the difficulties are cleared up in the meantime and it is possible to put the scheduled program on, fade out the stand-by program and announce: "The (operating difficulties) (atmospheric conditions) which necessitated delay in presenting the program of_____ (have now been) (have now) cleared and we take you now to_____ (point of origin)."

- (2) In the event of failure after the program has taken the air, the following announcement may be made: "Due to (operating difficulties) (atmospheric conditions) we regret that we are unable to continue with the program_____. If the difficulties are overcome we will resume the program. In the meantime we present an interlude of_____." Before permitting the resumption of the program, the announcement should be made, substantially as follows: "The difficulties which necessitated our interrupting the program of_____ have now been overcome and we return you to_____ (point of origin)"

- j. Following are some "do's" and "don'ts" that will help make programs better listening. Many of these will serve as simple instructions to guests appearing on a program. Guests should always be made to feel at ease and the pre-broadcast instructions to them should be clear and given in such a way so as to not make them nervous or confused.

DO

Write scripts and announcements.

Read scripts, news and announcements over before going on air.

Always be pleasant and tactful on the air--whether you feel that way or not.

Use simple, understandable vocabulary.

Speak normally. It is not necessary to project the voice when speaking in front of a mike.

Get proper distance from the microphone and at correct angle to avoid "hissing" and "spitting" sounds. Check with engineer.

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Keep talking to a minimum.
Watch control room for instructions from production man and/or engineer.
Be in the studio at least five minutes before going on the microphone.

DON'T

Speak for brief period before and after microphone is open. This will avoid "slips."
Don't trust to memory. Write it out.
Don't try to be funny if you're not a natural humorist.
Don't use the salutation "ladies and Gentlemen". Not only is a large percentage of our audience male but the personal appeal is lost when a lone listener hears himself addressed as "Ladies and Gentlemen."
Don't fade on a vocal unless absolutely necessary.
Don't "clown" or "raise rumpus" in studio. And be cautious about talk and mumbling in the background when microphone is open.
Don't let "everybody get in the act." This not only "corns" up a program but may result in security violations. In general avoid fun in the studio.

NOTE: Every single broadcast carries with it its own special factors of production, therefore attention should be paid to each show and not assume that one assures the success of another. Never be satisfied with a program--always try to make it better. Regardless of the time of day a program is scheduled or how many or few listeners it has the same effort should be put forth to make it "the best show on the air."

SECTION VI

MUSIC LIBRARY:

Inasmuch as the music library of this station consists mainly of recorded material it is very important that it be kept in good order at all times. Another reason making it essential that the library be always orderly is the value of the recordings in it. It is very difficult, many times impossible, to replace

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discs when they are lost or broken. It must always be remembered to HANDLE THE RECORDS CAREFULLY.

1. Card index file.

- a. This file will list every musical selection contained in the library by title along with the corresponding number of the disc in the rack. This file will always be kept up-to-date so it will be possible to determine on a moments notice whether or not a particular selection is on hand.
- b. If a record or transcription is removed from the rack permanently because of breakage, loss, etc. all cards pertaining to that disc will be removed from the file, and a record by the librarian made of the disc number so replacement disc may be inserted.
- c. All cards will contain as much of the following information as possible: Title of selection, orchestra and/or vocalist, composer, running time, show or moving picture in which featured, number in rack, and any other information that will give a complete story of the selection.
- d. Whenever possible cross-reference. This is particularly important in the case of medlies.
- e. Cards will be filed alphabetically under the following classifications: Popular, Symphonic Popular, Religious, Military, Western, Classical, Effects and Novelty.
- f. In listing titles on the cards and in filing alphabetically "a", "an" and "the" will not be considered part of the song title when at the beginning. For instance "The Trolley Song" will be listed as "Trolley Song, The."

2. Catalog.

- a. Accuracy and completeness are just as important in the catalog as in the card index file. If it is not kept up-to-date it loses its value.
- b. The catalog will be in loose leaf form and will

list all of the orchestras and vocalists in alphabetical order. The selections by these artists will be listed under their name. The number of the disc in our rack will also be indicated opposite the title of the selection.

- c. The name of each orchestra and/or vocalist will be listed on separate pages of the catalog.
- d. It is not necessary that the song titles be listed alphabetically inasmuch as it will be necessary to add titles from time to time.

3. Removing and replacing discs in racks

- a. The discs will be filed in numerical sequence in the racks and will be in a paper protecting jacket. The jackets will also be numbered.
- b. When removing a disc from the rack leave the jacket in its proper place.
- c. Do not remove more discs from the racks than are immediately needed. Stacking of discs causes damages and loss.
- d. Replace discs in rack immediately after use and make certain that it is in its proper place. Double Check!
- e. Discs will be removed from racks and handled only by authorized station personnel.
- f. When discs are placed in program rack no two discs will be placed in the same division.
- g. "V" disc numbers will be followed by the letter "v" and Basic Music Library disc numbers will be preceded by the initial letter of the classification under which they come. Local recordings and "dubbings" will carry the letters "CC" before the number. All discs will be numbered on both sides.

4. Playing of discs.

- a. Extreme care will be exercised in placing, playing and removing the disc on the turntable.

- b. Change needles frequently. A new needle should be used at least every fifteen minutes and in case of locally recorded discs each time the disc is played. Also make certain that needle is tight.
- c. The needle will be placed on the disc gently--never dropped.
- d. When cueing a disc do not "back track" it.
- e. Dust a disc with the record brush before each playing.
- f. When a disc is being played for the first time make an accurate notation on the label showing the number of turns required to cue. Unnecessary cueing of a disc causes damage to the surface as well as a waste of time.
- g. Whenever possible a copy of discs used for themes will be "dubbed" off to conserve the original disc.
- h. Do not double deck discs on the turntable.
- i. Do not stack discs flat--always on end.
- j. Keep discs away from heat.
- k. All damages to discs will be reported to the Librarian so the proper notations and replacements may be made.

SECTION VII

WRITING AND NEWS:

Simplicity is the essence of good radio news writing and applies to most of the other writing for radio usage. A word or phrase which looks well on paper may sound silly or strained when it comes from a loud speaker. A radio writer "hears" his copy as he writes it. Learning to "hear" your copy as you write it is a difficult, but invaluable, knack of radio writing. The best way to develop this ability and the surest way to determine whether your radio copy is listenable, until this knack is acquired, is to read it aloud. If you have used words or word sequences that

are hard or awkward to pronounce, or if you find yourself running out of breath, you can be sure an announcer will have similar difficulties. Words, phrases, sentences--every element--must be chosen for their effectiveness and clarity when spoken.

1. Clarity.

- a. Avoid confusion and misinterpretation in what you write. Be careful about the use of personal pronouns, especially in news writing. When you write "he", "she" or "they", be very sure there can be absolutely no doubt as to whom the pronoun refers. If there is any question, repeat the person's name or title. Remember, absolute clarity is important. Avoid using any word or phrase that would stump an announcer or confuse a listener.

2. Quotations.

- a. Be sparing of direct quotations in news. They interrupt the trend of thought when the announcer barks "quote", "end quote"--but always look for a good one to point up the story. They are particularly good at the end of a story.
- b. It is possible also to write around these quotation marks so that listeners will understand that the announcer is really quoting. Such as: "Senator so-and-so denounced what he called the administration's wastefulness and extravagance."
- c. Where the quote is a long one it should be broken up in several places because quotation marks on the air don't mean a thing. After the first quote of two or three sentences--not more than that--you should insert the source again. For example: "The senator went on to say", or "The Senator continued", or "The Senator added". For the sake of smoothness it is permissible to insert the qualification in the middle of a sentence occasionally if it is necessary to give the source three or four times.

3. Use of numbers.

- a. Be very careful in the use of numbers. Make them "round" whenever possible. For all practical purposes "1,623 shells" becomes "more than 16 hundred," etc.

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- b. Don't say "a million." The "a" makes it come out "8 million" on the air. Write it "one million."
- c. In handling numbers don't write \$25,000,000. Put it this way: 25 million dollars. Then the announcer can't go wrong.
- d. Statistics, percentages and technical details may be impressive in print, but they mean little to the radio audience. There isn't time to absorb them. Exact figures tend to be confusing and irritating to the listener. And if there are two or three sets of exact figures, he's completely lost. So when it's necessary to use figures put them in round numbers, however use statistics, percentages, and technical details only when absolutely necessary.

4. Long or difficult names.

- a. Remember also that announcers have as much trouble with difficult names as you have. If a name of a person or place is essential to the story, and at the same time hard to pronounce, give the announcer a phonetic guide immediately after use of the name, thus: Rzhev (Rih-zhef'). Some times a name is not essential and may be eliminated. For example, few persons would know the name of the Greek minister of information. Rather than use his name, it is simpler merely to use his title or that of his office.
- b. The pronunciation of difficult words or names used in news is the responsibility of the Chief Announcer and the necessary research should be made to determine the proper pronunciation.

5. Word endings.

- a. Be sparing with words ending in "s" or the "th" sound. A series of "S's" on the air sounds like the start of the "skyrocket" cheer for old Siwash. Words such as "truth", "youth", "loath" fade out at the end and are apt to become meaningless. Similarly, a series of words ending in "ing." They're not only hard to pronounce, they throw the whole sentence off balance.

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6. Sentences.

- a. To write effectively for radio you must unlearn the prose writer's rules about sentence structure. Some of radio's most effective sentences are not complete sentences at all. They are descriptive phrases. They save a lot of words and go over very smoothly on the air. Ordinarily, short sentences are the best for radio. But the real test is whether they can be read aloud, whether the announcer finally can arrive at the end without gasping for breath.

7. News leads.

- a. It is important to remember that good radio is basically good showmanship. This applies to radio news as well as to any other program. An attention-getting lead that "sells" the story to the listener at the outset will keep his interest--make him want to hear more. A dull, slow moving lead, that wastes two or three sentences before the meat of the story is reached, probably will be lost.
- b. This does not mean that radio news should be sensationalized. For that is a fault that must always be avoided. But it does mean that a radio news writer should study his story for its most interest-compelling angle, and pin his lead to that point. While it should be interesting, it should never be maudlin.
- c. The lead in radio news is not like that in a newspaper story. In radio the lead does not contain the details but only the highlights and then these are repeated with the details after the lead.

8. Words.

- a. Use the word "today" sparingly, especially in the opening sentence. The present tense ordinarily is the most desirable, for radio news in particular, and when used the word "today" usually is unnecessary.
- b. Avoid redundancy--use synonyms wherever possible, so long as the meaning is clear. For example:

President Roosevelt, Mr. Roosevelt, the President, the Chief Executive. Get, acquire, obtain, secure (the last is questionable usage, but is conversational and occasionally may be used in radio in the place of "get.")

- c. Watch out for too many "he said's" in succession. But choose the use of "declare" and "asserted" judiciously. They have strong connotations and there's a silly overtone if you have somebody declaring an obvious or unspectacular fact.
- d. Differentiate between "can" and "may"; "can" denotes ability to do a thing; "may" signifies that it is permitted.
- e. The following vastly overworked and mis-used expressions should be avoided.

SWEEP -COMB - LOOM and FLARED (especially with "ups" after them).

The word "rush" is most atrociously abused.

Let's "hurry" or just plain "go" once in awhile.

SEND something--don't always "transmit" or "dispatch" it.

CALL a person, or persons, or a meeting--don't always "summon" them.

BUY something--don't always "purchase" it.

LEAVE someplace--don't always "depart" or "evacuate."

ACT--don't always "attempt."

WILL--not always "is going to."

ARREST or SIEZE--not "take into custody."

SHOW--don't always "display" or "exhibit."

GET--don't always "Obtain."

NEED--don't always "require."

SEE--don't always "witness."

CAN--not always "is able to."

HELP--not always "aid or"assist."

HURT--not always "injured."

BREAK--not always "fracture"

BUILD and BUILDING-- not always "construct", "erect", "construction."

MEET--not always "confer", "convene" or "hold a conference."

DOCTOR--not always "physician."

- f. Avoid vulgarisms, such as:
"Meet up with", "Join up". "Meet" and "join" are sufficient.

"Keeping company" or "keeping company with" a girl.

"Groom" for "bridegroom." A "groom" is a stable hand.

"Red headed" for "red haired."

- g. Don't refer to physical handicaps or deformities unless they have an integral part in the story, and under no circumstances in a variety show.
- h. Don't refer to color, creed, religion, race in any derogatory manner.
- i. Sometimes color may be added to a story by using expressions common to the soldier's everyday vocabulary. Such as: "sweating it out", "sad sack", etc. Guard against overworking such expressions however.

9. Accuracy.

- a.. Never deviate from the facts contained in the original story. Check and recheck all facts and figures--and "NAMES." Once a story floats into the ether it's lost forever.
- b. At all times, be sure that the source of information is absolutely clear to the listener. Where accusations or charges are made, or controversial issues are discussed by persons quoted, this point cannot be over-emphasized. The listener must never be given the impression that the announcer reading the story is speaking for himself or the radio station on such matters.
- c. Frequently the source of a story may have considerable bearing on it's credibility, and the listener deserves to be given a basis for evaluating the information supplied. The source of military reports, particularly if they come from the enemy, should be clearly labelled--to the point of monotony. Often people only "half listen" to a news report, so you can't "half write" a story. Similarly, all predictions, presumptions and pretendings should be clearly declared.

- d. No attempt should be made to "sugar coat" the news-give the facts because the listener will get them eventually and will feel that he cannot depend on our newscasts.
- e. Be wary of propaganda news. It should not be used in any case.

10. Choice of news.

- a. It must never be assumed that the listener has sufficient previous knowledge of a story to understand clearly a dispatch in which only the newest developments are discussed. Each item, even if only a paragraph, must be complete in itself. Because it is particularly necessary in radio to be brief, unessential new developments sometimes must be sacrificed in order to round out the story with background.
- b. It is worth remembering that every man is most interested in things that affect him personally.
- c. Look for a laugh occasionally, for the listener likes to be amused as well as informed.

11. Reading news.

- a. Don't merely say words. Speak meaning in every line. Sustain your own interest in what you say if you would instill it in those who hear you.
- b. Try to pace your talk as you would in a face-to-face conversation.
- c. Read and check the news over before going on the air. Errors overlooked when the writer copy read the news will be located and long or difficult words can be looked up and marked.
- d. Do not clear throat with the microphone open. Signal the engineer for a "cut."

12. Shortwave news transmissions.

- a. Unless atmospheric or local interference makes

reception almost completely inaudible short-wave transmissions should not be taken off the air. The soldier listener is interested in hearing a broadcast from the States and will pick it out of considerable interference.

- b. Stand-by programs should always be ready during a shortwave transmission. (See Section V)

13. News bulletins and flashes.

- a. All news bulletins and flashes will be cleared by the News Chief before going on the air.
- b. State the source always when giving a bulletin or flash.
- c. All bulletins or flashes used must be reported as confirmed by an allied source. Never use a rumor or enemy report.
- d. A report will not be considered a flash unless it is of extreme importance. "Berlin has fallen" is a flash, however "The Americans, British or Russians are fighting in Berlin" is a bulletin. A news bulletin is a report that is not important enough to be considered a flash, yet vital enough to put on the air before the next scheduled news period.
- e. A flash will interrupt a program at any time or point. A bulletin will be held until a lull in the program or the station break.

SECTION VIII

CENSORSHIP AND SECURITY:

It is very important that all personnel adhere to radio censorship regulations set up by the American Expeditionary Stations Headquarters and the Information and Censorship Branch of AFHQ, also any local policies regarding military security.

1. Request Shows.

- a. Taking of request by phone is prohibited. In refusing telephone request be tactful and courteous. Explain that it is prohibited by security regulations.

- b. Mention of APO number or name of organization on request shows is prohibited.
- c. A requested number will not be played at a specifically requested time.
- d. Verbatim reading of requests is prohibited.
- e. Requests from allied service personnel only will be honored.

2. News broadcasts.

- a. News items should be confined to re-broadcasts of shortwave pickups and news passed for broadcasting by appropriate authority in this theater.
- b. Material from BBC and OWI may be considered as pre-censored, but datelines must be clearly announced.
- c. No military information whatever should be broadcast except as provided in A and B above. Particular care will be taken to refrain from comments on weather, training, adverse morale, troops movements, etc.
- d. Name of organization may be mentioned in news programs if cleared by field censor.
- e. Editorializing is prohibited. The opinions or views of the station and/or any member of the staff will never be included in a news broadcast.

3. Army personnel.

- a. Other than regularly assigned radio personnel should not participate in any ad-lib broadcasts except when such programs are recorded and checked with proper authorities before release.
- b. Service personnel may be referred to only by name, rank, branch of service and home town. But no mention may be made of names or appointments of senior officers until they are officially announced. For this purpose a senior officer is, in the U.S. army, of or above the rank of colonel; in the U.S.A.A.F., of or above the rank of brigadier general; in the British (Empire included) army, of or above the rank of lieutenant-

ant colonel; in the RAF (and Empire Air Forces), of or above the rank of group captain; in the allied navies, of or above the rank of captain.

- c. No reference, under any circumstances, should be made toward the identification or location of units.

4. Radio silence (WD Circ. #3, 2 Jan. 1945).

- a. "Radio Silence" is the shut-down of radio transmission within a command as ordered by the commander.
- b. When radio silence is imposed on a station or net, the transmitters of all radio sets used for signal communications will be completely shut down and will not be operated except during emergencies specifically described in orders. Receivers will remain in operation on net frequencies unless special orders are issued to the contrary.
- c. Radio silence may be imposed on one or more stations within a command by the commander having jurisdiction. He will also prescribe under what conditions radio silence may be broken in emergencies and who will be held responsible.

5. Emergency precautions.

- a. During an air alert the transmitter will be turned off completely.
- b. Before going off the air, after being informed of approaching enemy planes, the program will be faded and the following announcement made; "Hold your hats kids--here they come."
- c. If abandonment of equipment becomes necessary transmitting equipment and any other equipment of possible use to the enemy will be destroyed as authorized upon command of the Commanding Officer (Station Manager).

6. Miscellaneous precautions.

- a. All local command "blackout" precautions will be adhered to at all times.
- b. When natural camouflage is not available camouflage nets will be used.

- c. Sufficient "off limits" and "military personnel only" signs will be posted to guard against civilian trespassers.
- d. Firearms will be kept in firing order and in authorized guarded location for readiness at all times.
- e. Steel helmets, gas masks, and other combat equipment will be in readiness at all times.
- f. Suitable slit trenches will be dug immediately after arriving at new location.
- g. Complete first aid equipment, as authorized, will be on hand and easily accessible at all times.
- h. Auxiliary fire extinguishers will be kept filled, checked regularly and placed at strategic points in station area.

SECTION IX

TECHNICAL:

This includes any particular phase of the operation that affects the actual transmission of programs. It is not necessary to explain how important an efficient technical operation is to the station. Good maintenance by the engineering staff will eliminate breakdowns and interruption of service.

1. Transmitter.

- a. The transmitter should receive regular servicing and cleaning so as to minimize the possibilities of going off the air.
- b. Transmitter will never be left unattended.
- c. Constant attention will be paid to meter reading charts prepared by the Chief Engineer.
- d. Transmitter will be turned on and off only by authorized personnel and will be turned on at least ten (10) minutes before program time.
- e. All irregularities in transmitter operation

will be reported to the Chief Engineer immediately.

2. Frequencies.

- a. Before any change in frequency is made authorization must first be obtained through the American Expeditionary Stations Headquarters from AFHQ Signal Section.

3. Console and Turntables.

- a. A regular schedule should also be set up by the Chief Engineer for the cleaning and maintenance of the console and turntables. Certain parts of the turntable require oiling and regular attention for longer life.
- b. The console and turntable will be in readiness for the engineer relieving the one on duty. All adjustments will be made, next program transcription cued, AFRS program properly marked when played, used recordings filed, and log brought up to the minute.
- c. Console and turntables will never be left unattended.
- d. Once a needle is removed from pickup do not re-use, inasmuch as the needle point will bevel on the slightest use.
- e. Engineer on last duty shift of broadcast day will leave speed lever on turntables in neutral position.
- f. Engineer on last duty shift of broadcast day will remove needles from pickup, assuring the placing of a new needle in pickup on first shift the following day.
- g. Pickup arms will be placed on rest and locked when not in use for extended periods.
- h. Rubber turntable plates(covers) will never be grasped to render disc immobile. Hold the disc.
- i. Master gain control on console will not be changed unless advised to do so by Chief Engineer.

- j. Microphone switch will be thrown to "off" position immediately after studio is finished with the microphone.
- k. Any irregularities in console or turntable operation will be reported immediately to Chief Engineer.

4. Recording equipment.

- a. Talk-back cannot be used or cueing of records cannot be done while recording equipment is in operation.
- b. Before final cut is made a test of three or four grooves should be made to check depth and cleanness of groove.
- c. All recordings will be made with the use of meter reading to avoid over or under-modulation.
- d. Be careful about touching the grooves of a disc after cutting. Fingerprints harm the cut.
- e. Immediately after cutting a disc it will be labelled and properly marked.
- f. Recording equipment will be handled only by authorized personnel designated by the Chief Engineer.

5. Microphones.

- a. The engineers will be responsible for setting up the microphones for live broadcasts and any other technical arrangements necessary to the production of a program.
- b. The engineer should be thoroughly familiar with all technical equipment, especially the type and beam, or zone, of sensitivity of microphones. The two main types under which microphones may be classified are: The dynamic or moving coil type and the velocity or "ribbon" type.
 - (1) The Dynamic Microphone is rugged and requires no delicate care in handling and

maintenance. It is usually light in weight, dependable, and free from any temperature, barometric, and humidity effects.

- (2) The Velocity Microphone has a thin metallic ribbon suspended between the poles of a magnet, with it's length perpendicular to and its width in the plane of the magnetic lines of force. These magnets are so constructed that they do not impede the free passage of the sound waves through the microphone. Sound waves reaching the ribbon vibrate it within the magnetic field set up by the magnet. The velocity type microphone is therefore very sensitive and will pick up wind noise, etc. It should not be used outdoors under any condition inasmuch as the wind may break the ribbon. It is also affected by temperature, barometric, and humidity effects. Because of the thin metallic ribbon the velocity type microphone requires delicate care in handling and maintenance.
- (3) Knowing the directional characteristics of microphones is very important, i.e., does it pick up sounds directly from one side, from all sides, or from two sides? If it picks up sound directly from only one side--the other being "dead", insensitive to sound--it is a "uni-directional" microphone. If it responds to sounds coming from any direction it is a "non-directional" microphone. If it has equal pick up from front and back it is a "bi-directional" microphone.
- (a) The dynamic microphones in use at this station are "uni-directional" however it is possible to make them "non-directional" with a fair degree of success by applying a baffle and adjusting the position of the microphone.
- (b) One of the most important characteristics of the velocity microphone is its directional pattern. Since the ribbon is suspended in free space, sound waves approaching the microphone from a direction in the same plane as the ribbon have no effect upon it. Sound waves from either direction along an axis perpendicular to the plane of the ribbon have the maximum effect. In other words,

the velocity microphone is bi-directional in response. In the accompanying diagram (Figure 5) the two sides marked L are the "live" sides, and the two marked D are the "dead" sides of a velocity microphone. As one stands directly on the "beam" of the mike L and moves slowly along the arcs A toward D, the field of sensitivity becomes increasingly less as the dead area is approached, and, conversely, if one stands directly on the dead area and moves on the arc A toward the beam L, the field of sensitivity is increasingly greater until maximum sensitivity is reached on the beam of the mike.

- (c) It is not the purpose of this discussion to claim that one type is better than all others. The perfect all-purpose microphone has not yet been invented. It may be found that where special effects are trying to be created one microphone may suit the purpose better than another. One microphone may be found to do a certain job more quickly, but that is not to say that another microphone will not also do the job if the time is taken to experiment and change conditions to meet with its special needs.

5. Acoustics.

- a. In a radio studio or any other broadcasting location, what is visible is functional. In the field many acoustical difficulties will be encountered and not always will it be possible to overcome them. However the engineer should be familiar with acoustical characteristics so they can be controlled as well as possible.
- (1) Broadly there are three acoustical zones in a suitable studio or location: A "dead" end--characterized by a high degree of sound absorption. A "live" end--characterized by a high degree of sound reflections. A middle area--with an intermediate degree of "liveness."
- (2) It will not always be possible to accomplish

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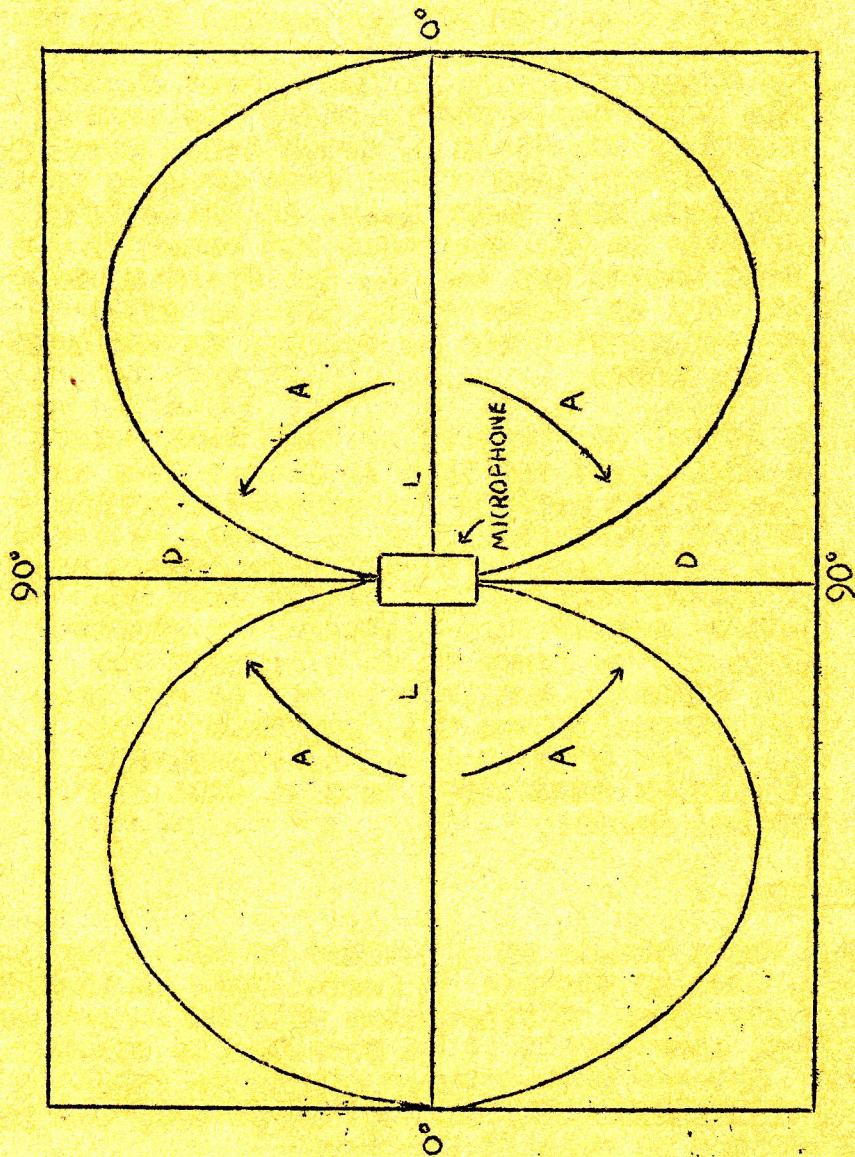


Fig-5. Zone of sensitivity for velocity type microphone.

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this "ideal" condition, however various steps can be taken to reduce "bounce" and "echo." It is well to remember that the angle of reflection for a sound wave is like a light wave, approximately equal to the angle of incidence.

- (3) To obtain the best possible acoustical set up so that music will have brilliance and a voice will not have a dead, lifeless quality, adjustments, will have to be made by trial and error. It may involve tipping the face of a microphone, turning it slightly the opposite way, moving closer or farther away from the mike, putting up or taking down improvised drapes, putting down a rug under the mike or taking it up; in short changing and changing again until the sound quality is the best possible under the set up at hand.

6. Engineer important to good production.

- a. The engineer should work closely with the Production Manager, especially in live shows. Many of the special effects, changes, etc. are created by the engineer.
- b. "Riding gain" is one of the things to which the engineer should pay particular attention. Over-modulating can completely ruin a good show.
- c. "Production pauses" are usually the responsibility of the engineer. (See Section V)
- d. Try to avoid a break or pause in the middle of a half-hour transcribed show in order to "flip" the record. Insert applause effect, musical bridge, or other suitable "cover-up."
- e. Don't fade out on a vocal unless it is absolutely necessary. This is very irritating to the listener and indicates poor radio production.
- f. When assigned to a remote control broadcast be certain that the equipment is in working order and prepared for the show. Also keep

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an accurate check on the time so you can keep the announcer informed.

7. Engineer's log.

- a. The engineer's log will be kept at all times and will contain information regarding transmission activities during the broadcast day under the following headings: Time, Program, Remarks, Announcer, Announcer's Initials, Technical Remarks, Engineer, Miscellaneous Remarks.

SECTION X

SUPPLY:

1. Source.

- a. Operational equipment, other than technical, including maintenance tools and office supplies, will be provided by Fifth Army. (Ltr. dated 12 Feb. 1945, Hq. MTOUSA, File AG 676.3/222 I&E-O)
- b. Technical and program replacements or requirements will be ordered through American Expeditionary Stations Headquarters.

2. Rations.

- a. All necessary forms and records required by the local command will be completed by the man in charge of ration supply.
- b. An even ration stock will be kept. If a surplus of any particular item or items is on hand it is the duty of the man put in charge of ration supply to refrain from drawing such items until the stock is brought to normal.
- c. Rations will not be used as bartering material.

3. Gasoline and oil.

- a. Secured from local sources on regular requisition.

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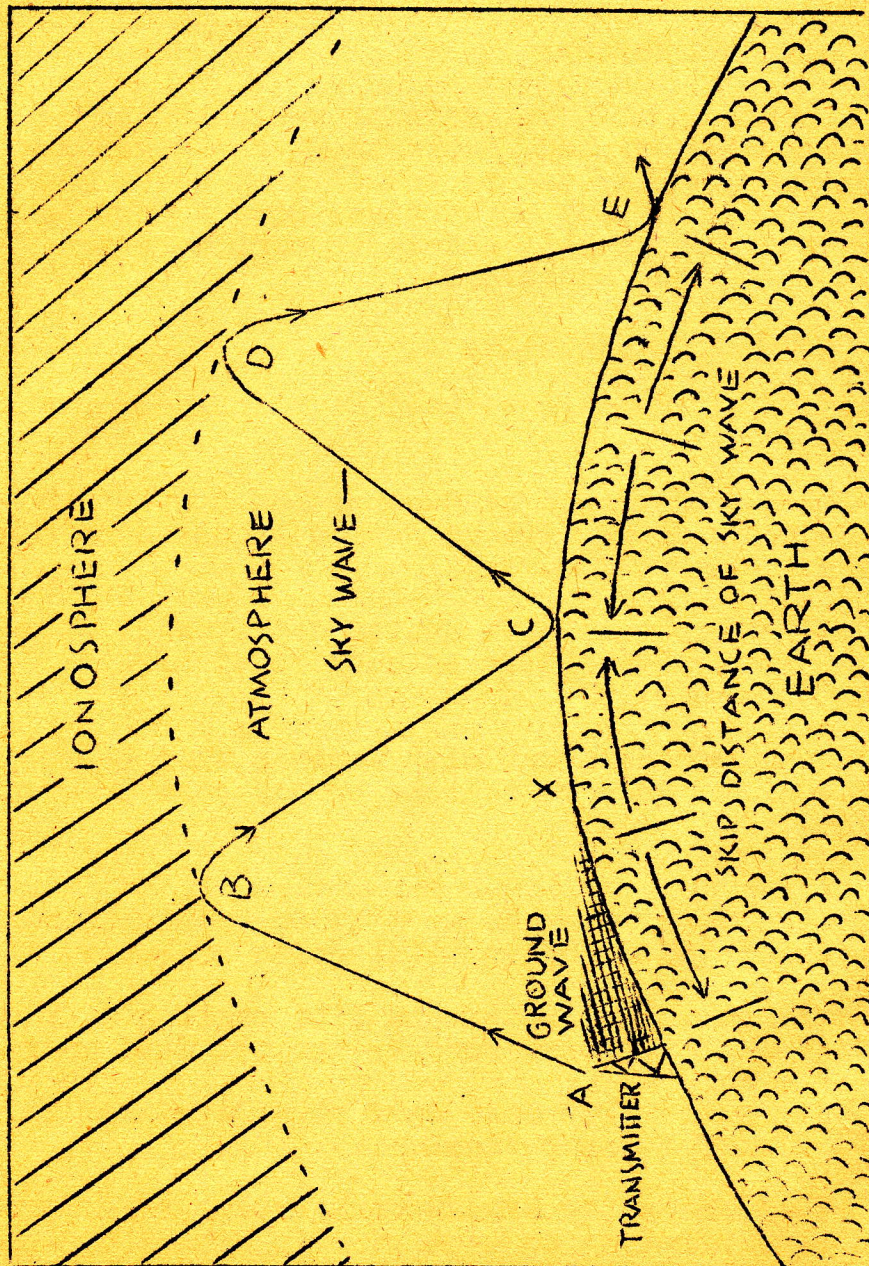


Fig. 6 - Skip distance effect of the sky wave

- b. An adequate supply will be kept on hand at all times.

SECTION XI

VEHICLES AND MOTORS:

The care of vehicles is the responsibility of every man. Replacement parts and repairs are difficult to secure and in many cases may put a vehicle completely out of service. Give a vehicle good treatment and it will eliminate much work and trouble for everyone concerned.

1. Trip tickets and parking.

- a. Trip tickets will be used at all times, properly filled out.
- b. The ticket should be kept on the driver's person inasmuch as it will be needed in cases of emergency, loss, etc.
- c. When vehicle is left unattended it will be securely locked and in an authorized parking lot if possible.
- d. The man checked out with vehicle will be responsible for loss of vehicle or any part thereof.

2. Care and use.

- a. Do not race motor to warm it up when cold. This is very injurious to vital parts of motor.
- b. Check gas, oil, water and tire pressure. Do not depend on it being done by the previous user.
- c. Drive carefully--ease over rough surfaces instead of trying to jump them.
- d. Report any motor breakdowns, faults or damages by making notation on back of trip ticket and putting in place provided by Motor Maintenance man.
- e. The studio and control truck motors will be run for at least one hour each week. This will prevent rust, corrosion, etc.

- f. Fire extinguishers will be kept filled, checked regularly and in proper holders in all vehicles.
- g. Batteries on all vehicles will be checked regularly and proper water level maintained.

3. Generators.

- a. The man placed in charge of motor maintenance will see that the generators are properly serviced each day according to instructions issued by Army Engineers.
- b. Fuel supply will be checked daily and it will be ascertained that margin of supply is sufficient to carry for the broadcast day. There is absolutely no excuse for power failure due to generator running out of fuel.
- c. Generator batteries will be checked daily and proper water level maintained.
- d. To avoid excessive use and to allow for proper and necessary maintenance the generators will be alternated from one broadcast day to the next.

SECTION XII

MOVING:

If the moving activities are properly organized and the outlined plans properly executed the task will be less difficult. The aim on every move is to complete it as fast and smoothly as possible without sacrificing the safety of life and/or equipment.

1. Selection of new location.

- a. The Chief Engineer and Moving Foreman will go forward prior to planned moving date to choose a new location. After choosing location they will return to the station. Whenever possible a temporary antenna and antenna crew will accompany the advance party. The erection of a temporary antenna will shorten to a minimum the time off the air during a moving period. Any additional equipment that will relieve the actual move will also be taken with the

advance party.

- b. In choosing the new location the following will be taken into consideration; suitability for transmission; availability to teletype line, availability to other communications, condition of area leading to location for handling the vans.
- c. Make thorough check to determine if location cleared of all mines and/or booby traps. If it has not, contact Engineer's Section, Headquarters, Fifth Army, and have cleared before entering.

2. Preparation and packing for move.

- a. Prior to preparing for the move the Moving Foreman will divide the staff into two antenna crews and one loading crew, assign drivers and outline the moving plan.
- b. Preparation for moving may begin sometime before a new location is looked for. Preliminary packing, etc. can be completed, therefore eliminating considerable work on the actual moving day. The signal office can be notified when to disconnect the teletype and telephone, as well as when and where to put them back into service. This is very important to minimizing the interruption of news service.
- c. A place is provided for everything in the form of racks, compartments, boxes, etc. All of these will be in readiness for the "moving day."
- d. Everything possible will be loaded and prepared for moving the day before the move is accomplished. This will be done by crews assigned by the Moving Foreman.
- e. At the end of the broadcast day preceding "moving day" the transmitter, record racks, studio, office, etc. will be prepared for moving. The transmitter, turntable and other technical equipment will be the responsibility of the engineers; the record racks the responsibility of the librarian; the studio the responsibility of the announcers; the office the responsibility of those working in it.
- f. On day of move the antenna crews will dismantle and load antenna masts while an engineer disconnects

final lines at the trucks and the loading crew completes final loading.

- g. drivers will then "hook up" to trailers and line up in convoy order.
- h. Final instructions regarding roads, bridges, stops, etc. will be given by Moving Foreman before starting to move up.

3. Moving to new location.

- a. The convoy will be led by the Moving Foreman in a jeep followed in succession by control truck and trailer, studio truck and trailer, cargo truck and office trailer, carryall and trailer and second jeep.
- b. Motor maintenance man will ride in trailing jeep to "trouble shoot."
- c. The convoy should try to stay together if possible, however in case a vehicle has trouble the Chief Engineer will lead the remainder of the convoy to the new location while the Moving Foreman remains behind to direct the repaired vehicle and motor maintenance man.
- d. All convoy regulations, precautions, etc--light line precautions in particular--will be observed. If it is necessary to stop along the road for any reason stop in convoy parks, traffic control post, or clear area. Observe mine cleared shoulder areas.
- e. First aid equipment should be complete and easily accessible at all times on moves.

4. Setting up at new location.

- a. If temporary antenna has been set up "spot" control truck and studio truck immediately so engineers can make necessary connections for going on the air.
- b. While engineers are making preparations for going on the air "spot" office trailer and generator.

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- c. If temporary antenna is not available unload antenna masts immediately. While antenna crews are assembling and raising masts a driver will "spot" trucks so engineers can make necessary hook ups.
- d. Return to the air as soon as possible and follow regular program schedule.
- e. Moving foreman will assign crews for unloading, setting up tents, mess, etc. This will be done after trucks have been "spotted", during the time engineers are preparing station for going on the air and after it is on the air. The primary aim is getting the station back on the air.
- f. If camouflage nets are necessary they will be put in place as soon as vehicles are in place.

SECTION XIII

GENERAL:

- 1. It will be the duty of all personnel to keep the station and surrounding area in order at all times. It should be in readiness to receive visitors at any time.
- 2. Co-ordination.
 - a. Coordinate operation with other American Expeditionary Stations in this theater whenever possible. This will benefit service throughout the theater.
- 3. A.F.R.S. Programs.
 - a. All Armed Forces Radio Service recorded programs will be received through the American Expeditionary Stations Headquarters in weekly units. Re-shipping after use will be in accordance with instructions issued by that headquarters.

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APPENDIX I

SIGNALS FROM CONTROL ROOM TO STUDIO

During the progress of a broadcast it may be necessary to pass signals between the control room and studios calling for adjustments to timing, pacing, or microphone position, for cueing, etc. This work is simplified by a code of signals that is more or less standard throughout the radio industry.

<u>DIRECTION</u>	<u>SIGNAL</u>
To increase volume.....	Move hands up, palms up, or rest one palm upon the other. Then raise the upper one, measuring the increase. Stop when the volume is high enough.
To decrease volume.....	Move the hands, palms down, or hold one hand above the other, palms facing. Lower the lower hand, measuring the decrease. Stop when the volume is low enough.
To cue the start of a line or speech.....	Point directly at the actor.
To cue to take less time, to hurry and get it over with.....	Extend the index finger and turn the finger rapidly clockwise.
To cue to take more time or slow down or "stretch".....	Draw the hands slowly apart as if stretching a rubber band.
To cue an actor or a sound away from the microphone....	Move the hand away from the face.
To cue an actor or a sound to come closer to microphone....	Move the hand toward the face.
To cue a cut in anything, a speech, a sound, a musical number, a fade, etc.....	Draw the finger in a sweeping "throat-cutting" gesture.

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- To let anyone know that every-
thing is "O.K.".....Form a circle with the
thumb and index finger,
the other fingers ex-
tended.
- To ask for people to watch for
cue.....Point to one or both eyes.
- To indicate a fade-out.....Lower hands slowly,
palms down. Turn
clenched fists slowly.
- To indicate a complete board fade...Describe a sweeping 180-
degree arc.
- To indicate a board fade-back.....Describe a sweeping 180-
degree arc back.
- To ask if program is running on
schedule.....Touch the nose question-
ingly. (This signal
would come from studio)
- To let people know program is
running on schedule.....Touch the nose and nod.
- To ask how the balance is.....Touch the ear with the
forefinger; then bal-
ance with both hands,
palms down.
- To start the theme.....Form the letter T with
the forefingers.
- To signal to take the first end-
ing and repeat the chorus.....Hold one finger vertically.
- To signal to take the second end-
ing and conclude.....Hold two fingers vertically.
- To repeat.....The same.
- To conclude with the chorus.....Clench the fist during the
selection.
- To start at the beginning of a
musical number.....Point up.
- To play the fanfare.....Salute smartly.

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APPENDIX IIGLOSSARY OF COMMON RADIO TERMS

- ACROSS BEAM OR MIKE - Sound directed across the area of microphone sensitivity.
- AD LIB - To inject into performance improvised lines or business not written. Music phrases or parts played but not written.
- BACKGROUND - Music, ad libbing, or effect inserted behind dialogue for realistic or emotional effect.
- BALANCE - The placing of instruments, voices, or sound effects in such positions in the studio with relation to the position of the microphone that they are produced in their proper tonal and perspective relationship to one another.
- BEAM - That area on the live side of a microphone in which sound is picked up for transmission with maximum clarity.
- BEARD - An error in performance, more often words misread by an actor.
- BEND THE NEEDLE - To use so much volume so suddenly that the needle on the engineers volume indicator is shot past its normal range.
- BITS - A small part of only a few lines in a dramatic script.
- BITE OFF - To cut off a line, a cue, or a musical number while the show is on the air.
- BLASTING - Overloading a microphone; producing more volume of sound than the equipment can absorb, with the result that distortion is created.
- BOARD - The control console to which the microphones are wired and at which an engineer works in a control room.
- BOARD FADE - The operation by which the sound of the entire program is faded down or in on the control console.
- BREAK - A scheduled or unscheduled interruption of a program.
- BRIDGE - A definite music or sound effect cue tying up two dramatic scenes.
- BRING IT UP - To signal or order an increase in the volume level of speech, sound, or music.
- BUGS - Trouble in equipment which is working imperfectly.
- CALL LETTERS - Those initials assigned to identify a station. Assigned in States by Federal Communications Commission.
- CANNED MUSIC - Recorded music or transcriptions.
- CANS - Headphones.
- CHAIN - Two or more stations linked together for the joint transmission of programs.
- CHANNEL - An electrical circuit.
- CHIMES - Musical notes used for time signal or to identify a station.
- CLAM - Poor dramatic show.
- CLAMBAKE - An unhappy broadcast that started out to be something big but flopped because of mistakes of any and

- all sorts. By extension, any bad broadcast.
- CLEARED CHANNEL - A frequency for the use of which for a definite period the exclusive right has been obtained.
- COLD - Opening a broadcast with no preliminary music or effect. Said of a line or announcement with no background of music or effect.
- COMING UP - A verbal warning that the broadcast is about to start.
- CORN, CORNY - Outmoded or overly sentimental music or dialogue. Old or naive gags. The adjective describing them.
- CORNFIELD - A studio setup employing many standing microphones.
- CORN ON THE COB - Harmonica.
- CONTROL ROOM - A room commanding view of the studio. It is from the control room that the director directs the broadcast and the engineer rides gain or modulates the amount of sound to be transmitted. Also contains the turntables for playing recorded programs and separate discs.
- CONTINUITY - The prepared script of the broadcast.
- CRANK GAIN (UP or DOWN) - To raise or lower the level of transmitted sound.
- CREDITS - Acknowledging the source or ownership of broadcast material of whatever nature.
- CREEPER - Performer who moves in toward the microphone.
- CROSS-FADE - The simultaneous fading out of one element of a program with the fading in of another.
- CROSS-TALK - Conversation picked up from a source not connected with the program, leaking in through some transmission fault.
- CUE - A signal to start or stop any element of a broadcast.
- CUESHEET - A listing of all the cues in their order, giving a bird's-eye view of the entire routine of a show.
- CUSHION - Material of easily changeable length inserted toward the close of a broadcast that will enable the director to end the broadcast on time. It may be dialogue or music or sound. It may be a normal part of the broadcast, or it may be inserted deliberately into the final portion of the broadcast.
- CUT - Any material taken from a broadcast to enable the show to fit the required length. It may be a "tentative" cut, that is, a cut marked to be used, depending upon the time exigencies existing during the show.
- CUT A RECORD, DISK, OR PLATTER - To make a recording.
- DAMPEN THE STUDIO - To decrease the reverberation quality of a studio by increasing the area or number of sound-absorbing factors in a studio, such as draperies, curtains, rugs, people, etc.
- DAWN PATROL - Personnel concerned with early morning broadcasts.
- DEAD AIR - Absence of sound, either speech or music, on the air.
- DEAD BOOK - File of material that has been used on the air.
- DEAD END - That portion of a studio in which the sound absorbent characteristic is exceptionally high.

DEAD MIKE - One that is completely turned off.
DEFINITION - The clarity of sound that is transmitted or received. It may refer to clarity of voice, sound effect, or unit in an orchestra.
DOG HOUSE - Early morning announcing duties.
DOG WATCH - Late night shift for announcing.
DOWN IN THE MUD - Having extremely low volume of sound.
DRESS - The dress rehearsal or the act of going through the dress rehearsal.
DROOL - Unimportant talk.
DUB, DUBBING - To transfer recorded material from one record to another.
EIGHT-BALL - A dynamic or pressure-actuated microphone with a non-directional characteristic.
EIGHTY-EIGHT - Studio piano.
ELECTRICAL TRANSCRIPTION - A recording made for broadcasting.
FADE - To diminish the volume of a program or an element in a program.
FEED - As, to feed the network; to transmit a program to another station.
FILL - Additional program material.
FILL-IN - A person or program standing by ready to substitute for another.
FILTER - An electrical device or special microphone by the use of which tonal characteristics are changed through the elimination of certain frequencies.
FLUFF - A mistake; more specifically, a mistake in reading.
GAG - A joke, or comedy device.
GAIN - Additional volume, or the device by which the volume of sound fed to a microphone is increased.
GELATINE - Tenor with a thin, quavering voice.
GOOSENECK - A microphone suspended from a gallows-shaped support for use over tables when the broadcaster is seated. Sometimes referred to as a gallows mike.
HAM - An amateur broadcaster, or one who acts like an amateur.
HOP - The over-all amount of volume an engineer allows to be fed either to the monitor alone or to master control for transmission over the air.
HOT MIKE - A live or open microphone picking up sounds.
JAM SESSION - The performance of standard popular tunes by an orchestra in which there is excessive ad libbing or improvisation around the melody line.
KEY STATION - The point of origination of a network station.
KILL - To omit a portion or all of a broadcast.
KILL A MIKE - To cut down the gain to zero or shut off.
LAY AN EGG - To fail completely to arouse laughter with a joke. By extension, to broadcast a program that is an embarrassing failure.
LEAD - One of the important parts in a dramatic program.
LEAVING HERE O.K. - A phrase used by engineers to indicate that all is well with the transmission as it leaves him.

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LEVEL - The amount of volume that is being transmitted.
 LINE - A wire for the transmission of a program.
 LISTENING AREA - That area in which the signal of a station is clearly heard.
 LIVE MIKE - Same as hot mike.
 LIVE STUDIO - One that has a high reverberation quality.
 LOG - A complete record of everything that takes place every minute of a broadcast. It contains listing of personnel, timing, accidents, delays, announcements, etc., etc.
 LOSS - A decrease in volume.
 MAKE SYSTEM-- To announce the name of the network carrying the program.
 MAKE LOCAL - To announce the call letters of the local station carrying the program.
 MC (EMCEE) - Master of ceremonies.
 MIDDLE BREAK - Announcement of station identification at or near the middle of a program.
 MIKE - A microphone.
 MIKE HOG - An actor who always makes it his business to elbow or jostle his fellow performers away from the microphone in order that he may be heard to better advantage than they.
 MIKE MUGGING - Very heavy dramatics, known in the theatre as "chewing the scenery."
 MIKE TECHNIQUE - A knowledge of the pickup characteristics of a microphone and a consequent adjustment to performance to suit those characteristics.
 MIX - The combining of the input of two or more microphones so that a perfect balance is obtained.
 MONITOR - To listen to a program over audio equipment.
 NEMO - A program originating outside the studios.
 NETWORK - A group of stations linked together by wires for the purpose of broadcasting the same programs simultaneously.
 OFF - Sound directed away from the beam of the mike.
 OFF MIKE - Sound directed from a performer who is situated away from the microphone.
 ON THE BOARD - Engineer on the control board.
 ON THE AIR - The actual period during which a broadcast is being transmitted on its wave length.
 ON THE BUTTON - A program finishing exactly on time.
 ON THE NOSE - Same as on the button.
 ONE AND ONE - Instruction to an orchestra leader or vocalist to do one verse and one chorus of a song.
 ONE AND TWO - Instruction to orchestra or soloists to do one verse and two choruses.
 ONE SHOT - A program intended for one broadcast, not one of a series.
 ON - Sound directed at the microphone from the ideal point of pickup.
 OUT IN THE ALLEY - Out of microphone range.
 OVER - A program that exceeds its allotted program time.
 P.A. - Public-address or talk-back system.

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- PANEL - A control board of one or more units.
- PATCH - A temporary electrical connection of studio equipment.
- PATCH IN - To tie in two or more electrical units to form a circuit.
- PAY-OFF - The essentially funny part of a gag or witicism, usually at the end.
- PEAK - Maximum amplitude of sound in electrical energy formed while current is flying through a circuit and the distortion resulting therefrom when it is too great for the apparatus.
- PICKUP - The position of microphones with relation to various program elements. A pickup is also an electro-mechanical device for picking up the sounds on a phonograph record and passing them on to a loud-speaker.
- PICK UP A CUE - To speak when the preceding performer has finished his line without permitting unlikelike pauses between lines.
- PIPE A PROGRAM - To distribute a program from one point to another. Or to send it from one point to another over a private line hired for that specific purpose.
- PLATTER - A phonograph record or a transcription.
- PLAYBACK - To play a fresh recording.
- PLUG - Mention of a name or program material.
- PRODUCTION - The building, organizing, routining, and direction of a radio program.
- PRODUCTION MANAGER or DIRECTOR - The person in charge of building or directing a radio program.
- PROJECTION - Lifting the voice beyond the limits necessary for adequate pickup and balance.
- RECORD AUDITION - A recorded audition or an audition of a recorded program.
- REMOTE CONTROL - A program monitored by an operator at a point outside the studio.
- RIDE GAIN - The act of modulating the various levels of sound in order to transmit sound properly.
- REBROADCAST - See "repeat". A short-wave broadcast may be picked up and rebroadcast.
- SCHMALZ, SCHMALZY - Refers to a manner of playing a number with cloying sweetness or oversentimentality.
- SCOOPER - Vocalizer who slurs ends of sentences or phrases.
- SCRIPT SHOW - One that is essentially a dramatic broadcast or one that has all spoken words written.
- SETUP - It may refer to the location in which musical instruments are placed in relation to the microphone. In a larger sense it means the location of all elements that comprise the broadcast, the "tout ensemble" of the show. The engineering equipment may be also "set up" or made ready for transmitting the program.
- SEGUE - A transition from one musical number to another without stopping between them. A blending of dissimilar elements.

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- SHORT - Insufficient material to fill the time allotted for the broadcast.
- SHOW - Any broadcast.
- SIGNATURE - Any pattern used at the beginning of a broadcast to identify it from all others.
- SNEAK - To introduce music into a broadcast from low level behind dialogue or effect until its presence is felt as a part of the drama. It may be brought up to full volume or may be "sneaked out" as unobtrusively as it was introduced.
- SNAPPER - See "pay-off".
- SOCK - May be the tag line of a gag, or it may refer to a cue played fortissimo.
- SOUND MAN - One who produces realistic sound effects vocally, manually, or by the use of electrical recordings.
- SOUND PANEL - A portion of a studio or control-room wall treated acoustically for sound absorption.
- SOUR - A note sung or played off key. Also, any note played off key may be termed "E flat."
- SPELL A LINE - Read a line in the script, carefully accenting every word.
- SPLIT SETUP - A method of arranging the instruments of an orchestra in such a way that advantage is taken of the bidirectional pickup characteristic of a microphone.
- SPREAD - To stretch any part of a broadcast for the purpose of filling the allotted time of the broadcast.
- STAND-BY - An order to get ready to go on the air.
- STICK A PIN IT IT - Final rehearsal; perfect; no changes before the air show.
- STICK WAVER - An orchestra conductor.
- STEP IT UP - To increase the volume.
- STRETCH - Same as "spread". Also, to play at a slower tempo the last musical number of a show in order to finish at the scheduled time.
- STRICTLY FROM HUNGER - Poor show.
- SURFACE NOISE - Noise caused by the needle passing in the groove of a record. Usually present in accentuated form when the record is worn or defective.
- TAKE IT AWAY - A cue to proceed given by one engineer or announcer to the engineer or announcer in another studio.
- TAKE A BALANCE - To test the sound level and quality of any portion of a program.
- TALK-BACK - A switch in the control room which, when thrown, permits the engineer or director to talk to anyone in the studio.
- TALK IN HIS WHISKERS OR BEARD - To speak with a muffled, indistinct voice.
- THEME - Same as "signature".
- TIME CHECK - Synchronizing the watches and clocks of all concerned in the production of a show.
- TIGHT SHOW - One that has been timed and found to take exactly the length of time allotted for it, permitting no variation in pace or playing over the dress rehearsal time.

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It may even run over the allotted length of time, necessitating a speeding up in playing or taking advantage of optional cuts provided in order to bring the program out on the nose.

TOWN CRIER - Vocalizer who sings too loudly.

TRANSCRIPTION - An electrical program made for the express purpose of broadcasting in contradistinction to a recording that is made for general or home use.

TRANSITION - A change from one dramatic element of a program to another, achieved musically by the use of a sound effect or by a gradual change in the interpretative reading of the lines.

TRANSMISSION - A program, an "hour", or the modulation of sound by a transmitter.

TURKEY - A flop, a barney, a bust, a clambake--in short, a bad broadcast.

TWO-IN-HAND - Radio sketch that centers about two characters such as "Amos 'n Andy".

TYING IN - A station or a part of a network picking up a program that is already in progress.

UNDER - A program that is too short for its allotted time, necessitating stretching.

UNI-DIRECTIONAL - A microphone that is sensitive on only one side.

V.I. - Volume indicator.

VELOCITY - A microphone actuated by the velocity principle.

VISUAL SHOW - One that is presented before spectators.

WEAVER - Performer who alternately leans toward and then away from the microphone.

WHODUNIT - A general term for mystery melodramas.

WOOF - A word used by engineers and announcers in testing equipment.

WOW - A term used in describing a poor start on a record. When the record starts very slowly and picks up to the normal speed making a "wowing" sound.

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