THE PRACTICE AND PROCEDURES OF BROADCASTING
FOR THE PLAY-BY-PLAY SPORTS ANNOUNCER

APPROVED:

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THE PRACTICE AND PROCEDURES OF BROADCASTING
FOR THE PLAY-BY-PLAY SPORTS ANNOUNCER

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By

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CHAPTER I

INTRODUCTION

Throughout the United States there is an increasing need for talented, well-prepared sports reporters and play-by-play announcers in the radio and television industry. This investigation is concerned with the process of preparing these future sports reporters. The need exists for instructional guide lines in textbook form for those desiring to become play-by-play sportscasters.

The problem is twofold. There have been short chapters on sports announcing included in most broadcasting textbooks. These chapters have given a limited, cursory explanation of the preparation necessary for aspiring sportscasters. Secondly, most authors have approached the field from the viewpoint of the researcher. This investigation approaches the problem from the viewpoint of a sports announcer who has started in small market radio and worked his way through to a responsible position in a major broadcasting area.

The investigation breaks the problem down into three categories:

1. Individual practice procedure required to learn sports announcing.

2. Preparation for a sports broadcast.

3. Announcing techniques used in various sports.
A part of the problem has resulted from a changing broadcasting industry. Shortly after World War II radio stations began a transition from network programming to local programming. Station program formats became oriented to music, news, and sports. The emphasis was placed on the programming in that order. Most local stations had announcers, but few, if any, newsmen or sports announcers. The staff announcer doubled (or tripled) as news and sports reporter.

In the 1950-1965 period the number of radio stations nearly doubled. There were 2051 stations in 1950. In 1965 there were 3972.\(^1\) Competition for the listener increased. Stations alert to competition began emphasizing newscasts on their stations. The demand for qualified radio-journalists increased at a great rate.

Then television opened the sports world to millions more people. Professional football was unknown to most of the nation prior to World War II. When television networks put professional football on screens coast to coast, almost overnight the nation's sports fans rallied in support of the new concept of football.

On the local level the competition for the listener continued and the local stations programmed more play-by-play sports. The announcer who filled in as a sportscaster because

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he had a slight interest in sports was being replaced by a competent, trained sports reporter.

Today an affluent society spends an ever increasing amount of money attending amateur and professional sports events. The American Football Professional League was formed, has now merged with the National Football League and the new league will expand in two years. Several "minor league" professional leagues have been formed. The major baseball leagues expanded and basketball and hockey leagues have increased in number.

The demand for well-trained, capable sportscasters is greater now than the supply. Even in major metropolitan markets there is a shortage of competent play-by-play reporters as well as sports program reporters.

The major networks employ the best qualified sportscasters of the nation to fulfill their heavy sports programming. The number of professional and amateur sports broadcasts on the networks increases each year. The sports coverage of local radio and television stations increases each season. But the number of qualified sportscasters has not kept up with the demand.

The purpose of this investigation is to provide a sports reporter study guide for the young man who wishes to seek a career in the radio-television industry. If the student knows how and where to begin his training, and what that training contains, he should have a better opportunity to step from
his educational area into a radio or television station as a sportscaster.

The Qualities of the Individual Sportscaster

Dedication and desire are the first qualities of an aspiring sportscaster. The demands of the radio and television industry will sometimes sidetrack a young person from his goal. Many small market stations still demand an announcer who can announce, report news and sports, and sometimes sell and work as an engineer. But the young student who has the inward belief that he can and will become a respected sports announcer in the larger markets must remain dedicated to study and practice.

If the desire is lingering in the beginner, but he is uncertain about his capabilities, he can, to some degree, answer this uncertainty by testing himself. He should go out to his favorite sports event, tape record his play-by-play of the event and then evaluate himself. He should compare his play-by-play to that of local professionals or network announcers. If he wants more advice, he should contact a radio-television professor or a professional announcer for further criticism. His own honest evaluation should answer the question of at least potential ability. If he believes in himself, he will continue his work.

Andre Baruch has one of radio and television's most identifiable voices. He has had a long and illustrious career on the National Broadcasting Company. Baruch gives
some blunt advice:

To those of you who might be contemplating entering our field I say: 'Go out and get yourself a degree in the fine art of Egotism.' This is an important requisite. You have got to feel that you are the best in your chosen profession or else you can take your business to the May Company and take up where Mary Livingston left off. This does not mean that you have to be the best -- you just have to think so in order to maintain the confidence in your own ability to present a message capably to millions of unseen people.\(^2\)

The qualities a potential sportscaster will be looking for in his self-evaluation are enthusiasm, knowledge of the game, ability to describe clearly and distinctly what transpires on the field of play. The beginner should not expect his voice, pacing, and timing to be smooth and flawless. These qualities will come with practice.

Practice Procedures for Aspiring Sportscasters

There is a story concerning a comedian who was asked, "How do you become a comedian?" He replied, "If you have to ask, you'll never know." The individual seeking a career as a sportscaster will question only the ways he can expose himself to elements that will contribute to his knowledge of sports and broadcasting.

For the young student of high school and college age there are several courses of action to pursue:

1. Compete in various types of competitive sports: football, baseball, basketball, tennis, golf, etc.

2. Work as team equipment manager and observe and learn more about the various sports.

3. Volunteer as public address announcer at the stadium or playing field during the games.

4. Volunteer as a spotter for the broadcast crew of the local radio station. Learn from observing professionals.

5. Apply for part-time announcing, or other work, at the local radio or television station.

6. Practice describing sports events and other outdoor activities, such as parades, on a tape recorder.

The student can start this personal sports involvement in high school and continue it through his higher education. The college student will have an opportunity to work for his college radio station. He also will gain more critical analysis of his work from his professors.

The beginning announcer does not need an elaborate arrangement for his practice sessions on play-by-play. He can take a portable tape recorder and a simple scorecard lineup to a ball game and practice by merely calling the position (quarterback-to-left half-through-right tackle) rather than attempting to remember or memorize names. This practice of player position in the initial stages of broadcasting is valuable in just locating the players and the ball on the field.
It is not important to practice the play-by-play of a major sports event. The important thing is to practice. Attend a little league baseball game, a junior high or pee-wee football game, a city tennis tournament. The sport is the same; the refinement comes with the advance in age of the participants. For the beginning announcer the practice is the essential element.

Television sports events provide a built-in "living room" practice area for the beginning announcer. Turn the sound down on the set and call the play-by-play. The announcer at the stadium is calling his game off the same picture. Again, the announcer does not have to be concerned with players' names. Concentrate on the players' positions, the ball and direction of the play. The beginning announcer should start adding additional information to his play-by-play after he has mastered the timing and pacing of calling the player-and-position. The embellishment includes colorful, descriptive words to describe the action, other players who become involved in the play, sidelight color which the announcer will observe on the player's bench or in the stands.

The practice of play-by-play is similar to the beginning of piano lessons or tennis lessons. Learn the fundamental terminology, positions, the rules and regulations, the elemental components that provide a firm background. Then the individual progresses into more colorful and difficult experiences.
As in any artistic effort, the announcer should not become anxious or in a hurry to achieve his sports reporting objective. The skill will come by striving for excellence. He achieves that excellence by hours and years of practice.

There is no easy shortcut to success in any field, including the radio television industry. The prominent NBC announcer, master of ceremonies and salesman, Ed Herlihy, advises:

You must begin at the bottom, with whatever small station will take you on. . . . there is no substitute for this apprenticeship. Not only is it needed for the development of the necessary confidence and assurance which an announcer must have, but it also gives the young man an opportunity to experiment with his own personality. He gets a chance to nurture the good things in his general make-up and weed out the flaws. Only careful self-analysis in the early formative years, plus the good advice of more seasoned performers can accomplish this.3

The Development of Announcing Style

Normally when a listener comments on his dislike of a particular announcer, he will usually say he does not like his style of announcing. The listener will describe the announcer as sounding "dead," he shouts, he is not sincere, he jokes too much; something in his personality or style does not please that individual.

The radio and television announcer will have to learn early that he will not be accepted by all of his listeners.

3Ibid., p. 59.
He will have those who think he is the greatest in the world and those who do not approve of his work.

On radio, a portion of the listening audience may not like the way an announcer "sounds." On television, the viewing audience may disapprove of an announcer's looks plus the sound of his delivery. The announcer should respect these opinions and attempt to learn from the criticism of those people who do not approve of him. From the people who admire him, he should also learn what it is they like, and work on the things they do not mention. The announcer learns from his dissenters more than from his admirers.

The announcer, whether in sports, news, or commercial work must respect the listener. In fact, not only should he respect the listener's feelings, his likes and dislikes, he should like people.

Ed Herlihy listed these qualities for an announcer: a pleasant voice, a good, well-rounded education, and a certain amount of voice culture. And he "... must be an extrovert. This, I would say is downright essential. The announcer, being a salesman, must sincerely like people and he must, without being too obvious about it, make them realize that he likes people."4

Listeners have their favorite sportscaster, disc jockey, or newsman, and the aspiring young announcer has his hero in

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4Ibid., p. 56.
the broadcast industry. He should study and learn from that favorite, but not copy him. There has been only one Harry Von Zell, Bill Stern, Graham McNamee, or Ted Husing. Today, Chris Schenkel, Harry Caray, Curt Gowdy, Vin Scully and other top sportscasters are individuals in their style. They have their admirers and their detractors. Their style makes them stand apart.

Style is the "mode of expressing thought in language . . . such use of language which exhibits the spirit and personality of an artist."5 Too many inexperienced announcers feel their announcing style is mostly their vocal sound, the voice. There are many cases of a great resonant voice being unable to find a niche in the broadcasting industry because the person owning that voice could not develop an individual style. The comment is usually, "He had a great voice, but he just couldn't do anything with it." What his critics mean is, he lacks an ability to express through language a pleasing personality and he is unable to communicate.

The quality of the voice is the identifying characteristic determined by the resonance of the vocal chamber uttering it. The quality of the voice changes with training and practice. Regional dialects may be eliminated. With proper breathing and articulation, the voice may take on a fuller, more cultured sound. But for the most part, the voice is there and

we are not likely to sound like a Ronald Coleman if we happen to have been born in West Texas.

The announcer molds himself around his voice quality and becomes a personality, develops a particular style. Clem McCarthy was one of the famous sportscasters of the 1930-1940 era. His voice was a scraping, raspy growl that certainly had little romantic quality about it. But his authority, his sports keenness, his personality made Clem McCarthy one of the most respected of sports announcers.

One of the networks best known personalities is John Reed King. King is well aware that the voice is not the only essential requirement for proper announcing:

Whatever the announcing form, the main task for the (television-radio) announcer is concentration on the general idea which he is trying to put across. Individual words are not as important as a strong mental grasp of the whole subject at hand, plus a determination to put the idea firmly before the audience.  

Through his use of proper language, words and terminology to match what he is describing, his own keen enthusiasm in his work and his subject, and a sincere interest in the people to whom he is broadcasting, the announcer develops his style.

He may have the serious expression of an Edward R. Murrow, the comic foolishness of a Red Skelton, the shouting quality of Harry Caray, or the dignified analytical approach of sportscaster Vin Scully. These announcers, and others, are known because of their ability to use the language, give

*Ibid., p. 48.*
it form and attractiveness, and show their authority and knowledge of their subject. These successful personalities we have mentioned have the ability to take the language, the words, and mold these into attractive modes of effective communication of complete ideas.


The potential disadvantage of oral communication is that all too frequently the radio or television announcer confuses his role in the communicative process and fails to present the written (or ad-lib) material in an effective and understandable manner. Too often the announcer is merely reading words, not communicating ideas. As we have seen, a word, is basically, only a symbol of an idea; if the idea is not clear in the mind of the announcer, or if the announcer lacks the ability to transmit the idea effectively through his spoken word, then that idea has a reduced chance of being communicated to and absorbed by the listener. . . . what then is good oral communication? As has already been implied, good communication is achieved when the listener or viewer receives an undistorted and effective impression of the ideas of the writer or of the ad-lib speaker, with a proper emphasis placed upon each of the parts which make up the whole.  

What the listener enjoys is the announcer who can talk pleasantly and tell him exactly what is occurring on the playing field. The listener should understand, see, the game. The radio announcer communicates the idea and draws a word picture so the listener views the action through his mind.

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Ed Herlihy spoke of no short-cuts to announcing success.

He added this final message:

If there is one bit of advice I could give to summarize all I have learned about my trade in more than twenty years, I would put it this way: as you talk over the mike or before the camera, always keep this credo uppermost,

'What Am I Saying?'
and never

'How Am I Saying It?'

If you always bear the first phrase in mind, you will never have to worry about the second.8

The sports announcer achieves his style and arrives at an acceptable broadcast personality, when he utilizes his whole being, his complete self, in the communication of the event he is describing. Not only will he use his vocal facilities, the words and phrases, but he will place his whole authority and self into the communication. He will live the event he is describing.

John W. Gardner, Secretary of Health, Education and Welfare, described this search for excellence:

Some people may have greatness thrust upon them. Very few have excellence thrust upon them. They achieve it. They do not achieve it unwittingly, by "doin' what comes naturally;" and they don't stumble into it in the course of amusing themselves. All excellence involves discipline and tenacity of purpose.9

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CHAPTER II

FOOTBALL BROADCASTING

The sports announcer's preparation for the football season begins weeks before the opening kickoff.

A sports announcer, like most of the performers in a radio station, is a public relations representative and a salesman. He is a public relations man for himself. He should strive to create a sense of good feeling and confidence between himself and the coaches, the athletes, the school administration, the sponsors, and naturally with his listening audience. The play-by-play announcer will represent the team he is broadcasting. He will in effect become the radio spokesman for that team. His accurate and unbiased reporting will make his name synonymous with authority, reliability, and integrity. The relationship of the broadcaster and the coach of the team should be cordial, respectful, and confidential. In this era of highly competitive sports, even in high school and junior high school, the coaches are generally careful not to divulge every bit of information about their team for public consumption. The sooner a sports announcer can gain the confidence of the coach, the better his source of knowledge for the upcoming game. Prior to the opening of the season, the beginning play-by-play
announcer should contact the coach and athletic director and arrange to discuss the prospects for the upcoming season.

The coach can supply the announcer with the full team roster, the uniform numbers and the vital individual statistics on each man. But of more importance, the coach can instruct the announcer in the offensive and defensive formations his team will be using in the football season. He can offer the same information for his opponents. The coach can provide information about the preceding football year and his past experiences with the team and the region or the district in which the team plays. The coach can provide the announcer with information on the assets and failings of each player. For example, his background information on the team quarterback can help the announcer be aware of the team's operating procedures during a game. If the announcer knows that the quarterback is a solid runner on the option play, throws the short roll out pass fifteen yards accurately, but he is not a good drop back passer, nor can he throw the long ball, then the announcer will know what to expect in certain play situations. It is not necessary for the announcer to use all of this information; probably the coach would rather it not be known that the quarterback cannot throw the long ball, but the announcer is better able to know the style of play to expect in given situations.

Throughout the season the coach and the sportscaster exchange information. As the coach learns to respect and
trust the radio/television announcer the innermost workings of the team will be available to the sportscaster. This relationship between coach and sports broadcaster is not a new idea. When Ted Husing was becoming well-known as a sportscaster in 1930, one of his best friends was Knute Rockne, the famous head coach of Notre Dame. Husing wrote of his relationship with Rockne:

I bring in this subject here because it has a bearing on a memorable radio incident of 1930 which I am about to relate. I could not regard this account as complete without somewhere in it paying tribute to one of the grandest human beings that ever lived in this sometimes smelly world—Knute Rockne. I don't care how blue or disgusted with things you might have been, you only had to talk with Rockne a few minutes to begin feeling that life was worth while after all.

During the last few years of his life I became very well acquainted with Mr. Rockne. Though he was not a radio man, he taught me much of the radio football I know. No trouble was too great for Rockne to take to further the game he loved in any of its details. He talked with me by the hour, telling me what he as an expert wanted to hear in a radio broadcast of a football game, and much of the form which I take in my football broadcasts today is due to the pointers he gave me when he was alive.1

The coach-sportscaster relationship depends upon sincere interest by both participants. The sportscaster can do his part by attending the team football practice as often as possible during the week. The sportscaster should drop into the coach's office once or twice a week to go over the roster for changes, discuss the game preparations for that week,

inquire about injuries and the extent to which they may affect the team performance on game day. The coach and his staff can brief the sportscaster on the scouting reports of the opposition: what defenses the opposing team has been using, the defensive alignment by position of the opposition, the scouting report of the offensive alignment, plays the opposition has been using, and other information that coaches collect about individual players of the opposition. If the local team exchanges film with the opposition the sportscaster can practice his opposition identification by watching the film.

In the author's own experience of learning and practicing during his first radio football position, much is owed to Coach Paul Young of the Muskogee, Oklahoma high school. Many evenings were spent in Coach Young's home and at his office going over offensive and defensive alignments to become more knowledgeable about the game. Coach Young evaluated sportscasters by the amount of defensive description they gave during a game. He believed that a sportscaster who only talked about the offensive team was doing only one-half of a ball game. He expected a good sportscaster to at least tell him how many men were up on the line for the defense and he expected a complete, quick analysis of the entire defense as the offensive team came up to the line.

The coach-sportscaster relationship is important to both men. For the coach it means a certain amount of publicity and good will during the football broadcasts and
regular daily sports shows. For the sportscaster it means information vital to his role as a play-by-play announcer. For both it can mean a long and valuable friendship. Finally, the sportscaster is there to report what the team does, not why they do it. He is not an analyst, he is a sports reporter.

The sportscaster will find varying degrees of response when seeking information from the visiting football team. The aspiring sportscaster must remember that high school games are usually played on Friday nights; therefore, he cannot wait until Monday before the game to send a letter to the visiting team seeking team information. The physical limitations of the mail and the effort by the visiting coach will mean the return of the information cannot be expected until Wednesday or Thursday of that week. That leaves little time to make a spotting board for the opposing team. It leaves very little time for practice of individual numbers and positions. At the beginning of the season, the sports announcer should make up a form on ditto paper indicating what information he wants the visiting coach to send. He then should send a copy to each opposing coach with a letter informing him that he, the sportscaster, and his station will broadcast the hometown games for that year and would appreciate having the information the first part of the week before the hometown plays each opponent. Then as the season progresses the sports announcer should send a follow-up letter timed to arrive in the opposing coach's office on
the Monday before the Friday night game. Coaches are very busy and in high school many do not have a secretary and staff to handle correspondence. It should be assumed by the sportscaster that a follow-up letter is necessary in order to alert the opposition coach that you have contacted him earlier and need the team information as quickly as possible.

The form sent to the opposing coach should seek the complete team roster, playing jersey numbers, individual vital statistics such as weight, height, age, school year, the offensive and defensive team alignments according to depth (known as the three deep-by position), and all other information vital to the team. Few high schools keep their own team statistics. Therefore, in order to obtain the number of passes, running plays, passes caught, punts and punting average by team and individuals it will be necessary to contact the official statistician, usually a newspaper reporter, and ask for the latest statistical information on the opposing team. A letter to the newspaper in the visiting city or a telephone call to the reporter (if your station will allow the expense of a long distance call) will usually provide that information.

Many schools, such as Highland Park in Dallas, make up a colorful, inexpensive brochure listing all the vital information about the school, administration, the student leaders, the coaches and their staff, the past records of the football
team, and a complete roster with playing jersey numbers of
the football team. The only additional information necessary
is the current three-deep offensive and defensive alignment,
which the coach can send early in the week of the game.

There are coaches in some high schools and colleges
who will fail to send any information about their respective
teams. It may be a lack of interest, a natural oversight,
or in some cases the fear that this information will be
useful to the local coach. Fortunately this situation is
becoming rare. Most high school coaches are accustomed to
the radio broadcast and realize the value of good play-by-
play broadcasting. However, not too many years ago it was
difficult in some areas to obtain even a program of the
preceding game from the opposing teams.

Most of the emphasis here has been directed toward the
seeking of information on the high school level. Since most
aspiring sports announcers start with high school games, it
is more important to direct their attention to how to acquire
information vital to the high school play-by-play. Mention
should be made, however, of the work of sports publicity
directors in the college and university ranks around the
country.

Colleges and universities all over the country publish
outstanding athletic brochures: football, basketball, spring
sports, and others. Two brochures were selected at random
from the many available. They are contrasts in school size
and yet show what effort even the small college is expending to publicize the school by helping the writer and broadcaster. The two 1965 brochures are from Oklahoma State University, Stillwater, Oklahoma, and Hillsdale College, Hillsdale, Michigan. Oklahoma State University has an enrollment of over 13,000. Hillsdale College has an enrollment of 850. The Hillsdale football brochure includes fifty-six pages and the Oklahoma State brochure forty-one pages. Both are packed with information.

The Table of Contents in the Hillsdale brochure, titled Dale Dope, lists the following: Story of Hillsdale College, President's page, Athletic Director Frank Waters (background), Physical Education Director Dan Goldsmith (background), Assistant Coaches (background), Athletic Staff Members, Facts about Hillsdale (location, when founded, number of students, etc.), Squad Breakdown (states represented, number of athletes per position, number in each age bracket, and number per class in school), Position Outlook, Player Profiles—"Dale" Lettermen, Player Profiles—Returnees and Newcomers, then a complete page on each of Hillsdale's opponents for the coming season. For example: Findlay College, with the time and place of game, the Findlay staff, preceding season record, a summary of the team potential written by a Findlay coach, and a history of the meetings between Findlay and Hillsdale. Further in the Hillsdale brochure are included team roster of the football team, pronunciation guide of Hillsdale players
(64-Alex Korzeniewski—Kor-shun-nes-key), the opponents' composite schedule, Hillsdale team statistics for the preceding season, Hillsdale's Little All-Americans, Dale coaches and their records, record Dale performances, all time individual opponents records, series records, year by year grid scores and newspaper and radio-television news outlets. This complete fifty-six page football brochure was edited by Leo H. Phillips, Sports Information Director, Hillsdale College.

The Oklahoma State University brochure contains the same information mentioned in the Hillsdale brochure but includes more pictures. The OSU brochure contains picture of each member of the team, action pictures of the preceding year and photographs of the school, band, etc.

In addition to the college and university athletic brochures the various conferences around the country publish very extensive athletic brochures for all sports. An example of a complete conference football guide is the one published annually by the Southwest Athletic Conference. The 176-page brochure is edited by Wilbur Evans, Information Director. The Southwest Conference brochure is broken down into five sections printed in different colors. The white section includes the directory of the schools, conference officials, and individual team sections. The green section includes the historical information on teams and individual players of the Southwest Conference dating back to 1915. The yellow section lists all the individual and team statistics of the
conference members. The blue section lists all the team and individual records of the conference. The Southwest Conference Football Guide is sent to all radio-television and newspaper sports reporters in the conference and southwestern states. The general public may purchase the book at one dollar per copy.

These college, university, and conference brochures represent an expenditure of great time, effort, and money to provide the vital athletic information for the newspaper reporters, radio and television announcers, and the public. A careful study of these brochures prior to each game will give the sports play-by-play announcer a wealth of background material for his broadcast. They are also valuable sources of information during the broadcast.

In addition to the athletic brochures and information from the coaches, the sports announcer can add to his reservoir of knowledge by subscribing to the newspapers in the cities where his team will be playing. If it is not possible to subscribe to all of the various city newspapers, the sports announcer can obtain copies of the opposing city papers beginning the Monday of the week of the game and continuing to game time Friday or Saturday. Much valuable information on individual players and attitudes toward the upcoming game can be gleaned from the pages of the opposing city newspapers. Should it be impossible to obtain newspapers through the week, try to obtain a copy of the opposition city's
newspaper the day of the game, when a complete story about their team is published.

The sports announcer may have to exert much effort to obtain statistics for the high school football broadcast, but there is a wealth of information in the college and university brochures. The inclusion of this material in the broadcast is not as monumental a task as it might at first seem.

Applying Statistics and Other Material to the Football Broadcast

In all broadcasts the statistics and information should be used to amplify, explain, illustrate, and re-state the various individual and team performances. For example, the quarterback's passing record for the year at game time includes twenty-five passes attempted and eleven completed. This is less than a fifty percent completion mark and not particularly outstanding. In the broadcast of the game the quarterback tosses fifteen passes and completes twelve of them, three for touchdowns! He has had a remarkable day and the announcer compares his earlier game statistics to this game.

As another example, the broadcaster may have played up the district's number one ball carrier, a halfback, who has gained an average of 5.2 yards per carry per game for a total of 120 yards per game. During the broadcast the halfback is averaging only 2.1 yards per carry, has only about 20
yards and is not getting through the holes in the line or the blocking. Now your statistics of his performance before this game and a look at his statistics from last season, tie into the fine defensive effort of the opposition.

There are many examples of using the broohures. A player takes the kickoff in his end zone and runs it back for a touchdown. In a college game, the announcer or the color man merely checks the records in the team brochure and reports whether this run is a new team and/or conference record. For the high school game broadcaster, this information will probably not be available, so the announcer may speculate that it may be a record. The further use of information will be discussed as the broadcast situation is developed. For the broadcast it is important to obtain the basic information: team rosters, which include player's names; playing numbers; personal information; team record for the year; coaching staff personnel; and team and individual statistics if possible. The first item necessary for the broadcast is the team roster and the names. From the roster the announcer develops his broadcast with the information he can add. The more information he can study and digest, the better prepared he will be to deliver a broadcast of professional quality.

Physical Equipment Necessary for a Football Broadcast

Announcing a football game on radio does not demand an elaborate physical arrangement in the space provided at the
stadium. There are certain items that should be included by the announcer for his use during the game. The first item the sports announcer should prepare is his "roadmap" for the teams, the Spotting Board(s). This is the most essential piece of equipment. It will help him to identify the players of teams and will be used over and over throughout the season.

Early in the development of sports broadcasting it became painfully obvious that some sort of team information device was necessary for the sports announcer. Ted Husing was thrust into a football broadcast without one moment's preparation time. He was expecting to sit in with the play-by-play announcer at the Cornell-Pennsylvania football game in 1925, but when on-the-air time arrived, the announcer had not appeared. Husing, a young staff announcer at WJZ in New York, describes the occasion in this way:

Our signal came: "You're on the air," and there I was on the live end of a big hookup. .. . There was nothing to do but make a start. I began giving the color—the crowd, the weather, the music, the cheers. I couldn't say anything about the teams, because I didn't know anything about them. Then, just in time, the major arrived, and I introduced him to the listeners. He broadcast that game with no aid other than his eyesight and what information I could scribble on paper and hold up for him to read. In return, he allowed me to comment on the game between quarters.

Right then I began to figure out a system for the quick and infallible identification of plays and players in football—work that resulted eventually in my own private electric annunciator which I now use with Les Quailey, my assistant. .. . And from that day to this I have never ceased to
prepare a whole year in advance for each season's football broadcasts.  

Football and broadcasting have changed radically since Husing's first broadcast, but whether it is an "electric annunciator" or a plain paper spotting sheet, the preparation and the identification study is the same.

It is safe to state that there are no two spotting boards exactly alike. Though sports announcers are using about the same basic design, they will vary according to the personal whims and likes of each announcer. The most popular basic design today is shown in Appendix A. This design is particularly useful because all of the players' names are in full view of the announcer at all times. The large plastic-headed map pins are stuck in the box of the player currently on the field of play. Should there be an error by a spotter and a player is found on the field who does not have a pin, the announcer has the entire roster in front of him and can quickly pick up the new player.

Most announcers have at one time or another experimented with different types of spotting boards. One of the classic failures was an electric board used at University of Denver radio station KVDU. Each spotter had a panel of eleven push buttons with slots for the name of the player to be placed beside the push buttons. Two large boards with eleven lights on each board rested in front of the announcer.

Ibid., p. 42.
Beside each light was a slot for a player's name. It was quickly found that the electric board was impractical because it took the spotters and the announcer more time to change two sets of cards, one for the spotters' push button board and one for the announcer's light board, than was available during the broadcast of the game. The electric board was scrapped after one game.

Another experimental spotting board involved two boards with eleven hooks placed on each board representing the line and the backfield. A large round white card with the player's information was placed on each hook. This board was scrapped when teams used the platoon system and it was physically impossible to change 22 players every time the ball changed hands.

The simplest and most efficient type spotting board has evolved around the design shown in Appendix A. The size of the board varies with each sportscaster but normally the paper with the names of the players is an average 8½-by-11 sheet. The boxes for the linemen are placed horizontally across the top of the page. Four rows of seven boxes in each row will accommodate the names of twenty-eight linemen. The four rows are needed for the depth chart. In today's two-platoon football the teams have two units of linemen for offense and two units for defense. In this situation the first team of offensive linemen is placed in the top row and the second row contains the second unit of offensive linemen. The third row
from the top contains the first unit of defensive linemen, and the last row contains the second unit of defensive linemen. Each box is one and one-quarter inches wide and one inch deep. In the back field the boxes are one and one-half inches wide and one inch deep. The arrangement of the backfield offense and defense is the same as for the linemen.

Some announcers type in the names, others print them in with a ball point pen or felt pointed pen. Most announcers like to use a wide stroke instrument so the name will stand out clearly. For quick, accurate identification, school colors are often used for the numbers. For example, assume the school colors are red and black. Place the number of the offensive linemen in red across the first two rows and in black across the bottom two rows for the defensive linemen. The same procedure would be used in the back field. The red numbers indicate offensive players and black, defensive. This contrast helps avoid fumbling when either defense or offense is on the field.

Placed above the name in the right-hand corner are the vital statistics: height, weight, age, class, and hometown (if a college player) plus such items as letterman, his major field, etc. This information may be used more than once during the ball game.

In the blank spaces next to the ends and backfield men, the vital statistical information which can be utilized during the game should be typed or printed. Team information should
include the total carried, yards gained, average per game, plus passes caught, yardage, and touchdowns. For backfield men the information should include passes attempted, passes completed, touchdowns by passing, passing completion percentage, and yards per carry. The number of passes caught and touchdowns completed should be listed for the ends.

Additional information, such as team schedule and scores of games, coaching staff, team nickname, and other color information, can be placed in the area below the spotting sheet on the spotting board.

The construction of the board which holds the spotting sheets should suit each individual. If the announcer is fairly competent with hammer and saw, he can build the board himself. Usually an engineer around the radio station will help or work with him on the project. The board is actually designed much like a picture frame. The frame is of a lightweight wood, and the center is of a soft material so that plastic-headed map pins may be stuck into it. Some boards are built with risers on the back side of the frame so the board will rest facing up at an easy-to-read angle on the desk or table in the press box.

By making the spotting boards somewhat deeper than the spotting sheets, there will be an area at the bottom of the sheets for additional information, such as the coaching staff, team records, team statistics, and other pertinent information. Also with this area at the bottom the announcer can place
any notes or items passed to him by the color man, his spotters, or broadcast producer. If the wood frame of the spotting board is of a soft variety, the announcer can place bits of information on note paper along the frame held in place by map pins. This is a good place to stick the summary of each touchdown.

Most announcers use a pair of binoculars during a football game. The type of binocular selected is at the discretion of the individual. One of the most popular kinds now in use is the type with a wide angle lens which allows the play-by-play announcer to see the line and the backfield and still have the team magnified so the numbers on the uniforms can be easily viewed. Many announcers follow the entire game with binoculars, starting the play with the binoculars, then dropping them for normal sight development of the play. With a basically passing team, the announcer will watch to see if the quarterback is dropping back to pass, drop his binoculars and then watch with the naked eye the course of the ball through the air to the receiver. He will identify the receiver from his spotter or his own memorized identification. In a running game, the binoculars are valuable in following the runner into the line and picking quickly the hole he is running through and the defensive men who are tackling the runner.

The uses of binoculars by a sports announcer are unlimited. When the ball is far across the field near the end
zone he can observe its exact location. He will not have to say "it looks like it is on or near the goal line." If a player is injured and it is difficult to see his number, binoculars can pull the player close in for identification. The football field is usually a long distance from the press box and even when it is a small stadium, the angle from the broadcasting booth to the field makes it difficult to see the players' numbers with the naked eye. Many high school stadiums are not well lighted, or on a rainy, foggy evening, the numbers may be almost obliterated. A pair of good binoculars can be as valuable as a spotting board.

The play-by-play announcer should have an ample supply of pencils and pens, and a white note pad for passing notes to the color man, spotters, and engineers. They should have the same pads to pass notes to the play-by-play man.

To chart the game while broadcasting is difficult for many announcers. It is usually left to the color man, but the procedure is quite simple. The announcer should have a secretary-type note pad. As the offensive team begins its drive, the announcer jots down the yard line number, such as, M-22 (for Missouri's 22). On the first play the offensive team makes five yards and the announcer jots down R-5 then a pass of eight yards, P-8, and continues this procedure as the offensive team moves up and down the field. At the end of the drive, if there is a touchdown, the announcer can glance at his note pad and count quickly the number of plays
and length of the drive for the offensive team, "From the twenty-two yard line, Missouri scored after eight plays covering seventy-eight yards with the longest play an eighteen-yard run by Dick Lynch." Thus, the announcer has given the listener the background and the distance on the drive and added more statistical authority to his broadcast.

Technical Equipment Necessary for the Football Broadcast

Though the sports announcer cannot always control the type of remote broadcasting equipment used, he should know what equipment is necessary for the remote broadcast. The announcer may have to be his own engineer, color man, spotter, and play-by-play announcer in some broadcast situations. The basic equipment for a football remote broadcast should include a remote amplifier, one or two microphones, an outside crowd microphone, headset with earphones, and either a neck-loop microphone holder or a desk stand for the microphone. In addition there should be an ample supply of line to attach the remote amplifier to the telephone loop. There should be extra standby supplies, such as batteries and tubes for the amplifier and an extra microphone in case of equipment failure. Transistor amplifiers no bigger than a lady's handbag (and not as bulky) are available today from General Electric, Collins, RCA, and many other manufacturers. The announcer should select a microphone which suits his voice best. The microphone should be designed for outdoor use. One of the
best for football broadcasts is Electro-Voice 666. A foam rubber wind cover should fit over the microphone to prevent wind popping during a broadcast. Many announcers still use a desk stand for the microphone placed in front of or between the spotting boards. This arrangement is satisfactory because sometimes the announcer will "wander away" from the microphone by turning his head either to the side or up and down. A neck loop is a spring adjustable device that hangs around the announcer's neck. The microphone sticks up from a breast plate attached to the front of the neck loop. The microphone is always directly in front of the announcer's mouth at the proper distance. The announcer is never "off-mike." Some sports announcers prefer the lavalier microphone. This is a small microphone, two or three inches long, hanging from a cord around the announcer's neck. However, some announcers complain that many of the highs and lows of the voice are lost with this microphone because the announcer is talking well out and above the microphone. The neck loop microphone is widely used for football.

Personnel Necessary for Football Broadcast Production

The number of people involved in a radio football broadcast will vary from station to station. The number of competent people available to handle the assignments and the station operating budget will determine the size of the working crew.
This author has been involved in and witnessed a number of unusual broadcast situations which the young, aspiring announcer should be prepared to face in his career. One small market station, broadcasting college football, covered the event with one man, the announcer. The play-by-play announcer acted as his own engineer, spotter, color man, and commercial announcer. The station provided pre-set remote equipment. The announcer should not be expected to be responsible for the engineering facilities while attempting to broadcast sports events. However, finding himself in this situation, the announcer, because of his desire to produce the best broadcast possible, carefully checked the installation of the equipment prior to broadcast and periodically checked the gear to be sure it was functioning during the broadcast.

The above situation is unusual in broadcast circles. Three persons usually are involved in a radio broadcast, even in a small market station. These include the play-by-play announcer, color-and-commercial announcer, and the engineer. Local high school "B" team players or student volunteers are often used for the two spotting jobs.

If the play-by-play announcer is required to act as his own engineer during the broadcast he should have an understanding with the radio station that he cannot be held responsible for failure of the equipment during the game. After all, his number one concern is the play-by-play.
his job tenure rests on engineering, color, and all other facets of the broadcast, he cannot be expected to perform as well as another announcer, who concentrates only on play-by-play reporting.

Production Procedures at a Football Broadcast

The broadcast crew should be at the stadium at least one and one-half to two hours prior to game time. The engineer should be at the stadium even earlier to check out his telephone remote line and make all of the tests of his remote equipment. The announcers should have enough time to set up their equipment, check microphones, and make changes on football spotting boards. They should also check with the game officials about the actual starting time of the game.

The play-by-play announcer and the color man should talk to the coaches, if they are available, prior to the game for last-minute offensive and defensive changes. Athletes who have been injured during the week are not taken off the roster until the afternoon of the game, and the announcers should be sure their players on the spotting boards correspond to the players on the field. If the coaches are not available, as in most college games, the sports information director can supply the information. The play-by-play announcer and the color man should go over the pronunciation of the visiting players' names with the coaches or the information director.
Most stations sell sixty-second commercials during a football broadcast. These commercials will run anywhere from fifty to sixty seconds (some run longer, but that is not the responsibility of the announcer). The referee and other officials working the game usually will cooperate and take a full sixty-five seconds on official team time-outs during the game so the announcer can cut away for commercials and return prior to the start of the action. Though television has been able to control, to some extent, the placing of commercials during the game by working out the details with the officials, it is difficult for radio to do this. The radio announcer should insert his commercials as often as he can to fulfill his commercial responsibilities. It is better to fulfill the commercial responsibility at each time-out and then in the later stages of the game take a time-out break for promotion of other games or future broadcasts.

Prior to the ball game the color man should discuss with the directors of both school bands the pre-game activities and the half-time program. The approximate time of the playing of the national anthem should be checked with the band directors. It is unwieldy to interrupt the announcing of the starting lineups or be caught off guard during the pre-game color with the playing of the anthem, and it is mandatory that the national anthem be carried during the broadcast time. Failure to pick up the anthem and the pre-game prayer, if one is said, or talking over them, brings
criticism to the radio station. By knowing the time of the playing of the anthem and by synchronizing watches with the band director, the color material can be talked around and fitted nicely into the playing of the anthem. Another pre-game musical rendition, important to most schools, is the *alma mater*. Failure to carry "The Eyes of Texas" during a pre-game of a University of Texas athletic contest is heresy in Texas. Alumni groups are sensitive about ignoring school songs. The color man will obtain from the visiting and home band directors the format or script of the half-time ceremonies. If this information is not available, then the color man should outline, with the band directors, what the bands will do and the names of individuals involved, such as drum major, band president, majorettes, and other featured performers.

Pre-game checks with coaches, band directors, and sports information directors are necessary for play-by-play announcers and color men to have all the late information on the game from every aspect.

The Football Pre-game Program

Statistics, athletes, coaches, bands, records, and schools have been researched. Spotting boards have been made, spotters, color men, and engineers have been selected. The pre-game checks are complete. Run down a check list to be sure all the sources of information have been covered and last-minute corrections made. The broadcast is ready. The
pre-game program is first on the air before the football broadcast.

Pre-game programs are variable in time and content depending on the wishes of the station and the pre-game time availabilities. Some pre-game programs will be only five minutes in duration, allowing the announcer only enough time to identify the location of the game and the teams participating, break for a commercial, and announce the starting lineups. The ten-minute pre-game program will allow enough time to develop more information on the background of the game. The fifteen-minute program is ideal for a pre-game format. In fifteen minutes the color announcer (or play-by-play man, if he is called upon to do so) will have ample time to develop interesting and colorful background on the teams in the game.

The pre-game program should include both teams' current records with comments on comparative games and scores of common opponents. If these teams have been playing each other over a period of years, then research should be made to determine which team has won the most games, how many ties there have been, and whether the outcome of the games has had particular significance on the conference standings. If this is the first recent meeting between the two teams, then the announcer can comment on the prospect of a new and long rivalry.

Through research the previous week, the announcer should be able to analyse each team's comparative strengths and
weaknesses. This information can be obtained from coaches, from newspaper reports of the game, or from a comparison of statistics. The comparative statistics should relate to common opponents and then be tempered by weather conditions, injuries, and other controlling factors.

If a highly effective offensive team meets a basically strong defensive team, interesting comparisons can be made about game plans and expected strategies on the part of both coaches. If the announcer has the recording equipment and the initiative, a short interview with each coach concerning the most important part of each team's offense and defense could be taped and included during the pre-game program. These recorded statements should be limited to one and one-half minutes in a fifteen-minute pre-game program.

The pre-game program should include colorful summaries of the play of the outstanding individual athletes of both teams. These comments should not be restricted to the quarterback or other backs. Today the linemen are receiving the recognition they deserve and their impact on the game should be included in the pre-game program.

The pre-game program should be carefully written and timed prior to the day of the game. Two or three commercial breaks will be included in the pre-game program, plus the playing of the "Star-Spangled Banner" and the school songs; so the announcer must allow for approximately seven minutes of breakaway time during the pre-game. If content has not
been timed, he will easily be caught with incomplete reports in various parts of the program. The pre-game program also must be concluded so that the starting lineups can be reported approximately two minutes before the kickoff. What started out as a fifteen-minute pre-game program has been reduced to about six or seven minutes of actual announcer's time to set the scene and discuss the teams' records, their offensive-defensive strategy, and individual performers.

The pre-game announcer should so carefully work out the analysis of the situation that no bias is shown for either team. The announcer should be aware that persons supporting both teams will be listening to the broadcast. It is the announcer's responsibility to present the facts and color of the game so that everyone will be able to listen and enjoy the excitement of the event. An announcer who "talks down" one team is alienating a portion of the audience and driving away listeners. No station can afford to do this. In high school and college athletics the unbiased announcer should create the excitement of the day and please the "rooters" for both teams. In professional sports the announcer is usually selected by the team and he is expected to show some partiality to his baseball or football team. There is an argument here among sportscasters, team owners, and the public concerning partiality of sportscasters of professional sports. For the sportscaster the best rule is to adopt the style which the owner of the team wishes and temper his bias
by complimenting the opposition. When the opponent executes a series of good plays or scores a touchdown, he should be given his rightful credit. It will not be difficult to extol the plays of your team, but you should remember that it takes two teams to play a game and a part of the thrill of the sport is the opposition's ability to play a strong game. To completely ignore the opposition's ability is not fair to football, to broadcasting, nor to the listeners.

The pre-game sports program is like the printed program of a play or a musical. It is also the overture to the football game. The announcer should exhibit an enthusiasm for his role of raising the curtain on the game. A pre-game announcer who displays no enthusiasm and little emotion can delay and sometimes destroy a very enjoyable afternoon of football.

The pre-game show could follow a format similar to this:

Good evening football fans, radio station welcomes you to the District 4-AAAA football game between the Highland Park Scots of Dallas and the Sherman Bearcats of Sherman, being played in Highlander Stadium in Dallas. It is a beautiful fall night for football. The temperature is a crispy fifty degrees, there is no wind and the sky is clear. Just minutes away from kickoff the stands are nearly filled for this important fifth game of the season for both teams. Highland Park and Sherman are tied for first place in the district going into tonight's game with identical 4 and 0 records, so the winner of this game tonight will stand alone at the top of the conference tomorrow. A caravan of buses has brought over 500 fans from Sherman with their band and girls' pep squad. The stands are almost filled now and an overflow crowd is expected for this crucial
battle. We'll check the records of the teams and the individual players in this Highland Park-Sherman game after this message from (sponsor).

Beginning the Football Play-by-Play Broadcast

When the pre-game program has concluded and the station break has been duly recorded, once again the cue is to the ball game. The announcer should re-establish the location of the game, the teams involved, their records, and the fact that it is just a few moments before kickoff. He should recap the size of the crowd, the weather conditions, and the direction of the wind. Then he should begin the starting lineups, following the pattern used in this North Texas-Wichita game:

"Here are the starting lineups for North Texas State University and Wichita State University. First, the visiting Wichita Shockers in the line: at left end, Gary Smith, 215 pounds, 6 foot 3 from Salina, Kansas; left tackle...," etc. and (continue reading them right down the line). "That's the starting lineup for the Wichita line, now in the backfield, at left half..." (give each of the backfield men). After the visiting team has been introduced, give the home team lineup. Giving the name, weight, height, hometown, and position of each member of the starting lineup for both teams will take about two minutes. The names and the information should not be hurried, but, if time does run out on the sportscaster and the kickoff is approaching, it is advisable to give only position and name so the announcer will have time to lineup the teams on the field for the kickoff. The starting lineups should be given at the first
appearance of the teams coming out of the dressing rooms to the field prior to the opening kickoff.

Some young announcers find the time between the end of the starting lineups and the kickoff as a difficult portion of time to fill. Save some colorful points to slip in while the teams are coming from the sidelines to the field to lineup for the kickoff. Save the description of the teams' uniforms to use as last minute filler. For example,

The teams are coming on the field. North Texas State's Eagles are wearing Kelly green pants, white jerseys with green numerals, and green stripe around the upper arm of the shirt. The Eagles are sporting white helmets with green numerals on each side. The Wichita Shockers are dressed in bright gold football pants, gold jerseys with black numerals, and black helmets with gold numerals. North Texas Eagles' coach Odus Mitchell sends his starting eleven to the north end of the field. The Wichita Shockers will defend the south goal. Our broadcast booth is located at the top level on the west side of Fouts field. The Eagles will be the team to our left and Wichita to our right in the first quarter. The Wichita band is playing the Shocker fight song as the officials bring out the football to the forty-yard line. The Referee is _______; Head Linesman, _______; Back Judge, _______; and the Umpire, _______. Wichita will kick off to North Texas from right to left, south to north, as we view the action. North Texas has a four-and-one record and Wichita has a three-and-two. Ready to kick is Gary Smith of Wichita. The official whistles...Smith approaches the ball...the kick...a long, end-over-end kick...waiting at the goal line is Johnny Wilson. He makes the catch and the ball game is under way.

Now that the game has been kicked off, the afternoon's work is underway.
Calling Plays in a Football Broadcast

For the beginning announcer there are rules of responsibility in calling the action that he should observe in calling:

1. Identify which team has the ball.
2. Refer to yard line position of the ball on the field, whether it is on Team A's 20 or Team B's 20.
3. Identify the down and how many yards to go for a first down before each play.
4. Do not lose visual contact with the ball; never allow the listener to believe you have lost the play.
5. Develop each play carefully from the snap of the ball to the handoff or pass, across the yard markers, until the play is stopped.
6. Identify the defensive player making the tackle.

The beginning announcer should work on the careful, clean explanation of each play before he attempts colorful, detailed offensive and defensive explanations. Though football action is not as sustained as basketball, it is easy to become "flustered" and lose poise when a fast-moving quarterback slips the ball to a quick halfback who fires through a hole in the line and breaks into the clear for a long run. There is a sequence of events in each football play that allows the announcer to move deftly from one play to the next.

At the kickoff of the game previously described Wilson of North Texas took the kickoff on his goal line. Follow
him up the field for some plays to show the development of each play simply and accurately:

Wilson gathers in the kick at the goal, he comes to the middle of the field, turns toward the far side of the field at the ten, heads for the sideline at the fifteen, turns up the far sideline to the 20. A block clears him to the 25, and he is blocked out of bounds at the 27 yard line by Jeff Hunter of Wichita. A 27-yard kickoff return by Don Wilson of North Texas. It is first and ten for the Eagles on their own 27-yard line.

At this point the announcer should identify the backfield for his team, giving each position and the name of the man in that position, and, as time allows, a last name check of each lineman from left to right. Remember that from the time the ball is placed on the line marker by the official and he waves for the clock to start the offensive team has thirty seconds to get the ball in play. There is not much time to fill between plays. Now the first play of the day:

As North Texas starts the first offensive series of the afternoon the Eagles will have at left half, _____ at right half, _____ at fullback and _____ at quarterback. In the line from left end to right (give last names). The Eagles break to the line of scrimmage at the 27-yard line—Wichita in a six-two-two-one defense. Strong side right in the Eagle back field with _____ flanker wide to the right. Quarterback _____ steps right and feeds the ball to Fullback ____. He slams into right tackle, finds a small hole, batters his way out to the 30-yard line before he is tackled. The linebacker and the left end of Wichita made the tackle.

There is nothing particularly fancy about the preceding call. It is, as sportscasters say "straight vanilla." The beginning announcer should be concerned with following the
action of the quarterback and the progress of the play. The
timing of this simple play is just a "beat" or two behind the
quarterback. Let the play begin and maintain an even rate of
speech as the play develops. If the fullback had broken into
the clear past the line of scrimmage, then the announcer
would increase the tempo and pitch as the fullback runs down
the field.

As the first offensive play concludes the announcer
quickly recaps the action and moves forward to his next play
situation:

On the first play from scrimmage North Texas
fullback Jones probed the right side of the Wichita
line and picked up three yards. It is second down
and seven to go for a first down for the Eagles on
the North Texas 30-yard line. Just under way in
the opening moments of the first quarter. The
Eagles come up from the huddle for the second down
and seven situation on their own 30. The ball is
fifteen yards in from the far side line. The Eagles
split the left end, put the left half into the slot
and set the right half as a flanker right. Wichita
sets a six man defensive line with linebackers out-
side the tackles. Quarterback Carl in turns left,
fakes a pitch out to his slot back, hands the ball
to the fullback again and Jones slants into right
tackle, rips through the line to the 35, breaks
clear to the 40, and is hauled in and dropped at
the 43 by (name) the left linebacker for Wichita.
Jones speeds thirteen yards for a first down, the
first one of the ball game for the Eagles. First
and ten for North Texas on their 43 yard line.
Carl in had spread the Wichita defense with his
passing formation and came back for the second
straight down giving to his hard-driving fullback
Bill Jones. Jones has carried 47 times for 300
yards in the first four games, averaging six and
three tenths yards per carry. He is maintaining
that average today.

Play calling and the subsequent continuity of the progress
of the team downfield is basically the location of the ball
on the field, to whom it is handed or passed, around or through which side of the line the ball carrier runs, where his run carries him (the yard lines), and at what point he is stopped and by whom.

To embellish the plays, the announcer would begin to pick up the identity of the blocker in front of the ball carrier. For instance, "Ramsey takes the pitchout and swings clear at the 45 on a block by right end Gary Smith. Ramsey crosses the 50 and he is pulled down from behind by Sam Jones of Wichita."

Now take an involved play situation and imagine the sequence and the problems involved:

North Texas, first and ten on the Eagle 43 yard line. Wichita in a five-man defensive line, a passing defense. Quarterback Carlin splits the left end, sets a wingback right, fullback and left half are running backs. Carlin (pause) fakes a handoff to the fullback, pitches out to left half Sam Beams who heads for the far left sideline. Beams looks down field and passes deep. It's caught at the 25-yard line by the left end Jim Smith. It's first and goal on the Wichita five! A remarkable play execution by Carlin, who pitched to Beams in the left flat. Beams tossed deep to Jim Smith, who lateraled to Billy Smith to put North Texas in scoring position on the Wichita five. A fifty-two yard play for North Texas!

This is an extremely involved play. The announcer must have instant recognition of the players and must be able to control his delivery so he does not hurry his pacing or stumble for player identification during the play. If the announcer commits himself by saying the ball has been handed off, he will invariably stumble to recover the sequence of
the play on the pitchout to the left half. The dramatic implication of the play does not develop until the pass is caught at the twenty-five. The pitchout to the halfback is merely the beginning of the offensive maneuver and should be handled with vocal restraint by the announcer. After the pitchout the announcer should set for the next development, either pass or run. As the left half throws the ball the dramatic buildup begins and when the ball is caught the voice pitch will rise but again there should be "controlled emotion" because here the play contains another dramatic buildup, as the pass is lateraled and the ball is carried to the five, where the final dramatic climax occurs.

If the announcer has been keeping his play-by-play notebook and the color man is on the job, they should combine notes and point out:

North Texas has driven sixty-eight yards in three plays from the Eagle 27-yard line to the Wichita 5. The decisive play, the last fifty-two yard pass and lateral. That puts the Eagles in scoring position on the Shocker 5-yard line. Ten minutes, twenty seconds, to play in the first quarter. No score. But it's first and goal for the Green-and-White Eagles, who come up now for the first down on the Wichita 5. Wing T right for North Texas. Gene Smith the wingback. Carlin slides down the right side of the line, feeds the ball to right half Joe Simpson who springs off right tackle, gets a block at the 4, squirms to the 2, is hit, battles to the 1 and falls across the goal for a TOUCHDOWN FOR NORTH TEXAS!! (bring up crowd yelling for five seconds). Simpson made the touchdown but credit is due to the strong block by right tackle Furman who crushed the left linebacker Simpson, shook off two tacklers to hit the end zone for the first touchdown of the afternoon! North Texas 6 and Wichita 0 as the Eagles line up for the
try for extra point. Carlin will hold and Bruce Mosley will kick. The pass back, the ball is down, Mosley kicks and it is (slight pause for official's signal) GOOD! North Texas 7, Wichita 0, with ten minutes to play in the first quarter. North Texas drives seventy-three yards in four plays to score after the opening kickoff. The key play was a razzle dazzle fifty-two yarder which started with a pitchout to the left half Beams, who passed to Jim Smith, who then lateraled to Billy Smith and Smith was hauled down on the Wichita 5, where Simpson rammed it over. It was Simpson's fourth TD of the year. North Texas will kick off to Wichita in a few moments. Ten minutes to play in the first quarter and the score is North Texas 7, Wichita 0. We'll be back in 60 seconds. (Commercial break)

The terms "continuous" and "continuity" apply to the play examples we have just given. "Continuous" applies to an uninterrupted flow of events which suggests space as well as time. "Continuity" is the continuousness or sequence of events that evolve through each play. In a football drive there may be an uninterrupted flow, as in the above examples, or it may be more of a sequence of events which are interrupted by other factors, such as times out, fumbles, and incompleted passes. In order to maintain the flow of the sequence, the play-by-play announcer should keep the listener reminded of where the drive started and how many plays have been run in the current sequence. He should identify the location of the ball and the down after each play and, prior to the next play, identify the participants in the play itself and the yards covered. The beginning announcer will have a tendency to hurry into a play, lose the flow of the play, stumble, and jump forward twenty yards in order to relocate the path of the play.
Practice and experience will ultimately solve these problems. Keep the vocabulary simple, call the play with simplicity, and keep a steady even pace.

**Dramatic Buildup in Football Broadcasts**

There is a personal excitement about broadcasting a sports event. On a bright, cool, autumn afternoon or evening there is an electricity in the air at a football game whether it is played before many thousands of fans in a major college stadium or before a few loyal fans in a small high school stadium. This nip of excitement should be a part of the announcer's delivery. He should impress the audience by his voice quality, that he is thoroughly pleased about broadcasting the ball game. The announcer should lead his listeners to believe that the stadium is the best possible place to be! And if the listener is not at the ball game he is missing a great event! A dedicated sports announcer will enjoy broadcasting any sports event, whether it is a junior league football game or the championship game of a major college conference. Some announcers, particularly some baseball announcers, tend to leave the impression that it is all one big bore. *If it is a bore*, then they should try some other profession. But a word of caution: *Don't go overboard and scream into the microphone!*

Any sports event has its great exciting moments and also periods when there is little to cheer about. Ice hockey, soccer, and basketball have more sustained excitement than
football or baseball. But even in the "high speed" sports there are times when there is not much to yell and scream about. Throughout the broadcast, from the opening statement to the close, think: "controlled emotion." An actor on the stage must be in control of his emotions, even when the greatest scene ever played is unfolding on the stage. The announcer also must be able to reach dramatic heights and be clearly understood by the listening audience. Screaming at the top of the voice is not drama.

The announcer has been taught breath control in speech classes. In a play-by-play situation he should breathe deeply from the diaphragm. The announcer will need good breath control for a three-hour football game. The announcer should not sit in a cramped position in the broadcast booth. He should allow himself freedom of movement so he can reach down for another deep breath. Deep breathing prevents a raspy delivery and a high thin pitch when attempting a dramatic climax during the game broadcast.

The drama begins with the kickoff. The announcer is excited about the game and indicates interest by putting an "edge of excitement" on his delivery. As the kicker approaches the ball drop the pitch, maintain the "edge of excitement," then give a slight rise of pitch as the ball is kicked, the ball is caught, the runner comes up field, is tackled, and the game is underway! (If that runner breaks and goes ninety-nine yards for a touchdown, there is no announcer who will heed the advice and fail to scream!)
Now look at the playing field. The team with the ball is on its own fifteen-yard line. The first play from scrimmage is a three-yard burst through right tackle. The offensive team is still eighty-seven yards away from a touchdown. No need to make a three-yard run sound like a ninety-yard touchdown dash. Keep the "edge of excitement," and bring the delivery up to match the importance of the play. Bring the voice up on descriptive words, such as, "slams into the line," "dives into the line," "batters at the line," "jumps over the line." Give these words of motion the added edge so the listener will feel the surge of the play. As the offensive team proceeds up field and across the fifty-yard line the dramatic impact builds. As the offensive team approaches the opponent's vulnerable part of the field, the last twenty yards, the first dramatic climax of the afternoon draws near. In the continuity of play calling, one play builds on another. There is a pause between plays when the announcer drops back to a lower pitch with "controlled emotion." He sets up the next play. Then, with a feeling of excitement in the voice, another play begins. Starting with a lower pitch, building slightly as the play develops, and driving harder as the ball carrier works his way closer to the end zone, the announcer raises his pitch to the climax of the play.

As in any dramatic presentation the variety of pitch and voice inflection creates the excitement in the audience.
It is this change of pitch and inflection from the height of one play to the time between the plays that is the mark of a good announcer. He must reach out with his voice and bring the audience along in the wave of excitement. He must make it so interesting that the listener is "glued" to the radio. And, when that final moment occurs, when the touchdown is made, or there is a defensive play that stops the offensive team, he should be able to rise to a vocal pitch that is exciting yet easily understood and clear in quality.

When an announcer becomes so emotionally overcome in a game that he loses control, he will find his mind unable to function as accurately as he would like. He will then make mistakes. One famous baseball announcer exploded into a yelling fit on a home run that won a world series. To this day when he visits the city in which the game was played, he is reminded that he gave the final score incorrectly.

If the announcer loses his "controlled emotion," he will find it difficult to maintain a smooth delivery. It is difficult to observe statistical changes and to identify player changes when overly emotional. It will be observed by listening to a tape of the broadcast that the announcer will be repeating himself over and over again with very little authoritative information. This is probably the hardest physical part of the broadcast for a beginning announcer.
The announcer is criticized by his listeners if he "screams too much." Think of the game as a dramatic presentation. The announcer is a dramatic narrator, who must think through the game. Check for "controlled emotion" when listening to the tape recording of the game. Observe dramatic buildup. Note the times when the announcer should have varied pitch and inflection. The announcer should take into consideration the change of pitch and inflection and coordinate these dramatic elements with proper pacing and timing.

The announcer paces his delivery to coincide with the action on the field. He must pace himself carefully so he follows with accuracy and clarity the person who handles the ball, and the direction in which the play is proceeding. His delivery may be somewhat behind the actual play. For example, on the play with the fake to the fullback, pitch out, pass and lateral. Should the announcer "lose" the ball during the fake handoff and then try to catch up by just describing a pass downfield without following through with the pitchout, he has failed to call the play accurately and has lost a part of the excitement of the play.

The announcer who is in control of emotions and pace can lose the ball for an instant: "The quarterback hands off to the fullback and he ... no ... Carlin with a great fake to the fullback has pitched out to his left half," etc., and even though the left half may have already passed the announcer quickens his pace slightly but follows the play.
through its correct procedure even though he is a player or
tackle behind the action. The announcer slows his pace at
the beginning of a play and gets ready for the development of
play. Then as the play progresses and begins to move up
field, he can quicken the delivery to add dramatic emphasis.

Delivery During Particular Plays
in a Football Broadcast

Passes

While passing is a simple procedure in football it be-
comes involved with fake handoffs, opposing players attempting
to knock down the passer, and the receiver's action to catch
the ball. The play-by-play announcer describes the passer
dropping back to a certain yard line. He tells in which di-
rection the quarterback throws the ball—across the field
into the "Flat", across the line of scrimmage, to the side-
lines, or deep to a fleeing receiver trying for long yardage.
Upon completion of the pass, the announcer should first say
it is completed or caught, then he should identify the re-
ceiver. Just as clearly he should point out that the ball is
either dropped, thrown out of reach, over or under thrown,
when the pass is incomplete.

The first responsibility to the listener is to inform
him that the pass is or is not completed at a particular
yard line. If the receiving player's number is not visible,
ignore the identification until it is discernable. Just call
him "the receiver" until identified. Do not stop the commentary because the receiver is indistinguishable. Describe the manner of the catch, where he caught it, how many opposing players were trying to stop him, how many passes have been thrown and completed, what down it is now, and what the next play situation will offer.

Punts

It is impossible to describe the number of unexpected things that can happen during a punt situation, but a few of the alternatives are (1) it will be kicked, (2) totally or partially blocked, (3) passed back over the kicker's hands to become a loose ball, (4) fumbled by the kicker who will then either pounce on it, attempt to pick it up, run with it and/or attempt to kick it on the run. When the team is in punt formation the play-by-play announcer should note that it is punt formation with the name of the kicker deep. The announcer should identify the receiving team's players prepared to catch the ball and identify where they are waiting. At this point pacing is important to keep smooth continuity of the punting situation.

The announcer describes the snap of the ball, the follow through of the kicker and then talks about the flight of the ball. He should describe the flight of the ball as high, low, floater, or line drive kick. Carefully follow the movements of the player who is preparing to catch the ball, noting
whether he is having to give ground or not. The announcer should watch for the "fair catch" sign by the receiver.

The punting situation is one of the most beautiful plays in football. It should be handled with great care, with proper pacing, and adept identification of those who are involved. In today's wide-open football, kicking, and punt runback players are specially selected and trained to do their speed and size and ability to tackle. Certain backs with great speed and elusiveness are used as punt return specialists. All of these factors should be known and reported by the announcer. If a punt is blocked, the announcer should be able to instantly recognize the player who blocked. Certain players are fired into the punting backfield to try to block punts and if the announcer is aware of these special situations before the game, he will be able to identify the blocker.

Field Goals and Extra Points

Professional football put the place kicker back in business in college and high school. During the past fifteen years more emphasis has been placed on field goals in college than had been since the early days of the game when a nearly round football was drop kicked for three points. The importance of the field goal today is illustrated by two examples: In 1950 Lou Groza's sixteen-yard field goal with
twenty-eight seconds to play won the National Football League title from the Los Angeles Rams, 30-28. Groza had won the right for the Browns to meet the Rams by booting two field goals in an earlier 8-3 playoff win over New York. In 1965 at Lambeau Field, Don Chandler's second field goal won the playoff for the Green Bay Packers in sudden death overtime against the Baltimore Colts. Chandler's twenty-two yard field goal made the final score, 13-10.

The announcer should be aware of the specialized individual on each team who will handle the field goal and extra point attempts. When the situation arises for the field goal or the extra point, the announcer should identify the point at which the ball will be held (distance of the kick is figured officially from the line of scrimmage), who will hold for the kicker, and whether the ball is directly in front of the goal posts or whether it is at an angle. Careful attention should be given to the weather conditions, particularly the direction and velocity of the wind which can affect the success of the kick. The officials will be stationed in a position to watch the flight of the ball from the kicking tee to the uprights of the goal posts. As is the case of calling fumble recoveries and playing infractions, the announcer should allow time for the officials to make the call before stating that the kick was or was not good.

The announcer should give the same concentration to the field goal and extra point kicking as to the punting situation.
After the ball has been kicked the announcer should note if the kicker or the man holding the ball has been hit by an onrushing lineman, since a penalty could ensue under those conditions. If the try is blocked, naturally the man blocking should be identified quickly. Punting, field goal, and extra point kicking demand the same color as the pass and run in today's game. The announcer should afford them the same emphasis and clarity used in all other plays of the game.

**Fumbles**

Play-by-play announcers dislike the fumble situation because of the confusion that can erupt around it. A ball can be fumbled, and twenty-two roaring, falling, stumbling, tackling, diving players can push the ball around for ten or fifteen yards before it finally comes to rest under a pile of battered players. Officials are untangling players and there is no indication who has recovered the ball. It is the type of situation that has to be covered with care. Don't anticipate who recovered the ball unless one lone player is resting on it and there is absolutely no doubt that he dropped it and fell on it himself. If more than one player becomes involved with the ball, then wait until the official indicates which team recovered. The official is there to decide by rule or judgment which team recovered and even though it causes some delay on the announcer's part he should wait until the official signal to the team in possession. While the fumble recovery is being determined
by the official, the announcer can explain what led up to the fumble and how it occurred. Sometimes when only one player is on the ball and there is no one else within ten yards of the play the whistle may have blown before the fumble or it was a dead ball. Wait out a fumble call! Wait until the official identifies the recovering team.

**Infractions of the Rules**

Football more than any other sport has a clear cut set of signs given by the officials to indicate what penalty is being marked off. When there is an official's flag thrown on a play it is best to remark on that development, indicate where the offensive team moved the ball and that there is a discussion with team captains on the infraction which occurred. Many times veteran announcers are absolutely sure they saw an offside, or a man in motion, and found to their chagrin that it was not only another penalty but also was against the other team.

The integrity of the officials should never be questioned by the play-by-play announcer. The announcer is paid to call the game and the official is paid to call every play and infraction without once missing. It would be a miracle if both the announcer and official have a perfect afternoon. The integrity of a sportscaster rests on his ability to accept the judgment of an official even though he may inwardly disagree with the call. The official's position on the field is much better than the announcers. His background
as an official is much better than the announcer's background as an official.

The announcer must quickly identify the referee's sign explaining the infraction, from what point on the field the penalty will be marked off, and after it is marked off, what down the offensive team will have and how many yards to go for a first down.

Injuries

In a contact sport such as football, numerous injuries occur. Most of them are minor and rarely is there a serious injury. The question of mentioning these injuries during a radio broadcast of a football game is subject for debate.

The Southwest Conference football games are broadcast by the Humble Company. The rule for all the sportscasters during the Southwest Conference games: "Do not mention an injury." When Don Meredith was quarterbacking at Southern Methodist University, the Mustangs were driving downfield with ease. Suddenly Coach Bill Meek replaced Meredith with another quarterback. The drive fizzled and SMU did not score. The fans' howl over replacing Meredith was heard for several days. Actually Meredith had been injured and was unable to play until later in the game. Probably the fans should have realized when Meredith was out of the game that he was injured, but many of them blamed poor coaching for the failure to score. Should the radio announcer have merely
commented that Meredith was shaken up on the play and helped from the field? Some say yes, others no.

There is a danger in talking about injuries. Excitable play-by-play or color men sometimes imagine a man knocked unconscious is nearly dead, while it is nothing more than a temporary condition. Blood excites some people. A slight out that does not need stitching can bleed so profusely as to cause people to faint.

During a broadcast of a University of Denver game some years ago, the color announcer was told that if there was an injury on the field it would be mentioned only as a routine situation, no more than a substitution. The most that would be said was that the player was shaken up on the last play. During the game a Denver player, wearing a white jersey, was hit and did not get up for a few moments. When he finally did start off the field, the front of his jersey was red with his own blood. The color man became excited and mourned the terrible injury and loss of blood that the player evidently suffered. Actually the cut was only in the eyebrow of the player and didn't require stitches. The boy simply bled rather freely. Had relatives of that youth been listening to the broadcast, they might have been extremely upset at the false news of the color announcer.

Newspapers play up an injury suffered by a star player prior to an important game. Practice injuries are described as possibly having an effect on the outcome of next week's
game. Usually all of the practice injuries heal by game time and the dedicated players make the game. The injury story makes good copy when there is little else for the sportswriter to write.

Since everyone—parents of players, spectators, and listeners—expect bumps, bruises and injuries of varying degrees in football, the radio broadcaster has a certain responsibility to use good judgment reporting an injured player on the field. In the case of Don Meredith, if the sportscaster had said Meredith was knocked flat while trying to pass, was helped to his feet, and limped off to the sidelines, then the listeners would have realized he was hurt. The fact that he limped off under his own power indicated he was not seriously injured.

What if the player is carried off the field on a stretcher? This is part of football. If the player's family is listening, the shock of the incident is going to strike them whether they hear it over the radio that he has been carried off the field or the phone rings after the game and the coach advises them the boy is in the hospital with a ruptured spleen. The announcer is there to describe a game of football. It is a type of combat. If players are injured and replaced by substitutes, then he should mention that fact. What he must be extremely careful not to do is evaluate the injury. A player is injured and replaced. That is the extent of the diagnosis which should be attempted by members of the
broadcast crew. There is no way they can determine the injury from their booth. Even if they can tell that the player's arm is broken, they still should not pass on what is speculation on the extent of that injury. In a high school game a star backfield player was hit hard, turned a flip in the air, landed on his right arm, and was obviously injured. The boy trotted off the field holding his arm in such a position the broadcasters were sure he was rather badly hurt. The announcer mentioned the type of play and said the player had landed on his shoulder and was shaken up and was replaced in the game. The player suffered a compound fracture of the right arm. The bone had stuck in the ground. The operation to correct the injury lasted two hours. The parents knew he had been injured in the game so the news that the arm was broken was not an absolute shock.

Injuries occur in every sport. It is a shock to see a third baseman hit in the face by a bad-hop ball. Seeing a football player "clotheslined" and unable to rise from the field is frightening. Observing a basketball player crashing into the backboard and lying unconscious on the floor is another part of the world of sport. The broadcaster cannot avoid what is part of the human drama of sport. What he must do is temper his reaction and remain calm, displaying common sense in the situation. A player is injured and is replaced in the lineup. That is all the announcer should report.
Terminology

A layman becomes well-versed in one or more professions by reading books about the particular profession in which he is interested. A sports announcer is in a sense a layman describing another profession. The announcer must be well read and educated to the profession—football—which he is describing. Part of the authority of the announcer and his pleasing style is the correct use of football terminology.

In the book Inside Pro Football Tom Harmon devotes a chapter to the secret language of professional football. Today that language is not secret. Every student of the game, every youngster old enough to watch television, knows the language of football. Many radio and television station and network executives feel that former athletes should be able to converse better about the game than non-athlete announcers. This may or may not be true. The person who can communicate to the listener with clarity and accuracy is the best qualified whether an athlete or not.

The play-by-play announcer must recognize the football situation and describe the play with the correct terminology of the game being played. These are a few of the terms pertinent to football:

Quick opener

Pitch out

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Quarterback sneak
Safety valve pass
Buttonhook pass
Down-and-out pass
Down-and-in pass
Flooding the zone
Red dogging
Looping line
Slanting line
6-2-2-1 defense
T-formation
Double wingback
Spread
Single wingback

There are many other terms peculiar to football and new ones come into the game each year. When you describe the play, use the terminology of football. The fans listening may not know everything about football. The play-by-play man should supplement their knowledge by using the correct term for everything that occurs on the playing field.

The successful play-by-play reporter does not assume an authoritative approach to broadcasting football. He becomes in his own right an authority by witnessing and verbalizing the action on the field. His authority comes from research, reading, conferences with coaches, personal study of actual games, and current use of terminology associated with it.
The successful professional man, once he has graduated from college, continues to read and study the latest journals of his profession. The play-by-play reporter is an observer of a profession, football. Rather than being an actual participant he must take his knowledge from those within the profession and use it in that brief period of a broadcast time. He should read coaches' journals, releases from as many colleges as possible, reputable sport magazines, and all the books published by prominent coaches, players, team owners, or in the case of amateur sports, conference directors. The personal reflections of famous players and the highly technical books of such famous coaches as Bud Wilkinson provide the play-by-play reporter his "authority" to broadcast football.

Weather as a Factor in the Broadcast of a Football Game

When confronted with the possibility of heavy rains for an important game, the coach of one of the teams commented, "It rains on the other team as well as us." In some football circumstances inclement weather will affect the play of one team more than the other but it usually affects both equally. Weather in a football game is of interest in many aspects. A particularly high wind will affect the distance of punts and passes. A high wind will affect field goal and extra point tries. Professional teams use the field goal as a major offensive weapon and extremely high or gusty winds can change the game plan of coaches and quarterbacks. A heavy,
slippery turf will have some effect on a basically running team. Wet weather does not seem to bother passing teams as much as it did in the past. The players will tell you that bitterly cold weather makes catching footballs tough. Their hands become numb and when a hard football slams into cold fingers, it is rather painful and difficult to hold onto the ball.

The announcer should take weather conditions into consideration and try to relate weather conditions to the play on the field. The announcer should be careful to check with the weather bureau prior to game time for any possible sudden changes expected in the weather during the game. Some areas of the country, such as the high plains of West Texas, the Southwest, and the upper Midwest have sudden, sometimes violent changes of weather. In Lubbock, Texas, in 1965, a violent storm of rain, hail, and tornadoes halted a Southwest Conference football game and the broadcast. In Canyon, Texas, during a West Texas State-North Texas State game a sudden violent "norther" blew in, practically obliterating the view of the field from the press box. The press box windows fogged over and the play-by-play was carried on under extremely difficult conditions. The football teams check the weather outlook so they can make equipment adjustments: mudcleats for their shoes, additional jerseys, heavy sideline gear. The announcer should also prepare for adverse conditions and be ready for sudden changes that could affect his work.
Color Announcer Duties in a Football Broadcast

A competent, talented color announcer contributes to the excellence of a football broadcast. A color man will spend as many hours preparing for the game as the play-by-play announcer does. Directors of professional football telecasts and radio broadcasts are extremely sensitive about the work of their color men. The networks employ ex-athletes as "commentary" men. They are expected to give thoughtful, "scientific" analysis of the play on the field for the viewers. The networks painfully admit the difficulty of finding the athlete who can project expert commentary and "personality" into the television broadcast. The same problem exists for the radio broadcast.

What then is a color man? What he should be is an announcer who understands what the play-by-play man cannot cover. The color man should be able to reinforce the calling of the plays. By describing the blocking, tackling, and accompanying action on important plays he adds more to the picture of the play than the play-by-play announcer has described. For example, there is fourth and five on Team A's 45-yard line, only a few seconds remain in the half, the quarterback drops back to pass. A terrific rush is put on by the defensive line, the pass is thrown deep, completed and a touchdown results. The play-by-play man has to follow the action of the ball, possibly missing the great pass protecting block by Bob Smith, who knocked down two onrushing linemen to give the quarterback time to throw the pass. It is the responsibility
of the color man to add significant details to the description after the play is completed.

But there is much more the color man must do. In the pre-game program it is the color man who introduces the game by giving the information on the location of the game, the two teams involved, and their current records and the past history of the meeting of these two teams. The color man will talk about the individual performers who will be competing. He will compare the strengths and weaknesses of the two teams. He will have researched what possible records could be broken by individuals or teams in the game. He will talk about obvious things, such as the weather, the size of the crowd, and the colorful dress of the people in the stands. Important to a broadcast is the location of the broadcasting booth in relation to the way the stadium runs ("to our left is the north goal and to our right, the south goal").

The color man is a producer of the pre-game program. He should know at what time the bands will play the national anthem and the school alma maters. The color man has a lot of information to pack into a five-, ten-, or fifteen-minute pre-game package. He adjusts the amount of information to fit the time allotted. Therefore, most of his pre-game program is written prior to broadcast time. He should go over the script before air time to make corrections involving personnel or playing conditions.

After the game is underway the color man's duties are many and varied. He may be called upon to read one or all
of the commercials during the game. He will be expected to chart the game statistics: first downs; yards gained passing, yards gained running; number of passes thrown, number of passes completed; touchdowns, the number of plays needed by the offensive team in the drive, distance of the drive; fumbles; number of punts, distance of punts, and punting average. A statistics form should be provided to record this information. While he is doing the statistics he will be expected to offer constructive information on the action "around" the play. He should try to observe the reason a play did or did not work. The color man should recognize that a lineman refused to be taken out of the play and was able to throw out a hand and trip the ball carrier enough to throw him off balance and stop the play. The color man must recognize the players as quickly as the play-by-play announcer. In any football stadium, from high school to a major bowl, unusual incidents occur. A player will be knocked out of bounds, slide across on a wet turf, and land in the arms of a cheer leader. A player will have missed a block or missed a key scoring opportunity by inches and stand along the sidelines in tears. A player rushes off the field and the trainer quickly grabs a roll of tape and repairs a badly ripped pair of pants. These pieces of "color" should be observed and reported by the color announcer.

The halftime of a football game is the color man's moment. It is also the most difficult period of the afternoon for a football broadcast, particularly on radio. Some
professional football teams have put on a three-ring circus at halftime in the stadium and it is still difficult for the color man to hold his audience. The color man must describe everything he sees with descriptive words and with a sense of excitement. Too many color men give the listener the feeling, "Well, it's halftime (yawn) why don't you go eat and drink something and we'll stagger through this fifteen minutes of nothing." The listener will go eat and drink and probably turn to another game. When the half time arrives, the color announcer should make the listener feel that what is taking place on the field is truly outstanding entertainment. The color announcer can do this if he is prepared. First, the station should provide technical equipment that can pick up with clarity the music to be played by the bands on the field. Then the color announcer should have a script, or at least a format, of the maneuvers of the bands and the music to be played during the halftime activities. The color announcer should identify the drum major, the majorettes, the twirlers, the band officers, and of course, the directors. The listeners whose children participate in the band rightfully expect the bands to be given credit for their appearance.

As the last band is nearing the completion of its prescribed routine, the color announcer should turn away from the field activities and begin the first half recap of statistical action and scoring. Once the teams return to the field for the second half there is only enough time to break
for a commercial and turn the broadcast back to the play-by-play announcer.

The color man should always keep in mind that at some halftimes no bands will appear, no one will be available for interviews. What then? The color announcer should have prepared background material on the history of the two schools, the activities of the conference (games played, games being played, standings of the teams). Throughout the week preceding the game, the color announcer should research personal items to use for filler material. The color man could have material about the next sport coming up at the school. He may talk about the basketball season which will be starting and give information about the coach and his players, the schedule of games, and the strength of the conference. This is the type of work the color man must do in case the bands do not appear for the halftime. If it is raining during the game, the bands are not allowed on the field at halftime. Also it is good material to use in case of unexpected delays during the game. It is always the color man's responsibility to be able to fill fifteen to thirty minutes of time should there be a power failure on the field or some other unexpected interference with the normal progress of the game. A color announcer will have most of his material left over after the game, but he will know he had enough material to keep the broadcast going if there had been some unexpected emergency.
Preparation of the Post-Game Program for the Football Broadcast

Immediately after the final play of the game, the play-by-play announcer gives the final score and breaks for a commercial. When the commercial is concluded, the football broadcast crew has the post-game wrap-up. This program varies in length depending on the amount of time left following the game. After the first hour of broadcast time, the line charge is calculated to the nearest fifteen minutes after the conclusion of the game. A three-minute grace period is given if the game ends exactly on the fifteen-minute segment. Thus if the game ends twenty minutes past the hour there is about a nine-minute period left before another time charge is added.

The play-by-play announcer usually gives his observations of the action of the afternoon, the key personnel he observed, the turning point in the game, and a few highlights. Then the color announcer compares team and individual statistics plus a recap of the scoring plays. Time permitting, he should have adjusted the league standings as a result of the day's games. The announcer should also give the time and place of the next game, and the broadcast time. Everyone appreciates a pat on the back, so give credit to the spotters, the engineer, and others, such as the producer who worked on the broadcast, and, of course, acknowledge the sponsors who made the broadcast possible.
The color announcer and the play-by-play announcer should understand the responsibility expected of each. They should work out hand signals so the play-by-play announcer can call in the color announcer when he has some important item to offer to the broadcast. The color announcer has to make his comments quickly and succinctly without forcing the play-by-play announcer to hurry into the next play.

These two men must work as a team. They must understand they have different roles to play and different responsibilities. As any team knows, the one or two who do not pull with the rest of the team merely undermine the success of the whole group. Some play-by-play announcers like to call in their color men frequently, others feel it is unnecessary. The color man should be aware of the announcer’s technique and accept the challenge to do the job as well as he is expected.

The color announcer must know everything about the teams the play-by-play announcer knows; he probably must have more information about both teams than the play-by-play announcer, he must be able to speak with the same authority as the play-by-play announcer, he must endeavor to keep the dullest part of the game (the halftime) interesting and exciting to hold the listeners. The color announcer has a great amount of responsibility, receiving little praise, and is paid far less than the play-by-play announcer. Accomplished color announcers are difficult to find. The work is excellent training for the radio and television announcer and more of them
should strive to fulfill the responsibilities of this position.

Other Problems Involved in Football Broadcasting

Most writings concerned with sports announcing leave an impression that every broadcast booth in a press box is a well-equipped, well-constructed observation booth. For the beginning announcer some broadcasting booth facts-of-life should be understood and some broadcaster problems expected.

For the individual announcer, who takes his first job in a small market radio station in a city of thirty thousand or less, there are sure to be some unusual experiences. One should not expect every football stadium to have a broadcast booth. If there is one, it may be no more than a chicken coop type arrangement. Before the old Polo Grounds in New York City was torn down, the New York American Football League team played there. The broadcasting booths in the Polo Grounds were located in the old baseball scoreboards which hung from the side of the upper deck. The conditions were indescribably bad. There was width for just a chair and a small shelf-like table. The place was dirty, uncomfortable, and, depending on the weather, either extremely cold or hot. There was no way to receive other scores, check on official decisions, or receive official statistics of the game. At Cleveland Municipal Stadium, where the Browns play, the visiting radio booth is a little wooden structure located on
the roof of the upper deck on the first base side of the field. At Yankee Stadium the visiting football booth is located at the far left field end of the press box and over the 20-yard line of the football field. The cramped quarters force the color man to sit in the adjoining section almost out of hearing of the play-by-play man.

There are some excellent facilities at some of the major college and university stadiums. The University of Texas radio booth is sound proofed and air conditioned. The Rice Stadium facilities are equally excellent. One of the finest high school announcer booths is located at the Richardson, Texas football stadium.

In one high school facility in Texas, the radio booth is on a level with the upper row of the stands. When the crowd stands during an exciting play the broadcast crew cannot see the field. In a football stadium of a city of approximately 30,000 population in Oklahoma, there are no facilities for radio. The radio personnel are placed in a small "box" section on the ten yard line at the north end of the field. The football field is also used as a rodeo grounds and during the game the dust becomes so heavy it is almost impossible to see the action. Sitting on ground level makes identification at the opposite end of the field nearly impossible. In some cities two or more stations broadcast a single high school's football schedule. When both stations wish to broadcast in out-of-town stadiums, some very unhappy circumstances occur. In one city there are facilities for only one visiting radio
station. The school officials flip a coin and the losing visiting station must sit out in the stands. During one of these excursions a violent wind, electrical, and rain storm thoroughly drenched the announcers and engineer. There was added danger because the stadium was a steel structure and electrical gear surrounded the broadcasters. In a similar situation the broadcast crew was out in the open for a high school game and a storm dumped several inches of snow on the crew. In both cases spotting boards and necessary papers were lost.

In a city of some 30,000 in Texas the radio booths are located in the main press box area. The play-by-play announcers sit within three feet of each other and have to hold their hands over their ears to avoid hearing the other’s account of the game. Not only is this situation distracting for the play-by-play men, but it is also distracting for the newspapermen who are trying to follow the game.

In small market radio, the beginning announcer should expect almost any type of facility, or lack of it. Fortunately the growth of high school football and the tremendous interest by fans has forced cities to improve their radio facilities. Many school boards and administrations still cling to the archaic idea that radio broadcasts will hurt attendance. By not providing facilities they apparently assume that some radio stations will avoid broadcasting. But an intrepid play-by-play announcer will never give up.
Not too many years ago, a school administration refused permission for an out-of-town station to broadcast a game from its stadium. The visiting radio station ran a telephone line to a tree at an open part of the stadium, the play-by-play man crawled up to the highest part of the tree and with microphone and binoculars gave an account of the game. Similar incidents have occurred in many parts of the country.

Before journeying to visiting football stadiums, try to find out what type of facilities are available and make adjustments ahead of time. If there is an open broadcasting booth, plan for inclement weather. Take along a piece of clear plastic to cover exposed spotting boards and vital papers. A large sheet of clear plastic can also be used to cover the broadcasting crew.

Upon arriving in the city check immediately with the telephone company to determine if the remote lines have been installed for your station. Many radio stations have missed entire football games because a remote line was either not installed or mistakenly "pulled" just prior to a game. Get to the stadium as early as possible before the game and check out the line. It is preferable to arrive the day before the game, but if the arrival is the same day as the game, go immediately to the stadium and check out the line. Also, if the radio station is borrowing an engineer from a station in the city visited, confirm the time he will be at the stadium prior to the game. A few years ago at the Polo Grounds an American Football League broadcasting crew arrived at the
game two hours early to find there was no engineer. By the
time a local New York station could locate an off-duty engi-
neer and get him to the stadium, the game was already under-
way. Fortunately, the New York team's broadcast crew bridged
a "return" telephone loop and found some extra control equip-
ment and microphones and the visiting broadcast crew made the
kickoff. It was a good lesson in not assuming anything in
this business.

Before every football broadcast the play-by-play announcer,
color announcer, and engineer should make a check list of
every piece of equipment necessary and all the systems and
items to be checked out before the game. That old saying,
"an ounce of prevention" can save not only a number of headaches,
but can add many dollars in the profit column of the radio
station.
CHAPTER III

BASEBALL BROADCASTING

The opportunity to broadcast professional baseball has diminished each year since the golden years following World War II. In 1947 there were 52 minor leagues in baseball.¹ Today there are 16 minor leagues plus 3 rookie leagues.² It is true that the number of major league clubs has increased from 16 to 24 but the training grounds, the Class D-C-B and A leagues, have dwindled.

Today's minor league baseball continues with limited fan support. In some multiple radio station cities with minor league clubs the lack of sponsor support prevents radio stations from broadcasting the local baseball schedule.

It is ironic that year to year the number of minor league professional baseball teams decreases while the various youth leagues around the country increase tremendously. Baseball is truly the National American pastime, but it is so in two strata: The National and American Major Leagues and in the participation by the youngsters of the country. The minor leagues, once the great training ground for ball players and baseball announcers, are becoming increasingly rare.


² Earl Halstead, Blue Book (St. Petersburg, Fla., 1966), Index of League by Class—No Pagination.
Of all the competitive team sports, baseball is one of the most ideal to broadcast. If baseball has a fault for the announcer, it is the period of time of little action. On the plus side, however, is the fact that baseball is the most personal of all team sports.

The relationship of baseball player, fan, and baseball announcer is relatively close. Since each player is positioned at one particular part of the field, he becomes an object of special interest to individual fans. He can be watched closely in an inning at his defensive position and later in his offensive position when he is at bat. Fans who sit close to the dugouts become personally acquainted with ball players during their day-to-day attendance. As opposed to football and other team sports, the fans can converse with the ball players because of the proximity of the stands to the players' bench and the nature of the game.

For the baseball announcer it is this same personal concentration that makes the game a pleasure to broadcast. Before and after every game the announcer should visit in the clubhouse and on the field with the players. He becomes personally acquainted with the ball players. In the case of minor league broadcasters this association is even more necessary because of the re-created broadcasts when the announcer does not attend the games but broadcasts from the radio station. He must then visualize how each player looks and acts on the field in order to give his listeners a realistic description of the "unseen"
events. The first requisite of baseball broadcasting is know the game and know the players as individuals.

Nearly every boy in this country has played some variety of baseball. Before the era of organized little league baseball, the young boys met at the corner lot or school playground and played "work-up" all day long. Today with a lot more youngsters and a lot less room to play in the urban areas team organization and regulation ball parks are a real necessity. Even though the announcer may have played baseball in the little league, high school, and college, there is still much more that he will have to learn to become an accomplished baseball announcer. First, he should learn that there is a "way" to play professional baseball. There are game situations which call for certain plays to be executed. Professional ball players call this "playing by the book."

Participants in amateur ball try to play these same game situations as the professionals play them; however, because of the differences in skill of the players and the knowledge of coaches and managers in the various age groups, these same situations are sometimes violated in amateur ball. Even though an announcer has been broadcasting amateur ball on his local station for some time, he may not have as sound a background in baseball as he imagines. He should attend as many professional games as possible and observe them as a student, not as a fan. Another reinforcing technique for a better grasp of baseball knowledge is watching the television
games of the major leagues each weekend and paying strict attention to the commentary.

Remember, a person dedicated to becoming a play-by-play baseball announcer should observe professional television games with the same interest as a student attending class. Notes should be taken about certain playing situations and subsequent plays should be noted. The student should score each game carefully in a regulation scorebook. He should make notes on the commentary of the television sportscasters, noting the play situation and what that situation calls for the next batter to do. He should read carefully. He should procure a tape recorder and obtain permission from the professional club officials to practice play-by-play from some out of the way place in the ball park. He should also turn the sound down on his television set and practice announcing T.V. baseball games. These habits will provide valuable practice in handling plays and filling in between plays.

Baseball Broadcasting Style

As in football the beginning announcer is cautioned against using a screaming, "cheer-leading" delivery in a game, but he is cautioned not to sound dead!

Baseball is a game made up of periods of non-climactic play. That is not to say that nothing happens. Two pitchers may be throwing a one-hitter or no-hitter. Neither team may be able to do more than hit a loud pop foul off the pitchers. There is no great field action. But when a pitcher, or two pitchers, lock in a duel and each retires ten, twelve, or thirteen batters in a row, there is interesting "action" to a baseball fan. It is again the individual overpowering another individual. Again it is the personal involvement of the game that creates and generates interest.

When Don Larsen pitched his perfect game in the 1956 World Series, not a single runner reached first base. There were no hits, no walks, nothing allowed by Larsen on that historic day. To the thousands of fans watching, those listening on radio, and watching on television, it was an event charged with almost unbearable excitement and drama. It was an event that had never taken place in World Series history. It was and is baseball. The individual, the person, the glorious skill of one human being defeating another highly skilled individual. The baseball announcer should enter every "personalized" baseball broadcast with controlled emotion, but in this game it is more of a conversational approach with an edge of excitement rather than up tempo delivery used in football.

In the introduction to the ball game, the record of the two teams is a matter of importance, the standings in the
league, the won-lost record between the two teams—all of these facts lend significance to the broadcast. Example:
"And on this glorious summer night this is a great place to have fun, relaxation, and enjoyment with baseball, here at Turnpike Stadium, midway between Dallas and Fort Worth."
Announcers sometimes forget that they are selling this baseball broadcast. They are selling the fans on coming out to see a game, just as they deliver a commercial to sell a can of beans. Radio and television is sell! So sell the sports broadcast.

A baseball game is one long dramatic event building to a climax, often, in the ninth inning. Within the nine innings of baseball there are climactic moments of play causing varying degrees of excitement: A pitcher strikes out the side on nine pitches; in another inning, an outfielder makes a leaping catch of a drive at the outfield wall; a shortstop races deep to his right, backhands a hard hit ball, and with a twisting, falling motion throws out the batter at first base; with two out, the first baseman makes a leaping catch of a hot line drive. Nothing has happened to increase the score or put any runners on base, but the ability of the individual has been climactic and dramatic and this again is baseball.

Then there are the innings when baseball seems almost routine: The pitcher is throwing well, running the count to one ball and two strikes and the batter pops out to the shortstop; the next better takes a three-and-one count and hits a
routine two-hop grounder to the second baseman who throws out the runner by two steps; the third man up hits the first pitch to left field for a single; the fourth man takes a no-ball, two-strike count and taps a weak one-hopper back to the pitcher who tosses to first for the out.

These are contrasts of action of baseball. These routine to highly unusual situations continue throughout a ball game. It is the responsibility of the announcer to pace the game with the same enthusiasm of the crowd at the stadium. The knowledgable baseball listener will realize that each pitch and each play is not the greatest single event in the game. The announcer should temper his dramatic range to the situation on the field. The announcer keeps an edge of excitement in his voice developing an interest in the building drama of each inning of play. As one runner reaches base, and another runner gets on, the possibility of a run increases. The pitcher seems to falter, and the growing number of scoring situations in the inning brings about a steadily increasing dramatic intensity to the announcer's delivery. He begins to build his voice pitch as the pressure of the possible run increases. When the play is made that brings about the run or stops the team attempting to score, the announcer brings to a climax one of the many great and small dramas within a baseball game. The announcer must pace himself and his increasing dramatic excitement so that he can reach greater heights as the situation becomes more involved and more exciting.
Baseball is the game of the closest personal involvement. The baseball announcer should strive to be an interesting personality through his style of delivery. He is talking baseball with his listeners. He is announcing a sports event and will at times need to increase his pitch and excitement, but in baseball more than any other play-by-play situation the announcer's style should be developed so that each fan feels the announcer is talking to him. The baseball announcer is talking to an individual about an individual, relating little personalized stories about the ball player throughout the game. He tells about a group of ball players visiting a hospital to see a little boy baseball fan who is dying of cancer. He describes the violent facial and arm gestures of the manager arguing with the umpire. He quotes the players about individual and team situations. During a team batting slump, one player told the announcer, "We are almost embarrassed to stand around the batting cage before the game because we get so few hits even in the practice sessions."

The announcer personalizes the ball players by talking about some personal habits. For example, the pitcher John Wurdin is a youngster, 20 years old, from Huffstutler, Missouri. John might be described as a "mod" since he has his hair cut in the full style that is so popular with his age group.

Relating these personal experiences to the listening audience is as though the announcer were personally telling
his friends about the incidents. He will relate the stories of humor with a lightness that indicates it is amusing. He will feel the sincerity of the ball players who visited the hospital to see the youngster ill with the incurable disease and his feeling of that situation will be felt by the listener.

In the following example of play-by-play the announcer should think of the basic part of the dialogue as being delivered with an "edge of excitement" about the events transpiring before the announcer. The underlined descriptive and action words should receive increased tempo and pitch by the announcer as he follows the increase in action on the field. Notice the detail of explanation of movement, events, and people on the field. The announcer is drawing a constant word picture of the players located in an extremely large area, the playing field. The fineness of detail puts the listener into the playing situation. An announcer who receives a letter from a blind person telling him, "I can see the game so clearly from your description," knows he is drawing a clear and concise word picture of the event. Some blind people attend the live ball games, listening to the play-by-play on a transistor radio. They enjoy the excitement of the people in the stadium and can "see" the play by listening to the announcer. This is one of the most gratifying roles of the play-by-play announcer.
Action

First batter steps up

Pitcher warming up

Announcer

Here in the first half of the first inning Hal Haydel, the 21-year-old right hander from Houma, Louisiana is warming up to pitch against the Amarillo Sonics. Haydel has won four and lost six this year. He has pitched 93-1/3 innings, allowed 90 hits, struck out 75, walked 32. This is Hal's 15th ball game, his 14th start, and he has four complete ball games. Haydel had a 5-hit shut out win over Amarillo on May 15.

The Spurs have won three and lost eight against the league leading Sonics this 1966 season.

Leading off for Amarillo in the first inning is Jose Herrera, the second baseman. Herrera is a right hander hitting 310 in tonight's game. Jose is acclaimed as the best second baseman in the league...great speed, sure hands.

(Note that this is all explanatory information. It is not given with the urgency of a base hit or a long fly ball, but certainly delivered with an "edge of excitement" that indicates it is worthy of the listener's attention.)

Action

First pitch

Announcer

Haydel, the stocky right hander, pumps and fires the first pitch. Herrera swings and fouls it back for a strike. The count nothing and one. Herrera crouches at the plate deep in the box, cocks the bat high off the right shoulder. This 20-year-old native of Puerto Rico has been in pro baseball just two years and has batted around 300 both years--
<table>
<thead>
<tr>
<th>Action</th>
<th>Announcer</th>
</tr>
</thead>
<tbody>
<tr>
<td>298 his first year at Wilson, South Carolina; 305 at Durham.</td>
<td>Haydel dropped his change-up curve too high inside and evens the count to Herrera at one ball, one strike. Herrera leaned away from the high breaking pitch.</td>
</tr>
<tr>
<td>Next pitch</td>
<td>Defensively the Spur infield is Von McDaniel at third, playing up the line; Amado Samuel deep at short; Gene Etter at second; and Clarence Jones at first.</td>
</tr>
<tr>
<td>Next pitch</td>
<td>Herrera swings on the next pitch and hits a hard grounder on the right side toward second (up tempo here). Etter takes two steps to his right, backhands the ball, wheels around, fires to first base, and JUST beats Herrera by a step for the first out here in the first inning.</td>
</tr>
<tr>
<td>Ball thrown around the infield</td>
<td>Nice play on hard grounder past the mound toward second. Etter made a good stab on that low bouncer. Herrera is a fast man on the bases and Etter’s throw just nicked him at first.</td>
</tr>
<tr>
<td>Next batter</td>
<td>One away for Amarillo in the top of the first.</td>
</tr>
</tbody>
</table>

Notice by going back over the example of play-by-play what the announcer does with each person and situation.

Pitchers

The announcer describes the pitcher’s physical characteristics, height, weight, the way he leans forward on the mound, the way he holds the glove at his side, in front of him, or ball and glove together before him as he looks for
the catcher's sign. He takes a slow or deliberate or fast and jerky or no windup before delivering to the plate. A former major league pitcher, Marion Fricano, had a big, hard windup and when he delivered the pitch he threw everything into it, stepping far toward the plate and letting out an audible grunting sound when he delivered. Dean Chance, one of the great pitchers of modern-day baseball and a former Dallas pitcher, has a shorter, less colorful windup. When he delivers the ball he does so from an almost erect position as compared to Fricano's complete follow through. The pitcher has individual characteristics of touching his cap, hitching his trousers, touching the resin bag after every pitch, some little habits that the announcer should look for. Lew Burdette annoys batters and opposing managers by a routine of putting his hand to his cap, his mouth, his shirt, and the glove before every pitch. It makes him controversial and individualistic.

Like the bulls-eye of an archery target, the pitcher's mound is located in the center of the infield and is the bulls-eye of interest for the fans and the announcer. The game starts there and continues as long as the pitcher throws the ball to the plate trying to retire batter after batter. While it would be extremely dull for an announcer to say each time, "The pitcher winds and delivers and the pitch was low," (high, strike, ball, hit, etc.), it is still necessary to remember that the game starts with the pitcher and the batter
and nothing happens until the ball is thrown and the batter reacts. In a perfect game 27 batters will come to the plate and retire. Since one can count the number of perfectly pitched baseball games on one hand, it must be assumed that normally 28 to 50 or more players stand at home plate during a ball game. Hundreds of pitches are made. Those pitches have been physically and scientifically developed and refined. They are known for their peculiar flight from the pitcher to the catcher. They are identified by the speed with which they are thrown, the course they take, the way they are held, and many other ways: fast ball, knuckle ball, curve ball, sinker, slider, change-up, screw ball, fork ball, spit ball, and others. The type of pitch and the pitcher become personal items of fan interest: Sandy Koufax and his curve ball, Hoyt Wilhelm and his knuckle ball, Bob Feller and his fast ball. The pitch and the pitcher are one. One learns to identify the various pitches by attending practice sessions and talking to pitchers and coaches.

A good pitcher will have a variety of pitches and will outsmart the hitter by changing his pitches to throw the batter's timing off. The announcer should observe carefully the different pitches being thrown and identify them to the listening audience. Observe the pitcher's work and recap his efforts: "Smith threw three fast balls and on the one and two count changed up with a slow breaking curve ball for the third strike on Sadowski." The announcer will follow
each pitch whether it was low, high, fast, curve, or knuckle. The description of the pitch is the beginning of each moment of action in a ball game. Until pitcher throws to batter nothing in the game is going to happen.

**Hitters**

When a batter moves up to the plate, the announcer should explain how he approaches the plate. Some drag the bat up from the on-deck circle; others stalk up to the plate to do battle; others will walk up to the box, stop, tap the bat on the ground, and then step into the batter's box. How they make the move from the on-deck circle to the batter's box is part of their personality. The baseball announcer should observe how the batter grasps his bat: Does he "choke" it an inch or two off the end or does he hold it down at the end. Nellie Fox, former major league star, used a "bottle" shaped bat and choked it four or five inches up on the handle. Lee Tate, a minor league player, would move his hands up on the bat as the season progressed until it appeared he was holding the bat halfway up from the end of the handle. These two ball players were not power hitters, but they could control the bat and hit "where the ball was pitched." Both were able to spray their hits to different fields as opposed to a strictly pull hitter, who normally only hits to his field, such as, a left-handed pull hitter like Ted Williams, who normally hits to right field. The announcer must describe how the hitter holds the bat when he stands at the plate:
high above his shoulder, down in front of his shoulder, on his shoulder. Whatever the batter does at the plate is his individualized way of attempting to find the most comfortable stance that will allow him to get the most hits. How the batter stands, swings, squares away to bunt, whatever he does at the plate, describe it.

The announcer should explain how each hitter stands in the box: Deep in the box with his foot at the back line of the box, even with the plate with his feet straddling the plate, or in front of the plate with one foot just short of the front line of the box. Some hitters will place their back foot in the far corner of the box and front foot in toward the plate, a "closed" stance and away from the plate. Other hitters point their front foot out toward the field they are facing—a right handed batter points his left foot toward left field and is a batter with an open stance—a pull hitter type stance.

**Fielders**

Description of the position of the defensive infield and outfield is important to each batter and each play situation. In a close ball game, one run difference in the score, and a runner at first base with no one out, watch the infielders move up expecting a bunt sacrifice by the hitter to move the runner to second base. The announcer must relate this action to his audience. The infielders and the outfielders play each hitter a different way according to the situation on
the bases. Normally with no runners on base and a power hitter at the plate the infield lays back and the outfield plays deep to the hitter's strength. On that same hitter with runners at second and third, none out, and a close ball game the infielders will probably play up on the baselines all around the infield. They'll be "boxing" in the infield to try to cut down the runner at the plate or hold that runner to third if the ball is hit on the ground.

An announcer must be able to look at the fielders, watch their reactions to each hitter as he comes to the plate, and understand why they are playing the hitter as they are. This not only adds authority to the announcer's broadcast but prepares him for any play eventuality that might occur.

Base Runners

The score of the ball game, the out situation is the inning, and the batter at the plate determine the way a base runner will lead off the particular base he occupies. There are numerous situations. The announcer must be familiar with the normal situation of a runner at first, none out, the score tied, and the eighth and ninth hitter in the lineup coming to the plate. Each base runner has his individual running style. He has his own peculiar way of leading off the base. The announcer should use colorful words in describing how the runner leads off the base.
The Continuity of Plays in Baseball Broadcasting

The defense alters its position as each batter steps up to the plate; sometimes the defense position is altered after each pitch. The announcer brings these changes to the attention of the listener. He does not try to "manage" or "second guess" the manager or the coaches in the coaching boxes, but he does try to evaluate the situation and point out the possibilities that could occur. With runners going, fielders fielding, and with throws being made to various bases, the action can be excruciatingly difficult to describe.

For the beginning announcer the pattern follows something like this: The defense is set, the pitcher delivers, the batter hits the ball, and the announcer follows the progress of the ball and the players. Then the complication begins to arise. If the ball is safely hit, the runner will stop at first on a single, or continue to second and third, if the ball is hit sufficiently hard and away from the fielders. On an infield ground ball, the announcer follows the direction of the ball to the fielder, who makes the pick up, throws to first base, and either beats the runner with the throw or does not. There is no reason to mention the batter is running to first because every baseball fan realizes that is the obvious thing for him to do. What is important is what happens to the ball. The runner becomes important on his attempt to beat the play at first base. When a ball is safely hit, the announcer
has many things to follow: The batter swings, the ball is described in its flight (line drive, pop up, ground ball through the infield) to the location of the hit. As soon as it is determined the ball is a hit, then the runner's progress is important as he passes first base. Depending on the continued progress of the ball, speed of the runner and other factors, the runner will stop after rounding first, or continue. If he continues, then the announcer must glance to see what is happening to the ball. If the outfielder is still chasing it, the announcer relates that fact and describes the progress of the runner to second. If the runner can make third before the outfielder can return the ball to the infield, then the runner will continue his race and the announcer must make quick, short checks of the runner headed for third, throw coming in to the shortstop, who relays to third, the runner slides, and he is safe (or out). From that simple explanation of the flight of the ball, the runner, and the fielder, the announcer must be ready at all times for something unusual, something unexpected to happen to the ball, the runner, and the fielders. When the unexpected happens, the announcer must be in control of his emotions, vocal pitch, and rate of delivery to react to the new development.

To show how the simplicity of baseball suddenly becomes so confused that several thousand people, the official scorer, writers, the announcers, the players, and umpires momentarily lose their control, here is a play that occurred in the Texas
League: The bases were loaded; there was one out. The batter hit a pop fly toward first, which the first baseman dropped. The ball rolled away across the first base line ten feet into foul territory. The second baseman ran over to pick up the baseball. The runner at third tagged up and was heading for home plate. The second baseman slipped and fell while fielding the ball and threw wide to the catcher, who could only knock the ball down. The runner crossed home plate from third. Meanwhile, the batter had run on around first and the runner at first base ran back to first base. The two base runners crossed and both started back to first. The catcher threw to first, but there was no one to field the ball and it went into the right field foul territory. The runner at second rounded third and crossed home plate. The first base runner then took off for second and the ball was returned to the infield by the right fielder.

There was conjecture by everyone on who scored and why. Some people in the press box had the wrong players handling the ball. Several writers thought the catcher had backed up the first baseman and had thrown to the pitcher at home plate. The announcers had to give their analysis of the possible ruling and then make any additions after the official word from the umpires. The official ruling by the umpire was that one run had scored. With less than two outs and the bases loaded the batter was automatically out when he hit the infield fly. When the first baseman dropped the ball, the runner
at third was able at his own discretion to try to score, which he did. However, the batter caused an interference by continuing to run past first base and draw a throw from the catcher. The batter could not be out twice so the runner at first was called out. The side then had been retired and only one run scored.

When some non-educated sports enthusiast says baseball is a dull game in which little happens, he has never experienced the hundreds of "impossible" situations of a baseball season.

The Re-creation of a Baseball Broadcast

In the re-creation of a baseball game, a baseball announcer works in a radio station studio with the inning-by-inning "script" of the baseball game being played in another city. The announcer describes the game from the information supplied to him either by Western Union ticker or by another system of communication. As in the old days of the exciting radio dramatic productions, the play-by-play announcer uses sound effects to add realism and color to the script. This is the re-created baseball broadcast.

Baseball re-creation seems a great mystery to many people. It is not, however, a very complicated process nor is there anything mysterious about it. A dramatic actor works from a prepared script on a stage. His physical motions are carefully charted prior to a performance. Occasionally during a
performance the actor will forget a line or his partner will go blank and it may be necessary to ad lib a line or two to keep the continuity of the script. The baseball announcer follows the same procedure in a re-created baseball broadcast, except he must ad lib a great amount of filler material—not because he or his partner forgets lines, but because there are not many lines in the script.

The re-created baseball broadcast is as old as the broadcast industry. It is probably older if one considers the posting of inning-by-inning plays on the front of newspaper office buildings in the days before radio. As radio developed in the 1920's announcers began "playing around" with a system of re-creation.

The "firsts" of radio are sometimes difficult to trace with authenticity. According to Ted Husing in his book, Ten Years Before the Mike, the first live broadcast of a football game was tried in 1921 or 1922 at KDKA in Pittsburgh. But as early as 1920, the College Station, Texas, radio station at Texas A&M University re-created the Texas Aggie-University of Texas football game played in Austin, Texas. The game information was sent in by telegraphic code and became the first voiced re-creation. Earlier there had been brief attempts at some resume re-creations, such as, the summary play-by-play

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reports of the 1920 World Series baseball game over radio station WWJ in Detroit, Michigan. These, however, were interspersed during regular program schedules and were not a continuous play-by-play report for the duration of the game.\(^6\)

One of the early problems of re-creation was effective use of crowd noise and other production aids. All of the crowd effects and other sound effects were reproduced on phonograph records. It was a major engineering feat to keep turntables working with 78 rpm records of background crowd noise and excited crowd noise for hits and close plays.

The greatest boon to re-creation production was the advent of the recording tape. The tape recorder and later the tape cartridge provided a flexibility for the improved production of crowd effects during a broadcast. By using one or two tape recorders, a tape cartridge machine, and a couple of turntables the re-created baseball broadcast today can be so nearly like an actual "on-the-scene" game broadcast that it is difficult for the radio listener to tell the two apart.

During the period of the 1930's through the early 1940's all of the stations in the country, with a few exceptions, were network affiliated. To compete in nighttime radio it was necessary to have a network affiliation. Local sports play-by-play broadcasts were rare. Little use was made of re-creation of baseball except in large markets. There was no general use

\(^6\)Husing, p. 55.
of re-creation and no one had as yet set a standard procedure. Then, following World War II, television made its appearance and the local independent radio station changed its programming to a music, news, and sports, format. A man named Gordon McLendon set a standard for re-creating baseball games. McLendon started the Liberty Network in Dallas, re-creating major league baseball games. The fact that the network did not survive is not important here. What is important is the great production techniques used by McLendon's staff during the re-creations. Crowd noise was carefully selected for the right pitch at every moment of a ball game. One man was used as a public address announcer to simulate the ball park public address announcer. Other announcers hawked peanuts and popcorn. "You couldn't tell it from a live broadcast," was the comment heard throughout the broadcast industry. Gone from the re-creation production were personal non-baseball items of earlier days, such as gongs or bells hit by the announcer to indicate base hits. Now re-creation meant making the game broadcast sound as much like a live broadcast as humanly possible. Some people still argue today that it is unnecessary to use crowd effects, that it is not "fair" to try to "fool" the public into thinking the announcer is at the game. This is not the point! Radio broadcasting has always been a whetting of a person's imagination. The dramatic productions of the network era drew exciting word pictures. Baseball re-creation should draw the same word pictures of action on the playing field.
Broadcasting baseball or music is basically entertainment for the listener. If the person can be better entertained by adding color, glamour, and excitement to the re-creation of the actual proceedings of a baseball game being played in another city, then this is entertainment. When McLendon was re-creating major league baseball, he occasionally went back into history to fill in an off day by the major league clubs. He would research famous games played in the 1900's with such names as Babe Ruth, Ty Cobb, Home Run Baker, and others. Then, using the same techniques, he would re-create these on the air. This was the same type of dramatic production as the great mystery shows of the 1930's and 1940's, such as "I Love a Mystery," "Lights Out," "Inner Sanctum," and others.

The out-of-town games of minor league baseball are broadcast by re-creation simply to save money on broadcast production. Team A is playing Team B 300 miles away. Team A, to broadcast its game live from the ball park of Team B, would have to pay about $30 per hour for telephone lines. It would also have to pay transportation and living expenses of one or two announcers and engineers to handle the remote. The one broadcast could cost several hundred dollars. By re-creation of that same game the cost would be cut by two-thirds or more. The difference in cost of the Western Union teletype wire report and the direct remote broadcast is significant. The remote telephone line cost alone of the game between Team A and Team B above would have run above $90. The Western Union re-creation charges would be approximately half that much. The cost of a
Western Union re-creation report from El Paso to Dallas is about $65. Compare those prices to the line charges of a live broadcast plus the cost of the announcer's expenses getting to and from the game and it is not difficult to see why minor league baseball is re-created.

The most popular means of sending and receiving the game information for a re-created baseball broadcast is by Western Union "ticker." The word "ticker" is not really applicable today since the information comes in on a news service type machine rolling off the information just as rapidly as the sender at the ball park can transmit it. It wasn't too many years ago that Western Union provided a man to send the information at the ball park and another man to read Morse code at the radio station. The receiver at the radio station typed up the information as it came in over his "ticker." The Western Union re-creation report is sent pitch by pitch, for example:

TOM WILSON (2B) Bats right

B-1 lo
S-1 swinging
single to center field (line drive)

BARRY MORGAN (LF) Bats left

B-1 high
B-2 lo
S-1 called
B-3 hi and outside
B-4 lo walks (Wilson to second)
Today this information keeps coming in in the same manner as an Associated Press news machine copy. The information rolls off on the same type of news copy paper and the announcer rips it off to read. "Read" is not the appropriate word. It is merely the announcer's information on the ball game. He reads it only to gain the desired knowledge of the game.

Today there is another economic problem. It is difficult to find radio stations willing to undertake the broadcast of minor league games unless there is guaranteed sponsorship before the season begins. To make the price to the sponsors more attractive the radio stations have to cut their costs again. Now there is a less expensive way to handle re-creation reports. It is impossible to trace back to the first "telephone" re-creation of baseball games. This author's first experience with telephone re-creation was in 1953 in Muskogee, Oklahoma, in the now defunct Class C Western Association. In order to have nighttime programming which the opposition did not have, and because it was still a good audience attraction, radio station KMUS wished to carry the local ball club's games. However, the sponsors would not pay the cost. Some less expensive production had to be found. The idea of having someone telephone reports of the inning-by-inning play was broached. By carefully checking out the costs of station-to-station calls to each of the cities in the league plus a reporter's fee in each of the cities, it was found the cost of each re-created game could be out $40 to $45. Radio station KMUS was able to
broadcast the games for another year at a substantial reduction in cost.

In 1965 the new Dallas-Fort Worth Baseball Club was preparing to move into new Turnpike Stadium midway between Dallas and Fort Worth. To build an image of a new baseball era it was absolutely necessary to have the 140-game season broadcasts. The writer of this thesis suggested the telephone re-creation for out-of-town games and live broadcast of home games. A budget for the broadcasts at half the cost of preceding season was devised. The re-creation charges alone were cut from approximately $4550 to $1400. The broadcasts are in their second year.

The telephone report for re-creation is in some respects superior to the telegraphic wire report, but there are some disadvantages, too. This is the system for the telephone re-creation: The broadcasting station acquires the services of a reporter in each of the baseball league cities. A newspaper sports reporter or a play-by-play announcer is the best qualified person to call in the information. The broadcasting station pays the reporter a fee per game ($10 in the Texas League). The reporter at the game follows this procedure to call the broadcasting station the information for each game: Fifteen minutes before game time the reporter at the ball park telephones the broadcasting station with the starting lineups, the batting averages, pitcher's records, weather information, umpires' names, ball park dimensions, and other color material
on both teams. If there is a two-man announcing crew, one of
the announcers takes down the information or, if a one-man
operation, the radio station can use a newsman or staff an-
nouncer. Assuming the game starts at 7:30 p.m., the reporter
at the game does not call back until about five minutes to
8:00 or at the end of the first inning. The radio broadcast
starts at 8:00. There have been some extremely long first
innings. If the inning is not over by five minutes to eight,
the reporter at the game has to call in whatever information
he has. If it is only the top of the first inning and the team
is still at bat after scoring, say seven runs, the announcer
still must have the information to start his game broadcast.
Normally by five minutes to eight, with a 7:30 start, the ball
park reporter will have an inning and a half or two innings of
information.

The reporter gives this information to the broadcasting
station receiver:

1st inning, Dallas-Fort Worth bat:

Bob Brown 1 and 2 pitch singles to right
Jesse White 1 and 0 pitch doubles down right
Gene Etter 0 and 2 pitch field line
Brown goes to third
Carl Warwick 1 and 2 pitch flys out deep center
Clarence Jones 0 and 0 count grounds out dribbler
to short to first
Etter to second
The reporter then calls at the end of every inning or every twenty to twenty-five minutes, whichever occurs first.

If there is a complicated play with runners on base the reporter simply outlines what happens in chronological order. For an example, the bases are loaded and one out, Brown at bat:

Brown 1 and 2 pitch, singles to right center field, Jones scores from third, Wilson tries to score from second and is thrown out at plate, right fielder to catcher. Close play. Brown takes second on throw to plate, beats throw from catcher to second baseman. Harris, who was at first, advanced to third.

A disadvantage of telephonic reports as compared to telegraphic reports is that each pitch is not reported by telephone, such as, "Ball one, lo; strike two, called." Telephone reporters will send the pitch count but it is not absolutely necessary. Play-by-play announcers can cut some pitches on a re-creation to speed up broadcast. By having the calls every inning or every twenty to twenty-five minutes, most games can be handled in about six to nine calls. The average cost per game is $10 for telephone calls, 600 miles or less, and $10 for the reporter. A cost of $20 as compared to $45 to $65 for telegraphic reports.

The cost-saving factor is the most important feature of telephone re-creation to station management. The most important advantage of telephone re-creation to the play-by-play
announcer is the person-to-person relationship with the reporter at the ball park. The station receiver who is taking down the information over the phone can talk over difficult plays, inquire about pitchers in the bull pen, quickly correct mistakes such as failing to have three outs in an inning, neglecting to put a batter in the lineup, and many other problems. If the error is caught after the phone call, it only takes a couple of minutes by direct long distance dialing to check back with the reporter.

Many baseball announcers have had their telegraphic wire machines fail during a broadcast. They were forced either to admit that their game information was not available or, if they were more original, they would delay the game by a rain shower and call the out-of-town ball park and find out the progress of the game that way. Following the old post office slogan of the "mail must go through," the baseball broadcast must continue no matter what the difficulty.

Either way of obtaining the play-by-play information, telephone or telegraphic wire report, is satisfactory. The selection should depend on the number of people available to handle the information at the station and the cost factor.

In the second year of the broadcast of the Dallas-Fort Worth baseball games, a reporter for one of the metropolitan papers followed the ball club on all the road games. This same reporter called in the play-by-play information from all the out-of-town ball parks. His knowledge of the Dallas-Fort
Worth ball players helped tremendously in adding more personal information to the ball game. For telephone re-creation reports this was an ideal situation.

**Aids to Re-creation of a Baseball Broadcast**

Basically the re-creation baseball broadcast should have a normal background baseball crowd noise and an excited crowd noise for base hits and close plays. With just these two crowd effects on tape the smallest market station can make an effective broadcast. How to obtain this general crowd noise? In sound effect albums available today there are many different crowd backgrounds. If the station does not have an hour reel of baseball crowd noise, the engineer can take the long playing record crowd noise and re-record it onto a tape until a sufficiently long piece of crowd noise is available for general background. When the local ball club is playing its first home game, the station should set up a tape recorder at the ball park and record two hours of baseball crowd noise. The engineer then can splice out the excited crowd noise, take out the public address announcer and other identifying features until he has an hour or so reel of normal background effects. It is then authentic and sounds much more realistic than most commercial sound effects. The engineer should save long pieces of excited crowd effects and make up tape cartridges to use for base hits, close plays, reaction to umpire decisions, boos, the stomping of feet, and hand clapping for rallies. These continuous cartridges can be mixed into the background crowd
noise effectively during the broadcast at the ideal moment.

In addition to these crowd effects there are certain sound effects which can be used to simulate background peculiar to each out-of-town ball park. If there is a railroad running near the ball park, a passing train effect could be used once or twice during the ball game. If the ball park is located near an airport, an occasional jet or propeller aircraft passing overhead adds realism to the broadcast. At some ball parks major highways run just outside the fences, and passing diesel trucks will give a blast on their air horns when they drive by. This sound effect is another realistic feature that can be used sparingly during the re-created baseball broadcast.

The basic effects to work out carefully are the crowd noises. The board engineers and the announcer, prior to the baseball season, should have practice sessions for mixing crowd noise in the many situations during a ball game. Early in the broadcast season hand signals or cards with the name of the effect wanted should be worked out. For example: One finger held up would mean "standby with excited crowd for a base hit." Two fingers up would mean "standby for applause for good fielding play." Announcer clapping both hands together would ask for the "rally effect." After the board engineers and the announcers have worked a few games together, they react to the tempo of the game and find it unnecessary to use elaborate signals. It is important to have the same board engineer as often as possible. Using a different man each night
makes the broadcast difficult for the play-by-play announcer and for the engineers.

With a suitable library of sound effects the next step is the use of the effects during the game. The first point to remember: This is an out-of-town game and the announcer's team is the visitor. Therefore, all the crowd noise is, in a sense, negative to the announcer's club. If the announcer's club makes seven base hits in a row, there is not going to be cheering. There might be some jeering by the home fans to have their manager pull the pitchers, but the announcer's club on re-created games is only cheered when it makes an out or fails to score. The announcer and the engineer must understand this reversal of crowd reaction. The engineer reacts with favorable crowd effects when it is to the benefit of the out-of-town club. Their hits, runs, and successes receive the cheers and the failures of the announcer's club receive the cheers. Naturally there are some minor exceptions. When the announcer's players make an exceptional play, or hit a record home run, there might be some applause, but never the exuberant reaction of the crowd whose team is winning. At the discretion of the announcer and the engineer is the use of the "crack of the bat" sound effect. After recording live games and listening to them for announcer's critique, it has been obvious that it is usually impossible to hear the crack of the bat. If the announcer is sitting very near home plate, then the bat can be heard. The sound of the bat hitting the
The ball is not heard in live major league radio broadcasts. Nor is the sound of the ball thudding into the catcher's mitt. The announcer should try to add all the refinements that can be obviously heard at a live game. The engineer or another announcer might wish to set up a public address announcer routine which will add certain authenticity to re-created broadcasts. Naturally, the "Star Spangled Banner" should be played before the re-created baseball game if it is carried on the live games.

There are no hard and fast rules to be laid down as to what should or should not be used as production aids to a baseball re-creation. In each city and geographical area of the country there are identifying personalities that might be incorporated into the re-creation. The only rule that would be strongly advised: Whatever is included as a mechanical aid should be a natural, authentic reproduction of an actual occurrence in each ball park. The re-creation should be AUTHENTIC. Additions to a re-created broadcast that do not exist in the ball park where the game is being played should not be played. If a radio station has a production crew large enough and capable enough to use ten different types of crowd noise, public address announcements, and other aids to enhance the broadcast, then these should be incorporated. However, if an announcer and engineer are the only two people available, then their ingenuity should allow them to incorporate as many technical aids as possible and make a believable broadcast.
When this writer was broadcasting baseball at KFJS radio in Muskogee, there was only an engineer-announcer working with him handling the board. That engineer-announcer is Ed Dumit, now the director of the radio-television department at the University of Tulsa, and co-author of *Handbook for Announcers*. In the small one-kilowatt station operation, the production work by Dumit using limited facilities during the re-creation was magnificent. Production facilities included one tape recorder and two turntables. The basic crowd noise was a thirty-minute reel re-recorded from a Standard Sound Effects cut of five minutes duration. The excited crowd was on a disc on one turntable. The second table was used for special effects. The exact time for a train to pass the ball park was known for such cities as Fort Smith, Arkansas; Salina, Kansas; Hutchinson, Kansas; and others. A diesel train and a steam locomotive (still in operation in 1950-53) sound effect was used for those occasions. Other effects included low flying light aircraft, police, fire and ambulance sirens, used once or twice in a three game series, not every night. Dumit also found sounds of different crowd reactions which he would incorporate at the appropriate time during a game. Possibly there was a clamor over an umpire's call; he would use the crowd booing out plus the angry mob out, mix them, and produce an authentic baseball crowd effect. The announcer would not make comments about the ambulances or trains or other natural sounds. The naturalness of the effect created the mood that
did not need explanation. One situation occurred which gave such a true impression of a live broadcast that listeners would never believe the games were re-created. The Muskogee ball club in one of the small parks of the league was at bat. A left-handed batter hit a screeching line foul into the right field bleacher section. A lady fan was hit a glancing blow on the head and knocked unconscious. The ball player rushed over to the stand and there was a momentary delay of the game. (This information was sent in by telegraphic wire report.) Looking down the inning the announcer noted to the engineer, Dumit, that an ambulance was sent for and the lady was removed to a hospital for observation. Approximately five minutes later in the broadcast the announcer heard the sound of an approaching siren and then an ambulance slid to a stop outside the ball park. The announcer picked up the cue and described the ambulance crew entering with a stretcher, moving to the bleacher section, and then the departure from the stadium with the injured lady. This was carefully paced so that it would take a normal amount of time for the men to work their way to the victim and return to the ambulance, about four to five minutes. Then Dumit put the playing arm on the out for the ambulance to start up and leave and a very real moment of the ball game was captured strictly by imagination, quick thinking, and a complete sound effects library.

In 1965 during the Dallas-Fort Worth Texas League re-creations an umpire had a piece of broken bat pierce his arm and
had to be removed to the hospital. The ambulance effect was used to authentic advantage again. However, this was a 50,000-watt station with great resources and the thrill was not quite as great as when it was accomplished in a small understaffed station.

These are typical of the little bits and pieces that can be added to a broadcast by people who are interested in creating that beautiful word picture that is baseball re-creation or radio drama.

One final experience will show how a small error in selecting a sound effect cut on a long-playing record can create a breakup of the routine. The Texas League broadcasts of the Dallas-Fort Worth games are on WFAA radio. The station has an extensive library of sound effects. The engineer-announcer running the background effects in 1965 was eager to add all the little subtleties that would make the game more believable. At El Paso the ball park is in the direct line of the runway to the giant airport of the Texas border city. During the broadcasts re-created from El Paso the engineer would run in several cuts of different type airplanes: Jets, propeller, and an occasional helicopter. One evening he cued the wrong transcription cut and suddenly the announcers were faced with a screaming fighter plane diving over the ball park. One of the announcers commented that he hoped someone identified the number of the aircraft so it could be reported to the Federal Aviation Agency.
The Play-by-Play Announcer's Technique in Re-created Broadcasts

When an announcer picks up a piece of re-creation information copy and finds in the half inning he has this information:

- Brown 1b (RH) 1 and 2 pitch 30 Swinging
- Nelson 3b (RH) First pitch Pop out to short
- Davis o (LH) 0 and 2 pitch Four out to catcher

he realizes he has something more to do in that inning than describe action. There is little or no dramatic action. The beginning announcer will cringe and ask himself what in the baseball world he is going to talk about. Experience in this situation will help, but thinking will suffice at the moment.

The announcer broadcasting a re-created ball game should have the following:

1. Knowledge of his ball club's players and the opposing players.
2. The same announcing style he uses in a live game broadcast.
3. Careful pacing of his delivery and description of the play.
4. The same play timing he uses in a live game broadcast.
5. A vivid imagination to see the re-created ball game.

Detailed information on each ball player is furnished by the various leagues. These player information sheets include

7See Appendix B.
the most important facts about the ball player, such as birthplace, date, educational background, baseball experience with all the statistical highlights of his career. This information is valuable at the early part of the season before the announcer has become personally acquainted with each ball player on his club and of course can be used to highlight certain statistical information about the ball player during the season. For instance, the home club's second baseman has hit five home runs during the first two months of the season. His information sheet reveals that he has not been considered a long ball hitter prior to this year. He has been in baseball three years and the highest total of homers for one year has been seven. So the announcer can comment on his added batting punch and then inquire later from the player what has accounted for this extra strength. The announcer then can use the ball player's self analysis as further color material. In addition to the player information sheets, the announcer should read The Sporting News, a publication of the Spink Company in St. Louis. The Sporting News includes brief one-paragraph stories about ball players in each league in the country. The announcer can find excellent informational material about major and minor league baseball. The home club radio station should subscribe to the newspapers of all the cities in the home club's league. For example, in the Texas League the Dallas-Fort Worth announcers subscribe to newspapers in Austin, Amarillo, Albuquerque, Little Rock, and El Paso. A daily
check of these papers will provide valuable information on
the other club's player trades, colorful feature material on
the various ball players, and up-to-date batting averages and
pitching records for the visiting clubs. If El Paso is playing
Dallas-Fort Worth, the announcers check through the El Paso
paper for the Sun Kings' batting and pitching averages to use
in that series. They look for little one-line quotations in
sports editors' columns and pieces of information in the story
of the preceding ball game. For instance, if the regular Sun
King second baseman turned his ankle sliding into second, that
would explain why he is not in the current lineup.

Finally, the announcer should seek out the managers of
the visiting clubs and become acquainted with them. The an-
nouncer can learn much valuable information about the ball
clubs to use on his live broadcasts and then when he is re-
creating recall discussions with visiting managers. The
announcer must use good judgment and include only the infor-
mation that is in good taste. If the visiting manager should
criticize one of his ball players to the announcer or a group
of people, he is doing so with the understanding that the in-
formation will not be used publicly. If the announcer is not
sure he can use some of the information, he should inquire if
the information is "on the record" or not.

Baseball is news, personal information, bits and pieces
of colorful material about individuals. There is time between
pitches to develop a story line about a ball player or an in-
cident and take that story through several pitches and sometimes
through more than one batter at the plate. Vin Scully of the Los Angeles Dodgers, considered one of the nation's best baseball announcers by many people in broadcasting, has a great ability to weave an interesting story through the progressing action on the field. The broadcasting of baseball is a continuing education for the announcer. If he allows himself to sit back and glory in his position as a baseball announcer without doing his "homework," he will suddenly awake one day to find much criticism for his dull broadcasts. Read, think, eat, and digest baseball, to serve up a colorful and enjoyable ball game, live or re-created.

In the re-created ball game broadcast more facts and filler material should be available and used. Incorporating point Number five here the announcer should "see" the batter at the plate. In his mind he should remember that the batter stands back in the box, chokes the bat off the end a couple of inches and holds it high above the left shoulder. He should remember little mannerisms, such as pulling at the trouser legs at the knee, taking a certain number of practice swings, rubbing dirt on the hands, etc. The beginning announcer, and the experienced announcer also will be taking air checks of their live broadcasts for critical analysis. They will be making notes on their announcing pace, the smoothness of play calling and all the facts that fit together into an announcer's style. They should make similar air checks of re-created broadcasts. This same live style should and must be used on re-creations.
It is imperative that the announcer display the same pacing, variety, and pitch, the same authoritative approach to a recreation as he will to a live game.

Short pieces of information written here to show how to do this are not particularly valuable. The announcer cannot take these little examples with him to the recreation field. What he can take with him is the confidence that he has when he watches and broadcasts a live game. He should follow the same patterns of description of the defensive alignment, pitcher on the mound, batter at the plate, runner at the base. If the announcer attempts to add more color and information to a recreation than a live game, he will discover he is lengthening the time between pitches, he is taking more than normal time with each play. In a normal pitching situation, the pitcher will receive the ball from the catcher, windup, and return the ball within thirty seconds. Naturally, as the situation becomes more serious to the pitcher, runners on base or he is beginning to have control trouble, the time is extended somewhat. For a beginning announcer a four-by-four inch electric clock with a large sweep second hand can be placed in front of or beside the microphone. Then, until the announcer becomes more confident of his continuity, he can add just enough information to keep the pitches moving at thirty second intervals. Also he can time his progression through each half inning. A half inning with three batters and three outs, about the same as the example at the beginning of this section, will
take about three to five minutes. By judging "three-up-and-three-down" innings as no more than five minutes, the announcer can keep his timing very nearly accurate to the progress of the live ball game. The most intricate part of the re-creation is a combination of describing the progress of the play and expressing the vocal surprise when a play occurs.

The announcer is aware of the outcome of the inning by reading through the inning report from his reporting source to be sure where he is going and how he is to arrive there—the hits, runs, and errors which occur during the inning. If the home team is behind by two runs and starts a rally in an inning, the announcer should not give away the outcome of the inning by his joy or disappointment over the outcome of the rally. The play develops, there are runners at second and third, two outs, the tension builds, the count goes to three and two on the batter and then he strikes out! The announcer, though he knows his team has failed to come through with the tying runs, must not display that disappointment before the final outcome. Rather BECAUSE he does know how it will end, he should build to the dramatic climax of the tying runs at second and third, the count to three and two, the big pitch coming up and "pow"—the batter strikes out! It is a compliment to the announcer when he is told that the listener thought by the tone of his voice "our team was going to tie the game" and then the batter struck out.
Of course the same care must be taken to avoid displaying over-optimism before the home club does score the tying or winning runs. Except with the home run, the process of getting base hits and moving the runners around to score is a rather slow developing process. The pitcher checking the base runner, then pitching carefully to the batter, possibly purposely throwing a ball trying to get the batter to swing at a bad pitch, the infielders moving in to cut off a run at the plate or try for a double play—all of these work to set the picture of what is transpiring on the re-created field of play as well as the live game.

With the pre-inning knowledge, some announcers tend to make their re-created ball games even more exciting than the live games. It is true, just as in any sport, one day the game is more exciting than the next. But occasionally there is the game that is not particularly exciting. It is certainly no credit to the announcer to attempt to make an eight-to-nothing victory by his club sound like a great game! Nor does he have to bellow with remorse when his team fails. It is another ball game and he handles it in the same competent, authoritative manner as the live game. In connection with the crowd effects of a re-creation, the word "authentic" was used. An overly dramatic re-creation, night after night, game after game, when the dramatic does not exist, is not authentic.

When a batter hits the ball into deep right center field for a double, he doesn't suddenly appear at second base. "He
moves down the first base line, rounds first, speeds for second and stands in with a double hit into right center field at the wall, 375 feet from home plate." The baseball announcer must develop a "feeling" for the pacing and timing of his play development on re-creations. While the announcer is "pitching" to the batter, he should read ahead to see what kind of ground ball, fly ball or hit he is going to describe. By that he must know whether it is a hard smash or an infield dribbler, whether it is a drive past the outfielder or just a pop up to the fielder at normal position. Then in the same manner as he follows the development of a hit in the live game ("the ball is hit to a certain area, the runner is into first, the fielder is chasing the ball, the runner speeds for second and the fielder comes up with the ball at the fence, the runner runs past second and the fielder throws toward third base, the runner returns to second with a double") he talks the play back and forth to create the same scene for re-creation as he does for live broadcasts.

Baseball is called "the game of inches." To the broadcaster it is a game of important seconds, timing. It takes a certain amount of time to run the bases. It takes a certain number of seconds for a fielder to maneuver under a pop fly and catch the ball. It takes seconds for a ground ball to reach the inﬁelder, the pick up to be made, and the throw to first. When announcing a re-creation remember that each time the ball is hit it means there is movement of everyone
on the playing field. That movement continues from about three and a half seconds to fifteen seconds depending on the play involvement. As a ground ball is hit toward short, the shortstop should be "vocally" moved either to right or left or forward, his scoop up of the ball should be noted, his turn and throw to first. These additions of "vocal" movement on the part of the announcer add those few precious seconds that give the re-creation the "authenticity" of movement just as it does in a live game.

Finally the fifth point of the announcer's re-creation: Vivid imagination required in baseball re-creation. The announcer has every piece of equipment with him that he uses on a live broadcast except the playing field, and that is on the paper which is handed to him with the information of the play-by-play in the out-of-town ball park. He has his scorebook which he fills out as each play is made the same as a live broadcast. He has his color material and player information, and he should add a picture or diagram of the out-of-town ball park with field distances indicated. He should also have written to the ball club asking for the location of the park in the city and identifying characteristics of the neighborhood where the park is located.

The announcer must develop his vivid imagination. When he reads about the first batter at the plate, in his mind he should see the ball park, see the ball players (recognize them as individuals), see the pitch, the swing, the foul tip,
the line drive, the action. It may not be the best analogy in the world, but "seeing" a ball game the announcer is re-creating resembles the make-believe world of a child. The child can see and hear the thundering horses and cowboys and guns firing when he is playing "cowboys and Indians." Or, if he is playing war with his soldiers, the child can see the rushing, falling, dying troops, the flash of machine guns and exploding shells!

An experienced baseball announcer should be able to extend his imagination and see the action as it unfolds through his mind. He has to see players running, sliding, the dust, the throw, the collisions, the falling, the hurt and the joy of losing and winning to draw the colorful, distinct word pictures for the radio listeners.

This is the announcer's ball game. The re-creation is his to mold and develop into an interesting, exciting series of graphic word-picture illustrations of the continuing action which is being played a hundred miles away. As network radio drama was alive, real, and overpowering, so should the re-created baseball broadcast develop the same emotions. If the announcer has "knowledge of the two team participants," maintains "the live broadcast announcing style," play timing, and pacing of delivery," and "sees by his vivid imagination" the action of the playing field, the re-created baseball broadcast will be as effective as a live game broadcast.
Other Problems Encountered in the Re-created Baseball Broadcasts

Whether the inning-by-inning information comes to the announcer by telegraphic wire report or by telephone direct reporting, there will be mistakes made by the sender or by the receiver. The announcer should check carefully for each half inning to be sure all the "outs" have been included; that the runs, hits, and errors tally correctly; the players have been reported in their correct batting order; and, if there are pinch hitters, whether there are then any defensive changes.

One of the most important areas to be checked constantly in re-creation is the relief pitcher and action in the bull pen of each club. The announcer must recognize the obvious times when a relief pitcher will begin warming up for a club and will be sent into the ball game. There are then the unexpected moments when a pitching change is made. The manager believes the starting pitcher or current pitcher has completed as many innings as he is normally capable of handling, or the pitcher turned up with a sore arm, or other reasons. The announcer must "keep his head in the ball game" by a thorough check and recheck of each half inning of the re-created copy.

Errors in baseball are expected. The players, as professional as they are, make mistakes. A long time professional announcer will make an error now and then. When that error is made in a re-created baseball broadcast, the announcer should not panic and admit that "the last batter up flied
out rather than singled to left." This destroys the illusion of the broadcast. The simplest, least confusing solution to the listener, would be to even out the hits and runs in the inning so the correct tally comes out with the correct number of outs. A mistake of this kind will not occur often, but it will happen. It usually happens in a stretch of little action when the announcer becomes tired and fails to check carefully. Few errors of this kind happen in an involved inning of much hitting and many runs. The announcer then is careful and cautious not to make any mistakes so all the hits and runs will fall to the correct hitters. Fitting the pieces of a re-created ball game is like working a puzzle, each piece of action fits to a specific individual and play. It is very demanding on the announcer to read the information, set the scene, and complete the play inning after inning.

The Pregame Program for a Baseball Broadcast

The length of the pregame program for baseball can vary. If the announcer is broadcasting a day-to-day minor league professional schedule, he may wish to have a five-minute pregame program which merely introduces the teams playing, reports last night's score and winning pitcher, discusses the standings of the teams in the league as of tonight's game, the other games being played, and then break for a commercial before giving the batting line-ups. If the announcer has a ten-minute pregame he could also incorporate a nightly telephone
recorded interview with one of the local club's players or the manager and the visiting club players and manager. These baseball interviews should deal with playing situations of the night before, the records and averages of the players, the minute details of the play of baseball.

The clubs are usually at the field by 5:00 p.m. before a 7:30 starting time. The announcer has plenty of time to line up interviews while the clubs are taking their pregame hitting and infield practice.

If the announcer is broadcasting a high school game, which is normally played two or three times per week, then he may wish to have a longer pregame program to identify in more detail the players and coaches involved in the game. With an infrequent broadcast the longer pregame would be advisable so more background information could be developed about both teams. Short interviews with coaches about their individual team strength and weaknesses add color to the pregame activities. It is always a good rule to try to have different voices in the pregame. It breaks up the announcer monotony and creates an interest in the listener.

The Postgame Baseball Program

The postgame program following a minor league broadcast is usually quite short. The average length of time would be between three to five minutes. The determining factor of the length of a postgame wrap-up would be the availability of
major and minor league baseball scores, and the re-evaluation of the standings of the various leagues as a result of the late scores. In many minor league ball parks the other scores around the league are not available. This is due to the lack of Western Union ticker information which sends in all baseball scores on an inning-by-inning basis. If the baseball scores are not available, this type of postgame format would suffice:

The Arkansas Travelers swept the three-game series from the Dallas-Fort Worth Spurs with a 5-to-3 victory in tonight's game here at Turnpike Stadium. Vern Rapp's Little Rock ball club won the first two games by scores of 6 to 4 and 13 to 6.

Fred Wall was the winning Traveler pitcher though he needed relief help from Leo Newton in the seventh. Wall worked six innings, gave up 6 hits and three runs, he walked 2, and struck out 5. Newton pitched the last three innings and allowed only one hit. The little Arkansas lefty struck out three and did not walk anyone. Wall's record is now 7 and 4.

For the Spurs, Jim Ellis was the loser. Ellis was touched for four runs in the third and another in the fourth. Len Church pitched the fifth and sixth, Ron Lew hurled the seventh and eighth, and John Upham mopped up in the ninth. Ellis, who ran his record to five wins and three loses, allowed eight hits, walked three and struck out 4.

Larry Stubing was the leading hitter in the game. The Arkansas first baseman had a four-for-five night; two singles and two doubles, and he drove in four runs. The Spurs Bobby Pena cracked out a single and a double to lead the batting attack.

The final summary tonight: Arkansas 9 runs, 10 hits, no errors, and 7 left on base. Dallas-Fort Worth 3 runs, 7 hits, 2 errors, and 8 left on base. Wall the winner, and Ellis the loser.
Tomorrow night the El Paso Sun Kings open a three-day, four-game stand at Turnpike Stadium. In the opener Friday, the Spurs and Sun Kings will play a doubleheader beginning at 6:00 p.m. Hal Haydel and Ron Law will pitch in the two games for the Spurs. Saturday night a single game at 7:30 with a gigantic pre-Fourth of July fireworks display following the game and Sunday, the final game of the stand, is at 7:30. We'll be on the air at 7:00 p.m. tomorrow night with half of the first game, all of the second.

With tonight's loss the Spurs drop to 14 games out of first place. The final score Arkansas 5, Dallas-Fort Worth 3. This is Good night, everyone.

The above is a suitable postgame wrap up. It could be extended by going over the scoring plays in each inning for each ball club. It could be enlarged to include all of the complete and incomplete scores of the major leagues and Texas League scores that affect the two ball clubs which played during the broadcast. In the judgment of the announcer if the game was a particularly exciting or important contest which had unusual plays or made a distinct difference in the league standings, then a more thorough recapitulation of the inning-by-inning scoring should take place.

At the conclusion of the Texas League season in 1965 the Dallas-Fort Worth Spurs won their last home game and would tie with the Tulsa Oilers if Amarillo defeated Tulsa that same night. When the Spur game was concluded, Amarillo had tied the Tulsa club and the game went into extra innings. Seven thousand Dallas-Fort Worth fans stayed at Turnpike Stadium and listened to the Tulsa-Amarillo game over the loudspeaker. In the postgame program the announcer and one Dallas-Fort Worth
club official kept the program going while listening to and
giving accounts of the Tulsa-Amarillo game. (Amarillo defeated
Tulsa and there was a play-off the next night between Tulsa
and Dallas-Fort Worth.) The post-game program lasted about
twenty-five minutes with interviews, recapping the play of
that night's ball game, talking over the highlights of the
season and keeping the fans informed on the Amarillo-Tulsa
game. This was the climax of the season but several times
during the season the postgame program was extended because of
the importance of the occasion.

Normally there is no reason to prolong the conclusion of
the broadcast. The final score has been registered. The im-
portant items are the winning and losing pitcher, the runs,
hits, and errors, and the next game. Whatever else is included
should be evaluated for its significance to the occasion.

Terminology for Baseball Broadcast

Many experts on athletics claim baseball demands more
skills from an individual than any other sport. By this they
mean that a player must be extremely proficient in hitting,
fielding, throwing, and running. It is true that to make the
majors a player must possess all of these qualities and the
ability to succeed at them every day. With so many different
skills of the game the terminology peculiar to and related to
each skill and the overall game is greater than in any other
sport.
A baseball announcer will, of course, have to know the types of pitches the pitcher throws. There are curve balls, the slow and fast sliders, fast balls, a change up (changing the speed on a fast ball or curve), screwball, forkball, knuckleball, spit ball (illegal but used), and then variations of these. Some pitchers have good curves but no fast balls. The announcer must be able to identify these pitches and also inform the listening audience where the ball was thrown—inside, low, outside, high, etc. There are some definitions for pitches which have grown up with baseball: Balloon, a ball that looks big to a pitcher; bean ball, ball thrown close to the batter’s head to intimidate him; butterfly, knuckleball; deal from the bottom, to pitch underhand; dipsydo, slow tantalizing pitch; hipper-dipper, snaky curve ball; hook, curve ball. These are just a few of the terms and more are added each year as some ball player thinks up a new name for the way a pitch looks to him. The announcer can add to his dictionary of terms by talking with ball players. There are also descriptive terms for the runners, the batters, and the fielders. When there are three runners on the bases, the announcers refer to "the bases loaded." Pete Reiser, former Brooklyn Dodger ball player, refers to that situation as "the bases drunk."

The announcer should know these basic baseball terms but he should also realize that a great number of listeners may not recognize some of the terms. Just as our everyday language will change—new words are added and older words dropped
from use--so many terms in baseball become outdated or are changed for newer ones. For example, the terms "Chicagoed" and "cripple shooter" are probably never heard anymore. Chicagoed used to mean a snoutout and cripple shooter meant a batter who can take advantage of being ahead of the pitcher with, for instance, a two and 0 count.

The most important recognition for the announcer is the playing situation and the term which will fit it. Such terms as "squeeze play," "sacrifice fly," "sacrifice bunt," "hit and run," "force play," "around the horn," "Baltimore chop," "bleeder," "dribbler," "can of corn," "foot in the bucket," "Texas leaguer," "stepping on his toes," describe a play, player, or playing situation. These should be used in the appropriate moment of a ball game. There will be local descriptive terms and there will be additions as baseball is played each day.
CHAPTER IV

BASKETBALL BROADCASTING

Because basketball is fast and aggressive, many beginning announcers are terrified at the thought of broadcasting this sport. The players today run a full-speed, fast-break offense. They snap the ball quickly between the players and shoot and run. However, basketball speed does not compare to that of ice hockey and ice hockey is broadcast regularly on radio and television.

The speed of basketball is really quite deceptive. There are ten players confined to a rather small area. The court is 94 feet in length and 50 feet in width. Compared to a football field, which is 100 yards long and 53 and 1/3 yards wide, the basketball court is truly a crackerbox!

When the team of five players, a center, two forwards and two guards, put the ball in play, they have ten seconds in which to cross the center line from back to front court. The ball is played in half the court with ten players congested into 47 feet of the court. The "crackerbox" then becomes a "snuffbox" with five players whipping the ball back and forth across the court while the opposing five set a defense to thwart a shot at the basket.

Within this small confine of half the court, the offensive team goes into a variety of offensive maneuvers. With a team
moving the ball quickly in figure and pattern offenses and roll attacks, the beginning sports announcer must accept the challenge of describing a continuing flow of action in a colorful and easily understood style.

The continuing speed of basketball is a problem for the radio announcer, but there are some advantages in basketball for reporting. The continuing action of the game does not leave much fill time as in baseball or football. Also, the announcer has only ten players on the court at one time. The area of play which he is observing is small. Even when broadcasting from floor level, the sportscaster is able to observe the play and report it accurately.

Therefore, if the beginning announcer will observe all the items on the plus side for basketball broadcasting and note that the main negative item is the playing speed, he should be able to overcome any psychological objections to basketball broadcasting.

The main points for the announcer to remember in basketball are simple: (1) Instant identification of all the basketball players, (2) Instant identification of offensive and defensive alignments, and (3) Player-position play-by-play announcing. These points will be discussed in detail in this chapter on basketball announcing.
Pre-game Preparation for Announcing Basketball

One of the keys to smooth delivery in sports announcing is the complete confidence of the announcer that he can identify all participants in the sport which he is broadcasting. This is particularly true in the fast paced sports such as hockey, soccer and basketball.

The announcer's pre-game research is two-fold: (1) attend the practice sessions of the basketball team, and (2) read all the available information on both teams, and keep careful tabs on the individual leaders of the teams.

At least two weeks before the basketball season opens, the sports announcer should attend every practice session of his basketball team. He should become so closely acquainted with each player that he can identify him without seeing the number on his uniform. There are approximately 15 players on a team, so the identifying process should not take long. However, his attendance at practice sessions should continue during the regular season.

The announcer should arrange "skull" sessions with the coaches, because as Coach E. O. "Doc" Hayes of Southern Methodist University says, it is difficult enough even to coach basketball today, much less broadcast the sport. Coaches will be happy to go over the offensive and defensive maneuvers they will use and those they expect to face during the season. They realize the problem of basketball for themselves and are well aware that an announcer cannot be as proficient in his
knowledge of basketball at the start of the season. Basketball, like baseball, has such a close personal fan-player relationship, that basketball coaches understand the need for the radio announcer to have a close personal relationship with the club. Being knowledgeable about the style of play, an announcer can inform and possibly educate many of the fans to the intricacies of the game.

Pre-game Statistic Research

If the announcer is broadcasting a high school basketball schedule, he may have some difficulty obtaining and updating scoring records of each team his club plays. His pre-game statistical research should include his own record-keeping of the individual and team scoring statistics. He can be further informed on his team's scoring marks, by carefully reading his daily newspaper. Prior to his high school game, he can check on the opponent's statistics by telephoning the visiting school's newspaper and/or subscribing to the out-of-town newspapers, if his station allows this expense in the budget. If not, the out-of-town school's newspaper reporter usually attends the games and he will supply the team scoring information.

The search for individual and team information in small markets, limited to high school athletics, is sometimes difficult and frustrating. In metropolitan areas, such as Houston, Dallas, Oklahoma City and in the college and university ranks, the quest for individual and team statistical information is not a great problem. The major daily newspapers
run bi-weekly individual and team scoring marks of all the schools within the subscription radius of the newspaper. The sports information directors of the colleges and universities keep careful up-to-date scoring information which they send out prior to each game.

The individual and team statistics should be carefully studied prior to each basketball broadcast. Just as the announcer should have "instant player recognition" while broadcasting, he should also identify instantly each team's leading scorers and have a sound knowledge of the team scoring records.

Physical Equipment Necessary for Basketball Broadcasting

Commonly considered the number one spectator sport, basketball is played throughout the country in an array of highly contrasting arenas. In the smaller cities, basketball is sometimes played in World War II pre-fabricated recreational buildings, old gymnasiums built during the depression years by the Works Progress Administration, and other structures that resemble the crackerbox mentioned at the beginning of this chapter.

From these humble surroundings, the game progresses to playing sites such as the modernistic basketball temples at Southern Methodist University, Texas Christian University, Kansas University, and Wichita State University.

But whether it is in a rescued pre-fabricated gymnasium from a World War II air base in a small town, or a beautiful
modern 15,000 seat hall at a major university, the basketball announcer will find he is surrounded by the howling roar of a frenzied crowd of basketball fans.

The basketball announcer may at one time be sitting in a small section of the main grandstand in the midst of the yelling mob of fans, or he may be located in an overhanging press box high above the court. In either case, the microphone selected should enhance his voice quality and shield out much of the background crowd noise. The 160-degree Electro Voice 666 "Mike" is ideal for basketball broadcasting. With practice, the announcer can learn to work the "mike" to override the crowd noise and not overmodulate into the microphone.

A lightweight, transistorized, two-channel, remote amplifier is ideal for basketball. Often there is no room for heavy, bulky equipment, and some of the latest transistorized amplifiers take up a small space. A headset is valuable at basketball broadcasts so the announcer can shut out more of the crowd and can in effect listen to himself. This prevents the announcer from trying to out-shout the crowd. Naturally, in all sports broadcast situations, a standby amplifier should be taken on the broadcast. This is all the broadcast equipment necessary for basketball.

A clock should be included for timing commercial breaks and for station identification breaks. An announcer does not use the same type of spotting board as in football, but a simple spotting sheet should be utilized.¹

¹See Appendix C.
A simple basketball scoring sheet can be made by the announcer.2

Personnel Needed for a Basketball Broadcast

Basketball is a one-man broadcasting situation in most small markets. With the light equipment just mentioned and the number of people involved playing the game, one broadcaster can handle the average high school game without too much difficulty.

There are some areas, though, where a color announcer and/or statistician is valuable even in high school broadcasts. After researching the individual and team statistics prior to the game, it is then important during the game to maintain a player-by-player, field goal and free shot scoring record. Naturally, the players who hit the most goals are the leaders in that particular game. It is sometimes quite difficult to call play-by-play, mark down who scored the goal, and also read commercials.

A color man can keep the scoring easily in basketball, and though he is not used much during the playing periods, he can read any commercials that have to be read live at the game and he can handle the half-time activities. These usually include an interview with some visiting coach, band music by the visiting and home musicians and a re-cap of the scoring by individuals and teams in the first half. As the broadcaster moves into college and university games, he usually

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2See Appendix D.
adds a statistician with his color announcer and in some tournament situations, where there has been little opportunity to memorize all of the players, he will use one or two spotters as in football.

Depending on the market involved and the budget allowed by the station, basketball can be a one-man operation or a full five-man production.

Color Announcer's Duties During a Basketball Broadcast

If there is a lack of qualified personnel in the radio station which is broadcasting the local high school basketball schedule, it is possible for an announcer to broadcast basketball without assistance. The broadcast will lack a great deal of the detail information that a color man and statistician can supply.

A basketball game does not require the same type of color reporting as does a football game. The color man does not have time to give his analysis of the offense and defense in basketball. But if he is a knowledgeable former player, or possibly a coach in the community, he can write down some interesting information and hand it to the announcer. The note might read, "The defense is sinking in to cut off the drive-in and short shots under the basket," and further explain what is occurring. He can indicate by notes to the play-by-play man that the defense is going from "a zone to man-to-man, alternating, each time the offense comes down with
the ball." Possibly he has picked up some overloading of the defense on one side of the court or two-man coverage on one ball player that might have escaped the play-by-play man. The color man's duties can include the above type of informative reporting, keeping of individual and team scoring, and the coverage of the half-time.

Half-time coverage is difficult in football and it can be extremely boring in basketball unless some pre-game preparation has been arranged. There is usually a visiting coach, scouting or observing, whom the color announcer can interview. There might be school athletic personnel available to talk on the other sports which will be in progress shortly such as track, baseball, swimming, tennis, golf and others. Naturally, the athletic director or the football coach could make at least one half-time appearance during the season. When the home team is playing in another city, corresponding guests should be interviewed.

The color man should know basketball. He may not be the best "announcer-type," but he should be able to communicate clearly about the game. Most of his duties are off-mike, and if he understands that his role is a responsible back up to the play-by-play announcer, he can be a most valuable person to the broadcast.

In many circumstances a spotter can be helpful in a basketball broadcast. If the announcer is covering a tournament where his team will play two or three opponents which
he has not seen during the year, a spotter to help identify
the opponents can help, particularly in scramble or basket
rebound situations. Possibly the announcer is broadcasting
a game with two teams he has not seen before. The spotter
can then become a great asset in identification. If there is
no color announcer on the broadcast, a spotter who has the
expert qualifications of ex-player or coach can supply the
information on playing situations that the color man handled
as mentioned above.

A statistician is another addition to the broadcast crew
that can give the announcer much needed information. He keeps
the running individual and team scores during the game and
also notes the scoring trends during the scoring surge periods.
Throughout the game, the statistician can re-evaluate the
scoring by number of shots taken and number made or missed,
the number of team "turn-overs," the number of passes out-of-
bounds and many other little facts that fit into the big picture
of the contest.

The beginning basketball announcer should not hesitate
to seek outside help on his broadcast. In some way, he should
find a color man, a statistician, a spotter, or at least one
of these, to assist him during the broadcast. Many high
school students, interested in statistics, basketball, broad-
casting and reporting, are eager to work with and learn with
the sportscaster. They can become valuable assistants during
the broadcast.
There is so much extra information needed to produce a competent broadcast that the announcer should not be expected to do it alone. A one-man broadcast can be done, but it is not the sensible way to attempt to broadcast basketball.

Pre-game Programs for Basketball Broadcasting

Few basketball fans recognize or understand the intricacies of offensive and defensive play in basketball. Judging from the reaction of the crowds, few can identify or understand a penalty when it is called by an official in a basketball game. The crowd does recognize and thrive on scoring.

In a high-scoring basketball game, usually every member of the top six or seven members of the squad scores points. With one individual scoring twenty, thirty, or forty points a game, it is easily understood why the fans are principally interested in scoring.

In a pre-game program for a basketball broadcast, enough time should be granted to the announcer to list the members of the starting lineups for each team and to include the scoring record for each member of both teams. The number of field goals attempted and made by each player and the number of free throws attempted and completed is equally important. Add to this the overall team scoring statistics against their other opponents during the season, and one has a difficult job placing that much information in a five minute pre-game program.
A ten or fifteen minute pre-game program is advisable. The format could follow this outline:

I. Game participants
   A. Visiting team and coaches
   B. Home team and coaches

II. Season record
   A. Visiting team won-lost record, including comparative scores of games its current opponent has played
   B. Home team won-lost record, including comparative scores of games its current opponent has played

III. Coaches Interview
     (Optional: if time available)
     A. Pre-recorded interview with visiting coach
        1. Strength and weaknesses of team
        2. Offensive plan of this game
        3. Defensive plan of this game
        4. Individual competition between teams
        5. Physical condition of his squad: what injuries?
     B. Pre-recorded interview with home coach
        (Same information as above)

IV. Starting lineups for both teams
   A. Visiting team players
      1. Playing position, name, age, height, weight, school year (home town if college game)
      2. Individual scoring per game
         a. Field goals attempted and made
         b. Free throws attempted and made
         c. Total points for year
         d. Average points per game
         e. Scoring standing in conference
   B. Home team players
      (Same information as above)
C. Describe each team's uniform colors

V. Other conference games played same night as game broadcast

This format for a pre-game program can be enlarged or restricted as time will allow. The most important element to remember in a pre-game program is the "announcer-player-listener relationship." The listener must become personally interested in the individual athlete. By close relationship with the players and complete reporting of their progress as a member of the team, the listener becomes acquainted with the players and therefore becomes a stronger fan of the team.

When the announcer is identifying the players in the lineups, he should use a combination first and last name approach:

Bobby Smith, 6-6, 185, 17 years old, senior. Bobby is the older brother of Richard Smith who is playing on the junior varsity. Bobby is the leading scorer of the Eagles with 97 points in three ball games. Smith has been averaging over 22 points per game from the floor. Bobby hit 38 points against Webster High of Bremerton two weeks ago. From the free throw line Bobby Smith has dunked in ten of fifteen free throws. This big youngster has good speed, is strong on the backboards and is the team's play-maker.

With the continuing action of basketball there is little time during the game to go into much detail about each individual player. The pre-game serves the purpose of introducing the players individually with some colorful personal information included. In the pre-game (and throughout the broadcast when possible), include and describe all of the color of the surroundings of the ball game, the coliseum, the crowd,
the teams, the individuals, the bands, cheerleaders and give credit to those who are covering the game for the press.

The Broadcast Procedure in a Basketball Game

Once the public address announcer at the gymnasium or coliseum has introduced the two basketball team's starting lineups, the game is ready to go. It takes just long enough for the officials to walk out to the center jump circle, have the centers shake hands, toss the ball in the air and the game is off and running. All of the pre-game program should be well out of the way prior to the introduction of the players on the court.

Just as in an outdoor sports broadcast, the announcer must locate his position in the arena for his listeners:

Here in the Moody Coliseum at Southern Methodist University, our broadcast booth is located high above and on the north side of the playing floor. The S.M.U. Mustangs will defend the goal to our right, the west goal, and the Texas University Longhorns will be defending the goal to our left, the east goal. The Mustangs are wearing their red and blue home uniforms and the Longhorns are in all white with burnt orange numerals. A capacity crowd of 12,000 filling Moody Coliseum here on the campus of Southern Methodist University for this championship Southwest Conference basketball game. Coach "Doc" Hayes' Ponies have won twelve and lost one while Coach Harold Bradley's Steers have a thirteen win-no loss record. A win by the Ponies and this conference race is tied. A playoff would be necessary to determine who plays in the NCAA regional. A Texas victory, and the Longhorns represent the Southwest conference.

The two officials, Roy Paige and Wesley Trumbull, are calling the two teams on the court. Sam Hankin, 6-8 center of Texas, and Bud Windall, 6-9 center of S.M.U., shake hands. S.M.U. will be
shooting at the goal to our left and Texas to the
goal to our right. The whistle! The ball is up!
The tip goes to Sam Brown of Texas. Longhorns con-
trol the ball on the opening tip-off.

For the next thirty to forty minutes through the first
half, the basketball play-by-play announcer will have little
time for anything but concentration on the play.

Play Calling in a Basketball Broadcast

The beginning sports announcer should not consider play-
by-play reporting of a basketball game as merely the mention
of each man who has the ball. What not to do: "Carter comes
over the center line. Carter passes on the right side to
Wilson, Wilson passes down in the far corner to Jensen, Jensen
dribbles out on the right side and passes to mid court to
Wilson, Wilson passes on the near side to Comstock, who shoots
and hits...two points for Bungling High!"

Now that the beginning announcer has been told NOT to do
strictly a "man-pass-dribble-man" sort of play-by-play, the
next point is to realize he will probably broadcast in that
manner in the beginning. Rarely does a beginner at the micro-
phone have the self-confidence to call the offensive and
defensive plays of basketball.

Actually the term "play" is not the same in basketball
as it is in football or baseball. There is no distinct pause
in the action to indicate that a certain play is going to be
developed. In football, for example, it is first and ten on
the offensive team's three yard line, in the first quarter.
It is almost certain the quarterback will call a running play. The announcer has time to set himself for the beginning of the play. In baseball, the eighth batter in the lineup singles in a scoreless ball game. The pitcher is up to bat next and it is a near conclusion that he will bunt.

In basketball, there is a play within an attack, but it does not stand out as clearly to the fans as it does in the above mentioned sports. To the basketball student, the play within the attack will be discernable. The knowledgeable sportscaster will identify the various plays within the various offensive styles. There are many offenses and defenses in basketball and when the announcer relegates the game to a strictly shoot-and-run description, he is not presenting an informative picture to his audience.

The announcer must know the personnel of each team to understand the offense and defense play. As Bee and Norton point out: "Coaches employ many different methods of attacks, depending upon the player material available, the strength or weakness of the opponent, the size of the court, and the score of the game." 3

For the announcer to understand why certain things are done during a ball game he must have a thorough working knowledge of the capabilities of both ball clubs. The announcer will then be able to identify such basketball offensive attacks


Within these offensive formations are the "two-two-one attack," "two-three attack," and the "three-two attack," which are team adjustments to various defenses.

These are just a few of the intricate attacks of scientific basketball. Beyond those titles there is much study and learning for the basketball announcer. While the announcer is in this educational process of studying basketball by reading and observing, he can follow some simple rules while practicing his basketball announcing.

When a team obtains the ball and brings it from back court (the end of the court which is being defended) toward the center line into fore court, these points of interest should be identified: (1) The offensive player bringing the ball down court, (2) The offensive attack player set-up, (3) The defensive player alignment.

The first point is much like the break between downs in football.

Meredith High's Gary Smith shoots and drops in two points, Meredith High 24, Stenwell High 20, two minutes to play in the first half.

John Wilson of Stenwell High brings the ball up court, passes across to Willie Wilson who dribbles across the center line.

It is at this point that the announcer must note the movement of the offensive players (and the defense also) in
order to determine what type of offensive attack is beginning. Of course, on a fast break offense, the announcer will have the player-to-player pass-and-dribble situation with little opportunity to set a defense or offense. When the defense is down court in a zone, or coming out in a man-to-man defense, then the offense will arrange its players for the strongest attack. Then the announcer should indicate where the offensive players array themselves around the 47-foot area of the fore court.

When the offensive team comes down and sets up a single-post attack, the announcer should look for and describe these things: "In the single-post attack, a good ball handler (feeder) is placed in the vicinity of the free-throw line. His duty is to meet the ball, protect it, find a teammate who is free and in scoring position, and pass him the ball."4

When C is the post player and his four teammates are in the rear court (see Appendix E), the announcer should set their positions from left to right across the court behind the free throw circle. Naturally, they are going to start a series of maneuvers for turn around plays, give-and-go and screening plays with the post man (C) utilized as a legal screen.

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4Ibid., p. 18.
So when A drives past the post man, he may take a pass or he may just fake and drive to the right corner with B coming across behind him. B could take the pass or again fake and drive to the left corner and then the post man could pass out to C who takes a shot at the top of the free throw circle. These combinations must be described as they develop with short, clipped sentences, along with description, of where the other players are moving:

Player A drives down through the right side of the free throw circle, Post man starts to pass, pulls the ball back, Player B crosses behind the free throw circle from right to left, Post man fakes a give to B, then passes back to C at the top of the free throw circle. C takes a one hand jump shot. It's off the rim, Player A rebounds, dribbles over to the left corner, passes out to the post man in the circle and Mendenhall High sets up its give-and-go screen again. Post man is in the circle, with Players D, A, B and E in the rear court.

In this offensive formation of single post, if the defense is in a man-to-man defense:

The offensive players are usually stationed in the rear court and use change of direction and feinting tactics to elude their opponents. If the defense is using an exceptionally close guarding style, attacking players try to run their respective guards into the post man, utilizing him as a legal screening post around which to maneuver.

When opposing a zone defense, the rear court players should be careful to maintain defensive balance. . . . the usual procedure is to shift the defense by past passing until outnumbering can be accomplished.

This is the kind of information the announcer must be able to pass onto his listeners. Quickly set the offense.

\[5\]bid., p. 18.
where the players are located on the court, what the offensive attack is called and then describe where the players are moving and why and who is handling or feeding the ball. This may seem excessive information to vocalize to the listeners, but actually it can be done in short, clipped sentences, and by not worrying about every pass of the ball.

At times, the announcer will have to describe the movement of one or two players as they overload one side of the court, or maneuver through the defense and then pick up the action of the ball. The announcer will be "caught" on a developing play description occasionally when a shot is attempted. This is a crucial time in basketball announcing when the sportscaster must finish his thought, quickly but concisely, and then report the shot is up and the success or failure of the shot. This situation can happen frequently in basketball because of the inability of the announcer to be absolutely sure when the shot for the basket will be made. His timing in football revolves around the quarterback moving to the center: in baseball, as the pitcher begins his delivery. But there are no definite points of beginning in basketball, except when the basket is made the ball is thrown in bounds and the attack process begins again.

In such offenses as figure and pattern, the ball is continually passed and the players keep a rolling, possibly figure eight, pattern going from one side of the court, through the free throw line, to the opposite side of the court. These
attacks will include the use of post or pivot players. The style of play has such names as merry-go-round, pin-wheel and revolving. The announcer who tries to call the pass-and-run without giving an analysis of the attack will leave his listeners in a merry-go-round.

He should, of course, follow the action of the player with the ball, but as the figure or pattern develops, the announcer should describe the type of play situation and what the possibilities are, as illustrated in the following example:

Mendenhall High's five men are in a deep figure eight attack, Wilson passing off to Jones. Wilson then drives to the right corner, Jones leaves the ball for Smith at the free throw circle and goes to the left corner. Hanks comes out of the right corner and takes the pass from Smith. Hanks at the circle passes to Brown and completes the figure eight. Wilson comes out of the right corner picking off the pass from Brown. The Mendenhall five starting in the right corner, weaving and passing in a figure eight across the free throw lane to the left corner. Outside the circle Brown screens; Wilson shoots; and hits for two points.

The single pivot attack (see Appendix F) is popular today with teams having a very tall or exceptionally strong scorer, or a rather small, but dangerous, scorer who can maneuver under the basket. The pivot player works back and forth across the free throw lane under the basket near the base line. With sudden stops, reverses, and feints, he will attempt to elude his defensive man to receive a pass from his outside teammates. The pivot man becomes so proficient at hitting the
basket from the area he covers that he does not even look at the basket when he shoots.

The team sets up its pivot attack and the announcer follows the action as illustrated below:

Mendenhall sends their pivot man, Gary Wilson, to the base line on the right side of the lane. From left to right outside are Brown, Smith, Jones and Hanks. Jones passes down in the far corner to Hanks who tries to feed the ball into Wilson on the low post. Wilson covered by Jepperson of Smithville. Hanks fakes a pass to Wilson; passes in rear court to Jones. Jones moves the attack on the near side, passes to Smith, who drives into three quarter court. Wilson crosses over on the left side of the base line trying to clear his defending man. Brown has the ball in the left corner, passes to Smith up on the left side. Brown drives across the lane on a clear out, Smith fakes a pass to Brown, tosses instead to Wilson who feints Jepperson out of position. Wilson pivots into the free throw lane and hits his shot!

In these different offensive styles, the announcer must identify the players, tell where they are going, where the post and pivot men are located, where the strength of the attack is focused, and where the ball is being played.

More specifically, the announcer's description of the offensive team must tell

1. What offensive player is bringing the ball across the center court.

2. What offensive style and attack are being employed by the offensive team.

3. Where the individual players are and where they are moving to set up the most strength for the offense.

4. What the course of the ball is within the attack and what the progress of the player-ball-and-
5. Who shoots from what spot and does he hit.

Point number five should be fairly simple, if the announcer knows that it is twenty-one feet from the base line under the basket to the top of the free throw circle, twenty-six feet from the free throw circle to the center line, and that halfway between the circle and the center line it is thirty-four feet from the basket. With these distances firmly in mind, the announcer can speak with authority when he reports a jump shot was made from fifteen feet out on the left of the free throw circle.

The description of the defensive alignment is the next point for the announcer to cover. When the offensive team comes over the center line, the announcer should inform his listeners what type of defensive style the other team is setting to meet the challenge of the offense.

The defense may go into a strict man-to-man defense, they may play a switching man-to-man defense or the many variations of the zone defense.

Complete volumes are written on the defensive styles of basketball, so a discussion of the various adjustments and combinations is unnecessary here. The point to be made is that the positioning of the team on defense in basketball naturally determines what style of offense will be played. If the announcer identifies the zone defense as a three-two, a two-three, or a two-one-two, then the listener who follows
basketball has some mental vision of the type of defensive arrangement. For the listener who is not as educated on the basketball defenses, a further quick reference to individual players and their court position in the three-two, two-three, or two-one-two zones, will clarify further the picture of the defense.

Basketball is a game played with almost continuous adjustments by the offense and defense. The announcer will find he has set a zone defense and suddenly notices the defense has switched to a man-to-man. By the time he has reported this fact, the defense may switch back to a zone or a combination of both. He should quickly note this for his listeners, and then continue with the action on the floor.

There are many scrambling situations in basketball which are extremely difficult to call, unless the announcer can control his delivery and his excitement. When a shot is put up, and four or five players begin to rebound the ball under the basket, it can become something resembling the rush hour on a busy street corner (only with taller people). The announcer should try to identify the action of each player as they vie for the ball. However, at times there is so much activity it is impossible to see which man has his hand on the ball. Just a general report of "a scramble for the rebound off the backboard and Jack Smith of Glenview clears the boards," will let the listener know there is, or was, a battle for the ball. The identity of the players trying to clear the ball after a
shot is important, but if the announcer is blocked out from identification, the continuity of the action is more important. He must tell the listeners what is happening even if he is uncertain who is involved. Don't lose continuity!

Many times in a basketball game, the ball is knocked from a player's hands and a loose ball scramble results. Three and four players may dive, fall, roll and scramble for the ball. This happens suddenly! Sometimes the ball is knocked out of bounds, or a defensive player scoops it up and drives to the opposite end of the court; the ball is recovered by the offense or a tie ball or foul results. Here the action would take precedence over the individuals involved. If the scramble occurs and the play is stopped quickly, then the announcer can identify those who were involved in the scramble while time is out. If the play continues off the scramble, then the announcer may have to identify the players involved at the completion of the play. At times, he may not have the opportunity to mention them at all.

Here again is the word "adjustment." Hard and fast rules of following the progress of the play and saying "certain things" at "certain times" do not fit in basketball. The game changes too rapidly to have an announcer tied to inflexible rules. But to maintain the continuity of the play the announcer again should try to keep these basic rules in mind:

1. Identify the player who brings the ball over the center line.
2. Identify the offensive attack-player set-up.
3. Identify the defensive-player alignment.

Basketball play-by-play represents a distinct challenge to the sportscaster, because of its repetitious nature. The play moves from one end of the court to the other with almost identical shooting and running. The broadcast can become dull unless the announcer "colors" the broadcast with descriptive information about the style of play of both teams.

Dramatic Buildup in a Basketball Broadcast

There is no American sports crowd that can become more frenzied than that crowd at a basketball game. At some high school games and tournaments, the continual screaming of the observers is almost unbelievable. In small gymnasiums with a refter-packed crowd the din is overwhelming. Even in the larger coliseums, the crowd reaction in basketball games is deafening.

A beginning announcer can find himself without a voice halfway through a basketball game if he attempts to shout over the crowd. This author's first high school basketball game was that type of experience. After an hour and a half of attempting to shout over a crowd, the announcer stepped out into a cold night wind and the voice box couldn't stand the shock. There was absolutely no voice for two days.

The beginning announcer is justifiably concerned over the effect the crowd will have on his ability to perform. Dramatic building, pacing, timing, phrasing, voice pitch and inflection
are all utilized by the announcer in a basketball game. As mentioned earlier, the announcer will have to use the best microphone available that will not pick up much crowd noise. A microphone that can be spoken directly into without a large radius of pickup will eliminate much of the background noise. The Electro-voice 160 is mentioned by engineers as a good basketball game microphone.

Careful attention should be given by the basketball announcer to his voice pitch during the broadcast. If he is surrounded by the howling crowd, he must try to maintain the pitch of his normal broadcasting voice and ignore his tendency to raise his voice with the crowd. He will have to work closer to the "mike" and wear a headset; concentrate on the play and keep his voice pitched at his best, normal sportscasting level. Naturally, he will have to raise his pitch when a basket is made, but it should be an appropriate rise and fall of inflection, with the holding of a strong, comfortable pitch during the major part of the game. The crowd may be roaring like a hurricane when the offensive man is just coming across the center line, but this does not make the announcer roar! He is concerned at this point with setting the defense and the offense for the attack. His voice quality is authoritative, not maniacal.

Determination to maintain a "controlled-emotion" pitch is more of a necessity as the game draws to a close. If it is a particularly close game, the enthusiasm of the crowd is
usually fantastic. The tempo of the game normally picks up, and the combination of crowd and pace can force an announcer to pitch himself into a range which is not understandable and uncomfortable.

In basketball games, the number of shots at the basket can total 30-40-50-60 and on up per team. So a basket by itself in the game is not the one great deciding factor in the ball game. If the basket is the last one in the last second of play, it could certainly be the winning margin. That last one and all of the other baskets which have been made before, then count up to the final dramatic moment. Many beginning announcers give such a tremendous increase in voice inflection at the completion of every basket hit that each one sounds like the end of the game.

The goal is important. That is the reason for the game, to shoot at the baskets and make the most points! However, this continuing process of shooting becomes wearing when the announcer makes every goal sound like a touchdown in football. Make the inflection rise enough to reward the successful shooter with the compliment of some excitement, but keep that emotion controlled so that as the first half and the last half draw to a close, there can be the appropriate rise in pitch and inflection to thrill the listeners and make the information easily understood.

Remember to use a comfortable pitch that will allow the voice to work through the entire game without strain! Keep
the "dramatic impact" in force by definite, but subtle, changes in inflection. A broadcaster with "controlled-emotion," comfortable, an edge-of-excitement pitch, and definite but not excessive changes in inflection will be able to concentrate on the information he is passing on to his listeners.

Pacing

In basketball broadcasting the announcer should be able to speak quickly, concisely and make adjustments in his pacing to fit the tempo of the game. And even in a ball game with two "fast-break" teams, the announcer's pace will have to be carefully controlled. Speed of delivery is important, but it is more important that the announcer be easily understood.

The pacing will and must vary in a basketball broadcast. The announcer will slow his pace to set the offense and defense. He will pick it up when the pace of the game intensifies. Even if he is slightly behind the play, he must find the correct speed for his own physical capabilities. By using short, clipped sentences when the action becomes exceedingly fast, he should be able to identify location of the athletes and the progress of the ball. Correct pacing in a high speed situation depends on knowledge of the game, identification of the players, use of appropriate words and terminology for the action in progress, and personal confidence!

A variety of pacing is necessary to give the listening audience a chance to adjust to the repetitious nature of the game. The identity of the team with the ball becomes lost if
an announcer never varies his high speed pace. A shift of gears in the announcer's delivery will give the audience an opportunity to adjust to the change of direction of the play on the court.

Phrasing and Timing

At this point, phrasing and timing fit into the speech pattern. As was mentioned above, the announcer will have to phrase his description of high speed action in short, basketball-descriptive words. It would be difficult to describe in complete detail the move of a pivot man at the base line: "Jones takes a step to his right and then quickly steps to his left, faking his defender out of position; Jones takes a pass from the left side and shoots from a foot to the left of the free throw line and drops in two points."

If there is fast action in that situation, the announcer would be so far behind the play he would never be able to announce a smooth ball game. He would stumble to catch up. Rather, he could just say: "Jones feints right, steps past his defender, takes the pass and hits two points from the left of the lane." That can be cut even more: "Jones feints, moves to the lane, shoots, and hits."

Then the announcer can go back over the play in more detail, if he has time, after the basket.

Basketball is a change of pace, game of adjustments. The play-by-play announcer should attempt to change his own
announcing pace so he can add to the true picture of the contest.

**Necessary Information to Include During the Basketball Broadcast**

It is important to remind the beginning sports announcer again that he should identify the offensive and defensive deployment of both teams throughout the broadcast. The tempo of a basketball game will not allow the announcer much time for extraneous information about the ball players. However, the announcer should have bits and pieces of color material on each ball player that he can use as filler material during time lull spots, such as an offensive freeze period. This information would deal with the player's hobbies, certain aspects of education, religious and club work, various little personal bits that give color to the individual. This filler material would, of course, include short features on his athletic career.

Coach "Doc" Hayes of Southern Methodist University feels that offensive scoring drives occur in three to five minute cycles. That is, a team will begin to have all its offensive moves mesh, so that each time they bring the ball down the court, a basket is scored. These scoring surges seem to run in time-cycles throughout the game. The statistician or color man can keep this trend in scoring. The various time cycles

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*Interview by author for "The Doc Hayes Show," WFAA-TV, Dallas, Texas, 1966.*
should be noted by the announcer. And, of course, the important facts, to keep reevaluating, are the individual and team scoring marks.

With the help of the color man, the statistician, and spotters, certain individuals who are playing exceptional offensive or defensive games should be pointed out. If one defensive man has covered the other team’s high scorer so expertly that the scorer is well below his normal shooting mark, then this situation should be reported. If a defensive man is bringing down all the rebounds and has blocked shot after shot, this information should be passed along to the listeners.

The play-by-play announcer will have difficulty keeping up with all of these facts unless he has competent help from associates. Therefore, his crew on the broadcast must have a good working knowledge of the game. At the end of the first half and, of course, at the end of the game, there should be a complete player-by-player rundown of individual scoring by field goals and free throws.

One word of caution: Do not second-guess the officials. In basketball, there is such close proximity between the field of play and the players, that fans become personally involved in the decisions of the referee. The fans’ reaction to the decision is immediate and emotional. The announcer only reports the decision and shows no emotional reaction.
Fouls are often called on a player when the action is on the other side of the court. Few fans see the infraction. The announcer, focusing on the action at that time, may have missed it, also. The official will be booed and jeered by at least half the crowd, but the announcer should report only the official's signal and how many foul shots there will be. 

Don't be a bad "homer!"

Of all the officiating in sports, basketball officials undoubtedly have the toughest job. They have to watch so many areas that are not obvious to the onlookers. They have to make split-second judgment calls, as do baseball umpires and football officials, but they probably make ten or fifteen times more than the baseball or football officials during each game.

Sportscasting is a reporting job. The newspaperman sees the same game and reports it in next day's newspaper. The radio sportscaster is writing his story on the air as the game is being played. He will make mistakes, but there will be no re-write man to correct them. He will need facts and figures for his story, but he won't have time after the game to research the information. His research must be done prior to the game, and it has to be so thorough that he can recall it instantly, as it is needed during the game.

If the sportscaster will think of his broadcasting as a "vocal" journalistic effort, with added factors of dramatic
appeal, he will undoubtedly become a sportscaster with a reputation for competent broadcasting.

The Post-game Program of a Basketball Broadcast

The wrap-up of a basketball game is a re-cap of the individual and team scoring, players who fouled out and the scoring trends during the game. Those scoring trends would be the number of times the game was tied and the number of times each team held the lead and how far ahead the team moved over the other.

The season record of each team is noted, the standings in the conference after the broadcast and the next games for both teams, and the next broadcast of the home team. If the scores of the other games are available, these should be included also. Don't forget to repeat the final score.

Some high school and college coaches will take their teams into the dressing room and then come to the broadcast booth for an interview after the regular post-game program. This is rather unusual, but many coaches who understand the value of personal public relations and who can regain their composure immediately after a tough game, find this a valuable aid to their relationship with the fans. It is particularly valuable on road games, when the home team's supporters are listening to the broadcast.

A post-game program without an interview should take no longer than five minutes. The listeners are interested in the scoring of the individuals and the final score (some may have
missed it). To lengthen out the post-game to ten minutes or more with nothing but talk by the announcer and the color man is just a waste of valuable air time.

Other Problems Which Will Be Encountered in Basketball Broadcasting

When the basketball announcer is broadcasting in small market stations, he will encounter many interesting situations. He will many times find his broadcast booth is just another seat in the stands surrounded by students, students of the other team. They will do such clever things as yell obscenities into his microphone, steal his station banner (with the station call letters), cut his remote line, stand in front of him and stare, spill cold drinks down his back while they move up and down the aisles. And they will shout their lungs out all during the broadcast, right in his ear. The first rule for the beginning announcer in the small gymnasium: Smile and be friendly and ignore the crowd!

The location of the announcer's booth at basketball games is the number one problem. It is either too high, in which case the announcer cannot see the players' faces or their jersey numbers. Or it is too low, in which case he cannot see the court when the crowd in front of him stands. On rare occasions is the broadcast booth ever in an ideal location in the gymnasiums. It can also be located on the floor level with the teams and the newspapermen. This gives the announcer trouble in identifying the action around each basket. He cannot get a
depth-of-field to judge distances or offensive and defensive alignments.

One of the most interesting broadcasting locations this author encountered in small market radio was in Fort Smith, Arkansas. The only available broadcast space for visiting radio was on a six-foot platform erected on the top of a practice backboard on one side of the gymnasium. The visiting announcer had to climb a step ladder, crawl over the edge of the platform and sit on a folding chair. Once the announcer was on top of the platform, the step ladder was taken away until the end of the game. The platform did not allow for much moving about by the announcer.

At the Moody Coliseum at Southern Methodist University, the broadcast booth is spacious, but it is in the rafters of the excellent structure. When the play-by-play announcer looks down on the court, he sees the top of the heads of the players. It is difficult to read numbers or see faces for identification.

There are other annoying problems such as officials who do not give clear signals after a foul is called, and who do not indicate the offending player. Some schools do not have a visual means of indicating the number of team fouls. Some teams occasionally change jersey numbers and team personnel without informing the press section.

For the announcer, basketball represents a great challenge. The announcer who can broadcast a basketball game and make the play and players easily discernible to the listeners has
achieved success. Basketball demands the most personal control on an announcer's voice, emotions and reporting techniques. When a sportscaster has achieved recognition as an accomplished basketball announcer, he has indeed become a successful sports broadcaster.

**Terminology for the Announcer in a Basketball Broadcast**

Every sport has its own unique terms for the individuals who play and for the tools and maneuvers of the sport. Basketball is thought by many observers to have more identifying terms than the other team sports. Because of the intricacies of so many different attack situations, an equal number of involved defensive alignments and the individual nature of the sport, there are many distinctive, descriptive words.

The same care in using terminology in basketball broadcasting should be observed in all sports. Many listeners do not know what a particular term means. Many new fans join the ranks of basketball, and other sports, each year. The terms also change from year to year. Some will always remain the same. Therefore, when using the terminology appropriate to the sport being broadcast, it is best to give a brief description following what might be considered an unusual or little known term. An example is cited by Bee and Norton: "Boxing Out: a term in basketball to describe a defensive player's attempt to assume and maintain a position between his opponent and the goal when a shot is made, thus preventing
The above quotation is a coach's term for a defensive maneuver. If ten rabid basketball fans were asked to define "boxing out," they would be unable to do so. So if the announcer understands the play on the court and identifies it as "boxing out," he should then explain what it means, "the defensive player prevented the offensive player to obtain the rebound... that's being 'boxed out'."

The following list of terms is included in Bee and Norton's series on basketball. The aspiring basketball announcer should have enough basketball knowledge to define most or all of these terms:

- Blocking
- Screening
- Post
- Pivot
- Set Screen
- Boxing Out
- Back court screen and post
- Back court switching
- Bank set shot
- Bank shot
- Change of pace dribble
- Dribble

- Corkscrew
- Corner clear-out
- Cut the post
- Double offensive roll
- Double-timing
- Dribble, feed and cut
- Dribble and pivot shot
- Dribble and reverse shot
- Dribble fast break
- Dribble jump shot
- Dribble lay-up
- Dribble screen

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Dribble screen and post
Fake pass and dribbling
Fake passes
Foot fake
Fast-break
Feint and dribble
Flat figure eight
Forcing the dribbler in (out)
Free-throw
Front, slide and switch
Getting set
Give-and-go (clear-out; circulation)
Hook pass
Hook pass to pivot
Jump-shot
Meeting the ball
Moving Pivot
Offensive roll
One-hand shot
Pass and cut
Pass and go behind
Post and pivot
Post screen
Rebound and pass
Screen and pass to moving pivot
Screen out
Screen-switch
Screens and post
Shoot and follow-in
Single switch
Stalling
Stop, pivot and reverse
Team press
Corner shot
Balance defense
Checking
Man-to-man defense
Pressing defense
Screen-switch defense
Three-two formation (defense)
Zone defense
Double-post attack
High-and-low post
Figure eight offense
Four-man roll with post pivot
Man-ahead-of-the ball principle
Offensive roll attacks
Three-two attack
Two-three attack
Two-Two-One attack
Set shot
Zone defense
One-three-one offense against
Lay-up

One-hand jump shot

Hook shot

Driving lay-up

To find the meanings of these terms the prospective sports announcer should study books written by famous basketball coaches. He should confer with coaches concerning these terms, and should engage in much practice and work learning the terms and seeing them executed.

CHAPTER V

THE RADIO AND TELEVISION SPORTS SHOW

AND PROGRAM PRODUCTION

A radio sports program is a news program about the sports activities of the day. The preparation of a sports program script should be handled with as much care as the preparation of a regular news program. The sports news reaches the newsroom of the radio station on either the Associated Press or the United Press International news service wire machine. These services provide stories about athletic events, and give the results of athletic contests of international, national and local importance. In addition to this source of material, the local radio sports reporter writes stories on the activities within his area. He can supplement his sports programs with recorded and live interviews with prominent athletic figures. The well-prepared radio sports program can be and should be of the same content quality as the regular news program.

The preparation of television sports news copy should be handled with the same care as that for a radio sports program. The television sports reporter will need to understand the production techniques of 16mm film, 35mm slides and video tape. Without the use of these visual aids, a television sports program is no more than a radio sports program with the announcer being seen on camera.
Education and Training for Radio-Television Sports Reporters

Sports announcers are chiefly concerned with the play-by-play reporting of such sports events as football, baseball and basketball. The whole area of the reporting responsibility is often neglected because of the preoccupation of the announcer with becoming a "name" in the play-by-play field.

The play-by-play announcer must, also, be a good sports reporter. A competent play-by-play announcer is in fact a "reporter" of the game which he is broadcasting. He should have a solid background in journalism. He must become expert in the rules of writing news. The formula for writing a news story for radio and television is basically the same as it is for newspaper writing.

William F. Brooks, Vice-President in Charge of News and International Relations at the National Broadcasting Company, discussed the matter in his book, Radio News Writing:

...these are the fundamentals which make radio news writing as exact a craft as newspaper writing. They are not the same craft, though they have common standards of accuracy, decency, and public service. These, frankly, radio has lifted almost bodily from the experiences of the much older fourth estate. Radio news writing must be studied in the light of the medium and of the ultimate consumer, the listener. Radio news is essentially plain straight talk. 1

He goes on to point out:

In the normal flow of news broadcasts, each item is stated only once. The listener has no

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chance of rehearing, or of referring to the script, so the following challenges confront the writer and announcer:

1. The news must be kept alive to command the listeners attention throughout.
2. The script must be more than factually correct; its wording must be so clear-cut that the listener understands exactly in one telling.

Newspaper copy is written in a style easily understood by every individual who reads the paper. Radio and television news copy is written for the transitory, and is, as Brooks points out in his book, "merely a transcript of oral composition."

The beginning radio-television journalism student must learn the correct forms of writing for newspapers. Those same facts, figures, supporting information and quotations that fit together to make a newspaper story are contained in a radio-television news-sports story. The newspaper writer takes the reader along on a clearly marked journey through the story to a conclusion. It is this neat, clearly defined story construction that the radio-television reporter must also learn.

The advanced radio-television journalism student will discover that the newspaper style story may be cumbersome to read as radio-television copy. The sports-announcer-reporter develops a conversational writing style. Brooks' chapter on "How to Write Straight Radio News" is sub-titled "Conversational Style." He comments:

\[2\text{Ibid.}, \text{ p. 9.}\]
\[3\text{Ibid.}, \text{ p. 8.}\]
As to writing style, the rule narrows down to this: 'Write it the way you would say it aloud to a group of people.' The written form of radio news is transitory... merely a transcript of oral composition. The medium is voice-to-ear, not news-type-to-ear; and so far as the listener is concerned, radio news is spoken, not read.\(^4\)

The journalism student learns how to get the news. He learns what is "good" and "bad" reporting and writing. Sifting through the hundreds of stories that come into the newsroom, the student learns to edit the stories and use only the items which are most important to his locale.

After the student has learned these fundamentals of reporting and begins to read copy on the campus radio and television station, he will soon "recognize that good press copy is not always in good radio style. They begin to write more conversationally for the air."\(^5\)

Where does radio-television sports writing fit into the scope of journalism? The same rules of journalism touch sports writing. However, the world of sports brings a relief from the every day problems of war, death, and taxes. It is on the fringe of make-believe. NBC News Director Brooks describes sportswriting as follows:

> It is a more flamboyant style than other varieties of news because the subject matter is essentially entertainment. The sportscaster wrings every possible ounce of drama and humor from events in his field—just as do the people who buy tickets to ball games or tune in to hear them... All of which allows considerable license in the vivid

\(^4\)Ibid., p. 35.

\(^5\)Ibid.
interpretation of sports stories, but the radio man must not adopt the wrong vernacular. Sports fans don't talk quite the extreme jargon of the sports page; some of the fancy contrivances that look good in print don't make much sense conversationally.®

The sports world for the fan is a way of escape. But it becomes a way of life, too. The compilation of thousands of different individual and team records in each sport attests to the desire of the public to establish fact as well as hero-fiction with sports. The radio-television sports reporter develops his style beyond the reporting of cold facts. He talks of the drama, the frustration of loss and the glory of winning. He brings to his sports program the excitement of speed, physical contact, flaming accidents and spectacular human efforts.

The sports-announcer-reporter has come from the deadly serious world of news reporting to the carefree, delightful world of sports. His is one of the most exciting careers in the radio-television industry.

The Daily Radio Sports Program

KMOX Radio in St. Louis, Missouri, is one of the best radio stations in its handling of news and sports. Harry Caray, Jack Buck and Jay Randolph, members of the sports staff, prepare and broadcast six to ten carefully written five-minute sports programs throughout the day. In addition, KMOX broadcasts St. Louis Cardinal major league baseball and

®Ibid., p. 94.
football, college football, ice hockey and basketball. If the local St. Louis clubs are out of the running for the championship, KMOX will broadcast the teams who are challenging for the title. Harry Caray airs a daily ten-minute Sports Digest. On Sunday morning, KMOX conducts a two-hour sports review of the week's sports news, which includes interviews and highlights of various sports broadcasts. KMOX is a large, network owned station employing a large staff. However, small market stations can cover the sports activities of their area almost as thoroughly.

A small market radio station with a basic music-news-sports format, can become a solid sports reporting station by including five-minute sports programs at various strategic times throughout the day.

An early morning "drive-time" five-minute sports program, a mid-day five-minute sports recap and sports futures, and one or two five-minute late afternoon, "drive-time" sports programs at five and six p.m., can thoroughly cover the day's sports activities. Nighttime coverage of all breaking sports stories and scores of games played in the evening should run on an hourly and half-hour schedule.

The time schedule for five-day-a-week prime time, daily sports programs could be:

8:15 A.M.  5-minute  Overnite re-cap stories and scores
10:15 A.M.  5-minute  First day's break and futures
12:15 P.M.  5-minute  Sports Report and scores
2:15 P.M.  5-minute  Sports Report and scores  
3:15 P.M.  5-minute  Sports Report and scores  
4:15 P.M.  5-minute  Sports Report and scores  
5:15 P.M.  5-minute  Sports Report and scores  
6:15 P.M.  5-minute  Sports Report and scores  

An hourly report should continue throughout the evening until sign-off. The schedule of the morning sports shows is basically an overnight re-cap of the major scores of sports events of the particular season. Many major sports stories have broken overnight on the news wires and these need to be updated for the early morning listeners. The ten and noon sports reports are also re-writes of early morning stories and by that time of day, sports activities are beginning in the Eastern half of the country. In addition, special sports features which would not be afforded the time in the late afternoon and evening programs could be fitted into these programs. After the noon reports, baseball scores begin to break.

This same time schedule can be increased to every hour on the quarter hour (or half hour) as available personnel will allow. It can also be increased to and should include Saturday and Sunday when the athletic events are more numerous.

The "five-minute" sports-news program is the basic radio sports information program. Like the hourly newscast, the five minute sports program should cover the major sports-news of the day. The content of that program will be discussed shortly.
In addition to the sports-news program, stations are airing "sports personality-public response" programs. These are similar to the news "talk" programs where prominent news personalities are interviewed and delayed phone calls are accepted from listeners who have questions. Many stations now have thirty minute personality sports programs with the sports reporter interviewing various sports world personalities. Many of the sports interview programs are daily, others run bi-weekly.

The sports image can be further brightened by encouraging coaches programs in each of the major sports seasons. A weekly fifteen minute interview-information program with the football, baseball, and basketball coaches during their season should be included on the station's sports schedule. These programs are excellent exposure of the coach to the public and provide promotional outlets for the various schools involved.

The philosophy of so many radio stations limits them to an inflexible type of programming. Many are so concerned with music they do not accept their responsibility as news-information outlets. The listening audience is a moving, varied-interest society. Teenagers may worship rock-n-roll, but they also follow the local football team and take part in water sports, golf, tennis and other outdoor activities. The adult audience is more active in participating sports today. The adult audience is also more affluent today and attends spectator sports at a greater rate than ever before.
in history. The sports programming of radio stations should receive the same careful attention as the music and news programming receives.

**Content of the Radio Five-Minute Sports Program**

**Lead story.**—The lead story is the most important event occurring at broadcast time. It may be a local, national, or international story. It should have the same qualities as a news lead story. The lead sports story about an individual, a team or athletic organization should have a dramatic impact on the listener. It might be only a score, but a final score of the state championship football game is of vital interest in the local area. The sports reporter should ask himself if this story or score is the most important item for the listeners to his station. If it is, he has his lead story in hand.

The careless sports reporter will rip off the copy and lead with the first thing that appears. For example, in a metropolitan Texas area, a sports announcer on a major station led his sports cast with the scores of mid-season National Basketball Association scores. There are no professional basketball teams in Texas and very little real interest in the day-to-day scores of these teams. The reporter did not use good journalistic judgement in the selection of his lead story.

The decision to lead a certain story sometimes is complicated by two stories of almost equal importance. In a
small market station, for example, if a national star football player announces his retirement just at the beginning of the professional football season and a local high school football star breaks his arm the day before the "big" game, the reporter would have two leads. The reporter would be perfectly right in leading with the local story. He could lead with the national story, or he could make a double lead writing a combination headline:

Roosevelt High of Hometown and the New York Giants of the National Football League lost their star football players today. John Smith, state all-star fullback of Roosevelt High broke his arm in practice this afternoon and is out for the rest of the season.

Sam Wilson, number one passer in the National Football League last year and ten year veteran with the Giants, has announced his retirement due to a chronic shoulder ailment.

Then the story is developed to describe the accident to the local star, report on his replacement and possibly a recorded telephone interview with the local coach to add more color to the story. The national story also is reported in detail.

The lead should be the key story for the sportscast. The remainder of the sports program is made up of local, state, national and international sports stories. Included would be items about the city high school or college football team, the state-wide major college conference, a report on professional football and the results of a famous international tennis or golf championship.
Simply because it is football season, the sports reporter should not limit his sports programs strictly to football. In a five-minute sports program, the final story normally is the summary of the developing scores of games played that day. During the baseball season, listeners keep up with various major league games played throughout the day. By holding the scores until the end of the sports program the announcer has held his audience. He can also make any changes in the scores as they come in during the program.

A rapid fire delivery of sports scores is very annoying to the listener. Scores read off in this fashion are easily misunderstood. The scores should be carefully edited so that the winning team is named first. The score of the winner and loser should be repeated, if time will allow, so the listener can retain the information.

Close.--Many sports reporters like to conclude their programs with a humorous "kicker." These are amusing incidents, which have occurred to sports personalities. One of these is fine for a personable close, but the reporter should give a one sentence re-cap of the top story of the day. For example, in the double lead story of the two football players, the reporter should recap as follows:

Today's top sports stories: Roosevelt High's John Smith is out for the season, and the New York Giants' star quarterback, Sam Wilson, retires! That's the latest in KBBB Sports, _______reporting.
Interviews.--An interview for the five-minute sports program should not be longer than a minute and a half. The purpose of the interview within the sports program is to use a reputable source to clarify a particular problem or situation. Going back to the high school fullback who was lost for the season, the high school coach can answer the two simple questions everyone will want to know: "Who will take John Smith's place at fullback?" and "Will the loss of Smith affect the outcome of the next game?" The coach's answers to these questions should not take more than a minute. He will give the name of the number two fullback and normally tell his speed, experience, and he will say that it will or will not hurt the team in its last remaining games.

If the coach offers several ideas, or the sports announcer has two or three questions to ask, then these could be spotted one at a time in other sports programs during the day. The top story will be continuous throughout the day and a developing story, with on-the-scene interviews, increases listener interest.

The telephone recorded interview has become an important part of the sports program. The telephone recorded interview eliminates the need to send a reporter out of the station. It also saves the interviewee time by allowing him to make his statement on the telephone rather than having tape recording equipment set up in his office. In the case of the high school fullback who was out for the season, the coach
spends a very short time giving the answers to the questions and then can return to his duties.

If a sports celebrity is speaking at a luncheon, or changing planes at the local airport, the sports reporter will have to make personal contact in order to obtain an interview. Several makes of small, portable transistorized battery operated tape recorders are on the market. These are no larger than a brief case and their recording and play-back quality is excellent. The addition of a statement, interview or natural sound during a radio sports program adds color and personality to the broadcast.

Preparation Necessary for a Radio Sports Program

The sports announcer is a reporter seeking sports news in his local community. Each day he should contact local sports information sources for possible stories. The reporter should not limit his contact to telephone inquiries, but should make personal contacts as often as possible. Part of the information for his various daily sports programs depends upon his own reporting ability. The interest he takes in the reporting of local sports events will win him respect from the members of the local athletic community and his listeners.

The sports reporter will depend on his leased wire copy for regional, national and international sports stories. Before ripping off a segment of copy and placing it in the sports broadcast, the sports reporter should re-write the story to fit his style and his time allotment.
Preparation of the local sports program then included individual local reporting, re-writing wire copy and interviews by telephone or tape recorder.

The Production of the Television Sports Program

The type of copy for a daily television sports program is the same as that used for a daily radio sports program. The sports news has to be collected from the local source and from the wire services, re-written, evaluated for lead story and important stories arranged for content in the program. The visual effects and the announcer’s own appearance on the program add a few more problems. In addition to the areas of writing and reporting which are common to all radio and television programs this section will deal with the visual effects such as filming, video tape, editing of film, and various means for adding excitement to a television sports program.

Time of Day for Television Sports

The most commonly accepted times for television sports programs is in the 6:00 p.m. and 10:00 p.m. news-weather-and-sports block. Many progressive stations, turning more attention to news coverage, have included sports segments in the 7:00 to 8:00 a.m. local programming period and others have added a noon sports show. However, the most common times are six and ten in the evening news blocks.
Length of Television Sports Programs

A verbal report on television takes longer than the same report on radio, at least when the story is carefully developed and supported with visual effects. Many television stations allocate only five-minute blocks for sports programs. Timing down from the open and close takes at least thirty seconds; and subtracting one minute for a commercial, leaves only two and one-half minutes of actual news time. It is a difficult task for a sports reporter to include the latest sports news stories, scores, and appropriate film and still picture effects in two and one-half minutes.

Television sports programs should be at least ten minutes in overall length which would include open, close and commercial times. Two ten-minute sports programs each evening will afford the sports reporter ample time to cover completely the day's sports activities.

Content of the Television Sports Program

The viewing sports public is interested in the same sports news information as the radio listening public. The latest stories on developing sports activity in the area, plus regional, national, and international stories about all the current top sports events, and the latest scores of the athletic contests in season are to be included. In addition, the television sports reporter should plan filmed or video taped interviews with sports celebrities.
Rather than merely doing a script story on the fall football practice, the television sports reporter should film some of the workout, tying his copy to the various players he has filmed. If he has a story promoting a special automobile race, golf match, etc., he should obtain film footage of a previous event to use for visual effect on his current story. With the film camera and video tape, many of the so-called lesser known sports, such as parachute jumping, motor boat or canoe racing, roller skate hockey and many others become interesting features on a daily television sports program. The television sports reporter should always strive to cover the basic sports supported by the majority of his audience. But as a change of pace, other sports handled as sports features, add color and interest to the daily sports program.

**Preparation of a Daily Television Sports Program**

The television sports reporter should be a news-reporter and writer. A good speaking voice (announcer's delivery) and pleasant physical appearance are desirable. Many former athletes are handling television sports programs; much of the copy for the programs is ghost-written for the ex-athlete. The former athlete who understands reporting and television production can certainly be an asset to a television sports program. This combination of talent and production knowledge makes the television sports program a rather complicated venture.
Filming.—In markets covered under the American Federation of Television Radio Artists union code, sports reporters seldom handle a 16mm movie camera. However, in all the areas outside the AFTRA code controlled markets, the television sports reporter should have a thorough working knowledge of a movie camera. With some diligent practice and advice from a trained and experienced news cameraman, a sports reporter can learn to shoot his own film. Camera companies print excellent instruction books on filming with a movie camera. There are special classes available to learn better camera techniques.

When this author first joined KRLD Television in 1953, there was available one Bell and Howell 16 mm movie camera with one one-inch lens. For several years this was the only camera the reporter used while covering every sports event in the metropolitan Dallas-Fort Worth area. Having only one lens on the camera, it was necessary to learn to move with the action of the sports, running in for tight shots and moving away for wide shots. The normal complement of lens on a news room 16 mm movie camera is three: one-inch, two-inch, and wide-angle.

Since the advent of color television, the stations are beginning to shoot more of their news and sports film with color film. This presents an even more critical problem for the cameraman because of the importance of the available light when shooting color film.

In addition to camera and film study, the television sports reporter should learn how to use the light meter. The
light meter measures the amount of light available so the cameraman will know how much to open or close the lens on the camera.

In addition to the hand camera that shoots only silent film, television news rooms now are equipped with portable, battery-operated sound cameras. Ideally, these sound cameras are operated by two men; a cameraman who operates the camera and the sound level and the reporter who is interviewing or describing some event. In an emergency, however, the portable sound camera can be set up, loaded, checked out and operated by only one man. This would be advisable in an emergency situation only.

Film editing.—It would save a great deal of time and would make the whole reporting process simpler, if the film could just be pulled from the movie camera, processed, placed on the newsreel, and run off during the program as the announcer is reading his story. This procedure is impossible. When filming a sports event or a news story, many feet of film are shot. Much of that film is unusable after processing. In some story situations, the conclusion of the story is filmed first, the middle next and the opening last. Some film shots are badly lighted, others do not capture the subject or the action. Many different problems occur that make it necessary to edit out and re-arrange the film which has been shot. The television sports reporter will find that the regular film editors in the newsroom are usually busy with the news film
deadline and the sports reporter will often have to edit his own sports film to fit the story he has written.

A reporter writes his story about an event and the persons involved. Each line of the story tells part of the action that is included in the film. As the story progresses from the beginning of the event to the conclusion, so does the film that was shot. The lines of the story fit various "scenes" of the film. The lines have to be timed so that a scene of the film can be pulled off to fit the line of the story. If there are fifty lines of the story there may be five, ten, or fifteen different scenes used from the film.

The film editor rolls the film through an electric film viewer to locate the scenes which match the lines of the script. These individual scenes are clipped out of the roll of film. A film-footage timer is used to time each short strip of film. After the scenes are timed to fit the lines of the script, they are spliced together into a continuous roll. This roll is then placed on the movie projector in the television master control room and is run on the air on cue from the sports reporter. The story is read on the sports program and the film scenes roll to correspond with what the announcer is describing.

A sports reporter-cameraman may "shoot" 100 feet of film when he is covering a story. One hundred feet of film will run about two minutes and 45 seconds. When he returns to the newsroom, he may write a story that times out to only forty-five seconds. Therefore, he will have to follow his story
line and edit out the key scenes in his film and discard two
minutes of extraneous film. At other times the film may be
self explanatory and need little narration. In any event
editing is a very important part of the sports reporter's job.

Natural sound film and narration.—The portable sound camera
has been described as an important piece of equipment in today's
television news room. The sports announcer can catch the actual
sounds of the event he is reporting, such as an automobile
race or boat race. While covering the event the sports re-
porter can interview the winner at the conclusion of the com-
petition. Then he can write a story which will be complimented
with film action, actual sounds of the event and a closing
interview with the winner. A larger magazine of film can be
used on a sound camera, thus eliminating the many changes of
film necessary in a hand-held silent camera. The addition of
the natural sound contributes greatly to the interest of the
story when it is viewed by the television audience.

Video tape reproduction.—The instant replay of important
plays during professional football games on network television
is accomplished by use of the video tape recorder. The video
tape recorder is located in a remote truck at the stadium. A
special video tape crew follows the action of the game and
records it all on video tape. When a great or important play
occurs, the video tape is re-wound and on cue from the direc-
tor of the telecast is re-played on the air.
The video tape recorder can also be utilized in a number of ways for local sports show programming. Network affiliate stations receive a closed-circuit television preview of news and sports programs each afternoon. These segments are video taped at the local television station. If the news department or the sports announcer finds a national news or sports story he can use locally, the story is edited out for use during news and sports programs. As an example, the network may have filmed the winning run in an important baseball game played that day in New York. Possibly a player from the local city was involved in the play. The local sports fans are treated to the excitement of the play by video tape reproduction. Television sports reporters arrange interviews with sports celebrities who are visiting in the local city. With video taping facilities at the television station, the interview can be handled at the convenience of the interviewee and then replayed during the evening sports program. This same procedure will be valuable in emergency situations for local personalities.

Portable television cameras and portable video tape recorders are opening up more opportunities for the television station to move out into the field to cover more news and sports events.
Summary of Television Sports Program Content

The television sports reporter should strive daily to include:

1. A complete summary of the latest sports news.
2. Filmed reports of sports events in the area.
3. Network video tape sports features.
4. Local video tape or film interviews with sports figures.

There will be days when film and video tape action will not be available to supplement the studio reporting. When that occurs, the sports reporter can add visual attractiveness to his stories by inserting slide pictures or studio picture cards of the sports personalities mentioned in the story he is reporting.

Action pictures of the sports events are much more desirable than a picture of an announcer reading copy in the studio. An actual interview of the sports celebrity is better than a written story telling WHAT he said. An action television sports program twice a night means the television sports reporter is in action covering stories during the day.

Special Sports Programming for Television

Production expenses increase rapidly as the length of the television program increases. A fifteen or thirty minute television program about sports is generally unacceptable to the viewing audience unless film footage or video tape of action is included. These necessities run up the cost. The
program time itself is expensive for a fifteen or thirty-minute television program. It is mandatory that special sports programs be carefully produced before they are placed on the station's schedule.

In small market television stations there is a problem obtaining enough help for the sports announcer to produce a long weekly television program. Extra cameramen, artists, editors, and studio production personnel are generally not available. Therefore much of the production may have to be done by the sports-reporter on his own time. In the larger markets this problem diminishes. But every student of the industry must be prepared to handle these problems.

**Coaches' programs.**—The local college or high school coach's program is a source of revenue for the station, for the coach himself, and for the sports-announcer. It is, of course, first a program of information and action for the sports fan. The actual air time of the fifteen-minute coaches program is eleven minutes. Within this short time the coach and sports announcer give a re-cap of the Saturday or Friday game. The highlights of the play and the individual heroes of the game are discussed. In addition, five or six minutes of highlight film of key plays is edited into the format. For the close the coach discusses the next opponent and the outstanding individuals on the team. If there is a lack of game film to be used on the program, the coach may use a blackboard to describe the key plays in the game. The star
player of the game could be included for a brief interview. The fifteen-minute production is difficult and critical. Every segment must be carefully timed and these times must be strictly adhered to during the program.

In the Southwest Conference, several of the football coaches have thirty-minute television programs. The coach has ample time to discuss in detail the preceding football game. Ten to fifteen minutes of game highlight film is included in the program.

"Hank Foldberg and the Texas Aggies" was a thirty-minute television program produced by the Paul Berry Advertising Company of Dallas when Foldberg was head coach at Texas A & M. The format and production of the program was one of the best in the Southwest Conference. The thirty-minute program included the usual coaching comments on the football game and highlight film. In addition, each program included a film segment on one of the educational departments of Texas A & M University. Two-minute film clips on each football player were reproduced before the beginning of the football season. When a player (or players) was honored for his play in the game, his personalized film clip was included. To promote the next game a two to three-minute film clip of the outstanding players of the opponent was run on the program.

The various film features of the Foldberg program broke up the normally drab, immobile periods of coach and/or film. The short clips of the university's educational facilities
created a better image of the school to the viewing audience. Several parents wrote the school praising the information which helped their boys decide on attending the university. The program was video taped and shown in five markets in Texas. In the jargon of the television industry, the program "moved." The change of pace from football to academic to individuals and back to football created a feeling of action. Unfortunately, the Aggie football team did not win and the coach and the program went off the air.

When Bud Wilkinson was head coach at the University of Oklahoma, his thirty-minute television program was considered one of the best in the country. Wilkinson's personality and his ability to give quick, concise explanations (and his team's winning record) were the key features.

The producer of the coaches television program must be absolutely honest with his coach and himself. If the coach has a great, outgoing personality, the program can be more centered on him. If he is a withdrawn person, then the program should gain action and interest with a variety of special features.

The weekly fifteen minute television sports program.-- This program of weekly sports news and features in one of the most pleasant experiences of program production. The length of program allows more freedom to develop longer and more thoroughly developed sports features. The program must be carefully pre-timed and each feature should be edited to its
most important functional parts. In a fifteen-minute program there will be two or three one-minute commercial breaks. If the program is participating sponsorship, that is, commercial time sold to more than one sponsor, then there are usually three commercial slots. If it is single sponsored, there are usually just two commercial breaks. The announcer-producer should figure about 11:20 of actual air time.

The format can vary from one, five-minute and two, three-minute sports features to a series of short fast-moving features or two, five-minute major sports features. If the sports reporter can vary the length of the features from week to week, he will have a more interesting program. The sports reporter has the full range of live studio production, film, video tape, and still pictures for his fifteen minute production.

In the course of fifty-two weeks, the weekly fifteen-minute sports program can have covered every major and minor sport within the viewing range of the television station. It is an excellent vehicle to promote sports in the area and to promote the sports reporter as a qualified sports announcer.
<table>
<thead>
<tr>
<th>Player</th>
<th>Position</th>
<th>School/State</th>
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<tbody>
<tr>
<td>Cabble</td>
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<td>McSwaney</td>
<td>John</td>
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<td>Faisal</td>
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<td>Olson</td>
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<td>Ervin</td>
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## Football Spotting Sheet

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<tr>
<th>Player</th>
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<tr>
<td>Smith</td>
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<td>Pavlik</td>
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<td>Penn.</td>
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<td>Marcelin</td>
<td>Allen</td>
<td>Penn.</td>
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<td>Dilts</td>
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<td>Moore</td>
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<tr>
<td>Kieran</td>
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<td>Read</td>
<td>Paul</td>
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<td>Moore</td>
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<td>Davis</td>
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<td>Cortez</td>
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<td>Milakovic</td>
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<tr>
<td>Gibson</td>
<td>Jim</td>
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APPENDIX B

BASEBALL PLAYER INFORMATION SHEET

Burke, Leo Patrick. Infielder. Born Hagerstown, Md., May 6, 1934. Home: Hagerstown. Married. Bats R, Throws R, 5'11", 185. Graduated Hagerstown H.S. in 1952. Graduate of the Virginia Polytechnic Institute with a B.S. Degree in Business Administration. In 1958 led the South Atlantic League in runs (95) and total bases (259), was 2nd in doubles (33) and 5th in batting (.307); was named All-Star 3rd baseman; in 1962 led the American Assn. in home runs (27) and runs batted in (85). Selected by the L. A. Angels from Baltimore in the player draft in December, 1960. Obtained by the Cubs from the St. Louis Cardinals in a waiver transaction in June of 1963.

YEAR - CLUB AND LEAGUE  POS  G  AB  R  H  2B  3B  HR  RBI  PCT.

1957 San Antonio, Texas  IF  22  71  7  13  1  4  3  10 .183
      Knoxville, So. Atl.  IF  97  286  30  55  14 - 10  36 .192
1958 Knoxville, So. Atl.  IF  140  511  95  157  33  9  17  71 .307
      Baltimore, American  IF  7  11  4  5  1 - 1  5 .455
1959 Miami, International  IF  136  456  43  100  14  3  21  70 .219
      Baltimore, American  IF  5  10 - 2 - - - 1 .200
1960 Miami, International  IF  125  377  50  96  14 - 15  54 .255
1961 Los Angeles, National  IF  6  5 - - - - - -
      Dallas, Ft. Worth  IF  42  143  22  36  5  2  7  23 .252
      Salt Lake City, PCL  IF  90  347  57  97  17  3  16  60 .280
1962 Dallas, Ft. Worth  IF  132  492  82  137  28  1  27  85 .278
      Los Angeles, American  IF  19  64  8  17  1 - 4  14 .266
1963 St. Louis, National  IF  30  49  6  10  2  1  1  5 .204
      Chicago, National  IF  27  49  4  9  0  0  2  7 .184
1964 Chicago, National  IF  59  103  11  27  3  1  1  14 .262
## APPENDIX C

### BASKETBALL SPOTTING SHEET

**MUSTANGS**

<table>
<thead>
<tr>
<th>5G</th>
<th>Talbot, Sam</th>
<th>6-8, 190</th>
<th>6-7, 190</th>
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<td></td>
<td>FG-67 FT-12</td>
<td>Springfield, Ill.</td>
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<td></td>
<td>FG-10 FT-4</td>
<td>Lamonte, Okla.</td>
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**TIGERS**

| 18A | Maxwell, John  | 6-4, 190 | 6-4, 190 | 205 |
|     | FG-55 FT-10   | Golden, Colo. |  |   |
| 4G  | Rawls, Ray    | 6-3, 185 | 6-3, 185 | 205 |
|     | FG-60 FT-22   | Le Jumet, Colo. |  |   |
| 9F  | Kimball, Kim  | 6-5, 185 | 6-5, 185 | 205 |
|     | FG-65 FT-12   | Vista, Nev. |  |   |
| 16G | Masters, Carl | 6-6, 176 | 6-6, 176 | 205 |
|     | FG-43 FT-10   | Big Bend, Tex. |  |   |
| 2C  | Berg, Bill    | 6-10, 200 | 6-10, 200 | 205 |
|     | FG-47 FT-10   | Bailey, Ark. |  |   |
| 16A | Phillips, Gary | 6-5, 185 | 6-5, 185 | 205 |
|     | FG-52 FT-12   | Bascom, La. |  |   |
| 3G  | Zavics, Dan   | 6-1, 185 | 6-1, 185 | 205 |
|     | FG-51 FT-15   | Rocky Ford, Colo. |  |   |
| 7F  | Griffith, Guy  | 6-6, 180 | 6-6, 180 | 205 |
|     | FG-49 FT-3   | Bessemer, La. |  |   |
| 25F | Mann, Don     | 6-3, 180 | 6-3, 180 | 205 |
|     | FG-10 FT-4   | Kent, Mass. |  |   |
| 10C | Cooper, Clay  | 6-8, 185 | 6-8, 185 | 205 |
|     | FG-47 FT-12   | Tuba, Calif. |  |   |
| 15C | Ramsey, John  | 6-7, 200 | 6-7, 200 | 205 |
|     | FG-8 FT-3    | Grayson, Tex. |  |   |

**COACH** - Bill Attman  
**Assistant** - Hank Barton  
**RECORD** - W-6 L-1  
**COLORS** - Red-Gold  
**NEXT GAME** - Bryson  
**NEAR** - Jan 7

**COACH** - Joe Benton  
**Assistant** - Pete Parnell  
**RECORD** - W-1 L-7  
**COLORS** - Black-Gold  
**NEXT GAME** - Colo St.  
**NEAR** - Jan 8 T.
## APPENDIX D

### BASKETBALL SCORING SHEET

<table>
<thead>
<tr>
<th>Mustangs</th>
<th>Yellowjackets</th>
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<td>Wilson 10</td>
<td>Rawls 9</td>
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<td>Jones 12</td>
<td>Kimball 20</td>
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<td>Norman 14</td>
<td>Masters 2</td>
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<td>Boek 9</td>
<td>Berg 16</td>
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<td>Dewer 20</td>
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<tr>
<td>Black 25</td>
<td>Zavias 7</td>
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<td>Felton 2</td>
<td>Griffith 25</td>
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<td>Trinkle 1</td>
<td>Mann 10</td>
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<td>Rice 6</td>
<td>Cooper 15</td>
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<td>Bascom</td>
<td>Ramsey</td>
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</table>

Team Fouls: Mustangs 1 2 3 4 5 6 7 8 9 10, Yellowjackets 1 2 3 4 5 6 7 8 9 10.
APPENDIX E

SINGLE POST ATTACK IN BASKETBALL
APPENDIX F

SINGLE PIVOT ATTACK IN BASKETBALL
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