

CHAPTER 5: CONCLUSION

The accents in announcing speech can only partially be predicted by 'sentence stress rules', the junctures only partially by means of a syntactically based 'normative framework'. From this we should not conclude, I think, that the rules are as yet imperfect, that 'further work needs to be done' until they can explain all of intonation, nor that 'unmarked', 'grammatical' intonation does not exist and that accent and juncture are entirely unpredictable. We should, instead, allow ourselves to realize that constraint and freedom exist side by side in intonation, that one part of intonation is determined by systematic rules which apply to all of English, another open to be moulded by other, non-linguistic factors. This space of intonational freedom may of course be further constrained, by codes of a different kind, socio-culturally determined routines of interaction, but it may also be used creatively, for individual expressiveness - although freedom is never easy to live with and the sediment of habits, picked up more or less randomly, according to the accidents of one's personal history, may clog up this margin of freedom.

In which (and in how many) speech varieties further, pragmatic codification is imposed, moreover, is itself

socio-culturally determined - our culture tends to increasing codification, however much we may wish to mask it by imagining it to be self-imposed and by contrasting ourselves to the 'non-literate' peoples whose cultures we view as less individualistic, more codified, more 'cohesive', while for the cohesiveness of our own culture we remain deliberately blind.

In radio announcing speech this margin of intonational freedom is bridled by professional codes - not altogether, and not always to the same degree, but nevertheless much more strongly so, on the whole, than in the conversational, private speech of the same speakers. We now need to consider what kind of codes these professional codes are and why they can be called 'professional'.

Professionalism is, of course, itself a socio-cultural codification of interaction (and one which leaves relatively little room for individual freedom, or for the sediment of one's personal history: modern professions lay claim to much of the personality of their members, mould their values and monopolize their outlook on life). To be more precise, professionalism is a relation between the producers and the consumers of goods and services in which the producers themselves decide what to produce, who should produce it, and how it should be produced. For this reason Terence Johnson (1972) classifies professionalism, along with certain other varieties of control over occupations, e.g. guild control, under the heading of 'collegiate control', opposing it to consumer control, corporate control, and State control.

In its undiluted form, then, professionalism is a way of controlling the exchange of goods and services in which neither commercial or political directives, nor the client's own conception of his needs, but only professional judgment determines what the client needs and how these needs should be met. Although the professionalism of mass media communicators is diluted with corporate control (the role of the advertiser in commercial media, the role of the State in organizations like the ABC), and although mass media professionals, working in hierarchical organizations, are not autonomous professionals in the sense in which, for example, doctors or lawyers are, the concept of professionalism nevertheless plays a role of tremendous importance in the self-image of mass media communicators, radio announcers included. When doubts arise as to the autonomy of the media profession (charges, for example, that media content is 'dictated' by the advertiser, serving his needs rather than that of the public) the autonomy of the media is vigorously stressed:

...if it ever comes to the crunch, then there is only one consideration: how can I keep my integrity as a broadcast journalist? Sometimes it could mean cancelling an advertising contract in order to keep editorial control (...) (at other times) it is both prudent and fair to move a scheduled advertisement from one place to another because of the type of programme or the content of a newsbulletin...

(Herbert, 1976, p. 108)

Hierarchical control within the media organization is similarly denied: during his apprenticeship the professional acquires an 'instinct' (a word dear to the hearts of media people) for what makes 'good news', 'good copy',

'good speech', etc. - and for 'what the audience wants'. Once fully trained, he operates on the basis of this 'instinct', rather than on the basis of directives from his superior. (Cf. e.g. Warner, 1969.) He doesn't need such directives: he has interiorized the control, acquired what Sir Hugh Greene described as the 'in-grained code':

...the proper sensitivity of production staff to the world around them, so that they are concerned with a relationship to the audience which cannot exist if the language in which they are talking, and the assumptions they are making, seem to be too remote from the language and assumptions of the audience...
(quoted in Hood, 1967, pp. 49-50)

It is on this that the professional mass communicator bases his right to decide what is good for the public: his expertise, his mastery of specialized skills, and the service ethos of professionalism - the professional does not speak as an individual, his speech services the needs of the public. Tom Burns, in a study based on interviews with BBC producers, explains what 'professional' means to the professionals:

...first, and most frequently, it means merely the opposite of 'amateur' - i.e. good of its kind, expert, finished (...). Secondly, there is the more conventional use of the word to mean 'qualified by prolonged and specialized training (...). Thirdly, there is a sense in which it indicates 'a code of behaviour where the first consideration is the need of the client and the quality of the work'. This involves the appraisal by the professional of what the needs of the client are, independently of the demands and wishes expressed by him, and the appraisal of the service he gives by standards other than appreciation or reward...
(Burns, 1969, p. 67)

The same terms appear in an ABC document outlining the quality

of 'broadcasting skill' in an announcer:

... he will be a professional communicator, able to understand both the aim of a programme and the audience to which it is directed. He would approach his audience at a common level rather than identify himself with its meanest intelligence - or believe he identifies with its highest. He will have mature and sound judgment and the ability to recognise what is amateur and self-indulgent. (...) If he is a professional, his record handling and general presentation will sound like it. He will prepare his assignments thoroughly and be on time for them. He will break down no more often than any good thoroughbred...

(ARAC, 1978, p. 4)

If I am to suggest, then, that the habits which constrain the intonational freedom of radio announcers constitute a professional code, signify the form of interaction we call professionalism and express its values, I must explain both how speech, a faculty which God has given to all of us, can be claimed by experts and become a specialized technical skill, and how it can be constructed as 'the speech the audience needs'.

Let me begin by stressing the importance of the distinctness of radio speech. Today radio speech, in all its varieties, is, as Delbridge has claimed, 'a rarefied and untypical form of the language' (1967, p. 354) - insofar as intonation is concerned, this study has provided evidence for that claim.

It is, then, not only the license to broadcast and the access to different types of audio equipment which today separates the amateur from the professional, it is also speech itself. The announcer is also a professional because of his mastery of radio speech.

Neither of these factors were present in the early days of radio. Equipment for transmitting as well as receiving was easy to manufacture, cheap, and accessible. The separation between senders and receivers, professionals and amateurs did not yet exist. 8MK Detroit, owned by a Detroit newspaper and generally regarded as the world's first 'non amateur' radio station, addressed its audience not as 'listeners', but as 'operators', and expected it to report back on the quality of the transmissions by wireless (cf. Barnouw, 1966). Organizations like the BBC and the RRG in Germany propagated, not specialized radio speech, but a form of speech which was to be a model of 'good speech' for the nation, reduce regional differences, and so cohere the nation. In this way radio speech would eventually become the standard variety of British English and German (cf. Leitner, 1980).

In the early days of the BBC:

...professional skills would have been assumed and cultivated. There would never have been any question but these technical skills should be quite subordinate to the overriding goals of the BBC as Reith had conceived them, the goals of lifting the British nation, to new moral and cultural heights (...) to make professional presentation the goal of broadcasting (is) to elevate the means to the ends...

(Kumar, 1977, p. 232)

To sketch here the history of the professionalization of radio would take us too far from our subject, but one thing should be said: the separation between professionals and amateurs coincided with the separation between speakers and listeners, with the moment that radio, a medium Marconi originally conceived of as two-way, became a one-way 'mass'

medium (cf. my 1981c).

Today's announcers may wish to 'naturalize' the professional code, maintain that announcing speech is 'conversational', that announcers 'behave and speak as though in the company of only one or two' (Lewis, 1966, p. 17), it is a fact that their speech has become 'expert speech', and that outsiders, whatever their qualifications as communicators, are no longer allowed to address the mass audience directly. In an 'autobiographical note', Kumar illustrates this point. As a young BBC producer he listened with approval when his Head of Department voiced concern with the 'persistent domination of the programme schedules by the same voices and faces'. At the next meeting he came armed with innovative programme ideas to which were attached the names of individuals who, according to Kumar, were all men of knowledge, talent and wit. But the response from his superior was negative. Kumar still had an important lesson to learn:

...it looks as if very few of these people have broadcast before (...). Why don't you use them as programme consultants - perhaps even interview one or two of them? But make sure the thing is handled by a professional - get an experienced broadcaster to put the questions and to present the programme...

(Kumar, 1977, p. 232)

What kind of codes are these professional codes? Not a set of arbitrary rules, known only to the initiated. Not a system of conventions serving only to set radio speech apart from other speech varieties, to make it recognizable for what it is. The professional code, superimposed on the English language, is of a different,

more expressive kind, however much announcers like to view it as a neutral 'technique' (a word which is absent from the title of none of the textbooks on radio announcing I have quoted). The professional code serves to express the values of the media profession, the professional's relation to the institution for which he works, to the message he transmits, to the audience he addresses.

One such value is, as we have seen, the 'impartiality' of news. It originated when, in the mid 19th century, the wire services, pre-processors and distributors of information, needed to disseminate news in a form acceptable to editors of different political persuasion, but came to define the role of journalists and newsreaders all over the Western world as that of the 'middle-man' who should not be intellectually or critically involved in the message and restrict himself to do a technical job of 'transmission', reducing the complexities of official, scientific, legal and other source material into language the 'common man' could understand. It also came to be constructed as a responsibility towards the reader (listener, viewer), who, it was said, should be allowed to make up his own mind. In this way it could, of course, also provide a smokescreen for the large areas of subjectivity which remained - in the way news is selected, and in the way the reliability of sources is judged.

We have seen the 'techniques' by means of which, in newsreading, this 'impartiality' is explicitly and continuously signified - the ways in which newsreaders

deliberately demonstrate their detachment by underusing the capacity of intonation to contrast important and less important information:

...everything has to have equal mechanical emphasis so you don't editorialize...
(2GB announcer)

We saw also how the phonological disconnection between groups of words could come to express the disconnectedness of events, the 'independent event' epistemology of the news, an epistemology by means of which news can circumvent the necessarily political nature of making connections between events, and in which, according to Maruyama:

...society is merely an aggregate of individuals
(...) permanence is lacking (...) structures
tend to decay (...) each question has its
answer unrelated to others...
(Maruyama, 1980, pp. 34-35)

We also saw how the authority and the 'credibility' of news can be signified by introducing 'finality' in non-final intonation groups, and how news' obsession with immediacy is expressed by the reader's high rate of utterance and by the brevity and scarcity of his pauses.

Examples like these show that we are not dealing here with an arbitrary code, that the professional code of intonation is expressive, 'iconic': intonation is, or rather, resembles, what it signifies. Lack of phonological contrast signifies lack of informational contrast. Phonological disconnection signifies the disconnection of events. The intonation of the command, whether executed on a command or not, signifies authority. Phonological hurry signifies the fever with which news is gathered and transmitted from

all over the world.

Perhaps this is the crucial difference between ritualized speech, such as radio announcing, and individual expressiveness: in ritualized speech the iconic signifiers become overall stylistic characteristics, expressing what is permanent in some form of socio-culturally determined interaction. In individual expression they are related to the content of the message, add, for example, phonological lack of contrast, disconnection, authority, or hurry to a text which actually deals, one way or another, with lack of contrast, disconnection, authority, hurry. And this we find, for example, in conversational speech, in poetry reading (cf. Fonagy, 1976), and, though sporadically, also in some forms of radio announcing, e.g. fine music announcing. There are, similarly, information announcements in which the 'information pointing' capacity of intonation is used discerningly, to separate the important and unimportant points in a particular text, as well as announcements (news bulletins, for example) in which information pointing is turned into an overall stylistic characteristic, signifying 'abundance of information'.

The 'companionship' of radio is to disc-jockey speech what 'impartiality' is to newsreading. It defines the role of the professional as a personal service: it is not the speaker who seeks companionship, but the listener who needs it. The speakers' expertise consists of his ability to anticipate these needs and cater for them:

...Radio to its listeners functions as a life-support system, always-there, knowing that you will want a highway report on setting out for work, telling you what suntan lotion to buy when the sun comes out, anticipating and producing desires...

(Sanders, 1980, p. 1)

'Companionship' was first turned into a 'technique' in Nazi Germany. After a period during which radio was seen as a means to elevate the cultural standard of the nation, and radio speech as a means to promote 'good' standard German, Hitler's Ministry of Propaganda began to advocate a 'volkstümliche' (popular) approach to radio, encouraging announcers to use more casual forms of speech and to introduce in their speech some features of the regional dialects. The Mitteilungen der Reichs Rundfunk Gesellschaft wrote, in 1934:

...the announcer must never be impersonal.
The radiospeaker must be the best friend
of the listener...

(quoted in Leitner, 1970, p. 90
my tr.)

Later Goebbels introduced the concept of 'relaxing radio':

...if a person who has worked hard for 12 to 14 hours wants to hear music at all, it must be music that makes no demands on them (...). It is important to secure good humour at home and at the front...

(quoted in Sanders, 1980, p. 7)

We have seen how intonation can signify this complicity between speaker and listener, this 'good humour' and this 'relaxation' - by means of codes which elevate iconically expressive intonation features into an overall stylistic element. Now, as then, these are public voices masquerading as personal ones, injunctions to participate

in a 'mass' culture which disguise themselves as messages concerned with the personal needs of the listener, performances dressed up as 'one-way conversations with everyone as an individual' (Herbert, 1976, p. 95). The content of the 'mass culture' propagated may differ, but the methods are the same.

To speak as a professional, then, is not to speak as yourself - this applies even to 'personalities', as can be seen from this interview with the British TV personality Robin Day:

... Interviewer: What duties, what responsibilities do you lay upon yourself?

Robin Day: I don't put any duties upon myself (...). I accept a contract from the BBC. I accept duties imposed on me by other people.

Interviewer: But that sounds really far too neutral a role for the Robin Day we know. You're a man with decided opinions of your own.

Robin Day: Oh yes, but my training is not to express them.

Interviewer: Does that irk you, not being able to?

Robin Day: Not at all, because in fact, if I have a strong opinion on a particular issue (...) my instinct and training is to be very careful to suppress my own point of view...

(The Listener, 18 & 25/12/1980)

The professional is a middle-man who, rather than speaking on his own behalf, because he has something to say, speaks for 'us', speaks to fulfil 'our' needs. It is in this, more than in anything else, that radio speech is 'technique' - a means to achieve an end. Every feature of announcing speech must be motivated by the needs and desires

of the audience, whether it is the need to understand public information, or the desire for 'a good time'.

Yet, the professional often has a rather low opinion of 'us', the listeners he serves. 'Our' attention span is extremely limited:

...the attention span of the radio listener and television viewer is even more limited than the newspaper reader's...

(Mencher, 1977, p. 59)

'We' can only understand the simplest words and expressions:

...direct your writing at a 90-year-old grandmother who is half deaf. That will help you select words that are easy to hear. Direct your writing to a 9-year-old. If you do that you'll use words and expressions that are easy to understand. But you must sound intellectual enough so that the 40-year-old executive will listen...

(Wimer and Brix, 1975, p. 57)

'Our' knowledge is extremely limited and 'our' interests do not go beyond our immediate day-to-day concerns;

...people like clear, plain talk, firmly linked to their daily lives. Inflation as an economic term doesn't mean much to them. Expressed as a rise in the price of bread it means a lot...

(Herbert, 1976, p. 84)

Confronted with such attitudes Tom Burns concluded that:

...in the occupations which serve a large and absent public - journalism, advertising, films - the compensatory reaction against the service relationship appears to waver between a cultivated indifference and contemptuous dismissal. A public of millions must, it seems, be envisaged as moronic...

(Burns, 1969, p. 65)

This aspect of the interaction between the professional communicator and his listener, is also expressed

intonationally, in commercials, for example, where intonational disjunction parcels up the information in short, 'easily digestible' and didactically emphatic morsels, more or less as some people do when talking to children.

It should be said, however, that there is, in commercials, generally less 'masquerading' than in other types of announcement, less complicity and more tension between speaker and listener. Rather than as a professional responding to firmly established needs the announcer speaks here as a salesman, trying to convince the listener of a need. Announcers are well aware of the shift in allegiance this involves:

...if you are answering a call from an advertising agency, then you have absolutely no freedom in your expression, your talent there is: can you take direction? Can you take what they want down on tape?...

(2GB announcer)

No wonder that advertisers like to use announcers who have already established a relation of complicity with the audience, salesmen who already have a foot in the door.

The relation between the professional communicator and his listener is a relation between, on the one hand, a depressingly average, moronic, passive listener, someone whose needs, defined by others, do not include the need to speak or to create something, unless it be as a harmless amateur activity, and, on the other hand, a small number of distant demi-gods, experts, 'personalities', written up in newspapers and magazines, admired and envied by 'us' from afar. It is a fictional relation between fictional communicators and a fictional audience, both created by the

media, just as the impartiality of the news and the intimacy of those voices in our livingroom are fictional.

In the 19th century the ruling class decided that the working class had a need to read, but not a need to write. They needed to receive new forms of instruction, but had themselves no instructions to give, or lessons to teach (cf. Williams, 1974, p. 131). Today a similar situation exists with regard to the mass media. It has been decided for us that we need to listen to radio, but have no need to speak, except perhaps as frightened men-in-the-street, rendered almost inarticulate by the sudden intrusion of a microphone, or as entries in society's bookkeeping, processed through the medium of the survey. Brecht's injunction of 1932 is as valid now as it was then:

...turning now to the positive side of things, that is, trying to discover what is positive about radio, I would like to offer a proposal for transforming the function of radio: radio should be changed from a means of distribution into a means of communication. It would be such if it knew not only how to transmit, but also how to receive, not only how to make listeners listen, but also how to make them speak, allowing them to come into contact, rather than isolating them. Radio must stop being a supplier and begin to organize the listeners as suppliers. (...) if you consider this utopian, then I beg you to ask yourselves why it should be so...

(Brecht, 1952, pp. 129-30,
my tr.)

* * *

APPENDIX 1

(1) ABC 'News In Brief' script, items 1, 3 and 6

ITEM ONE

NB SCRAP ITEM SIX IF OVER IN LENGTH

ISRAELI RAID

AAP-R BBC UPI RWT 10 THOMSON

REPORTS ARE CONTINUING TO COME IN OF A BIG ISRAELI PUSH OVER THE BORDER INTO SOUTHERN LEBANON. AN ISRAELI ARMY COMMUNIQUE CONFIRMED THAT ISRAELI TROOPS HAD CROSSED THE BORDER. BUT IT SAID THE MOVE WAS NOT IN RETALIEEE RETALIATION FOR THE ATTACK IN ISRAEL LAST WEEKEND BY PALESTINIAN GUERILLAS. A PALESTINIAN SPOKESMAN IN BEIRUT SAYS A LARGE NUBEE NUMBER OF ISRAELI TROOPS HAVE TAKEN UP POSITION ON THE LEBANESE SIDE OF THE FRONTIER AND ISRAELI AIRCRAFT ARE BOMBING PALESTINIAN POSITIONS.

9ITEM THREE

SHIP TO GO

NUBRIS PURVIS EASTELY

THE CONTAINER SHIP ASIAN RENOWN IS DUE TO LEAVE BRISBANE EARLY THIS AFTERNOON WITH A CONSIGNMENT OF URANIUM YELLOWCAKE. THE CONTAINERS WERE LOADED ON THE SHIP THIS MORNING UNDER TIGHT SECURITY AS 50 TO 60 DEMONSTRATORS GATHERED IN POURING RAIN.

ITEM SIX

ACADEMIC RISE

RWT 10

VICE-CHANCELLORS OF AUSTRALIA'S MAIN UNIVERSITIES ARE TO GET SALARY INCREASES OF TWO THOUSAND 800 DOLLARS. THE REMUNERATION TRIBUNAL, IN A REPORT TO FEDERAL PARLIAMENT, HAS RECOMMENDED THAT VICE-CHANCELLORS' SALARIES, CURRENTLY AT A TOP RATE OF 39-THOUSAND DOLLARS BE INCREASED TO 41-THOUSAND 800 DOLLARS.=

..... GONG

(NB: All mistakes are also in the original script)

(2) 2CH News script, items 1, 2 and 5

AAP TCH 379

TZ CH

BULLETIN UPDATER

SEARCH (SYDNEY)

TWO RESCUED NORTHERN NEW SOUTH WALES FISHERMEN WERE WELL-FED AND IN DRY CLOTHES WHEN THEY LEFT THE JAPANESE FREIGHTER HYOGO MARU AT THE AUSTRALIAN NATIONAL LINE'S MORT BAY TERMINAL IN SYDNEY THIS MORNING.

AN A-N-L SPOKESMEN SAYS THE TWO WERE PICKED UP ABOUT ONE O'CLOCK YESTERDAY AFTERNOON FROM THEIR DRIFTING FIVE-METRE SKIFF ABOUT THIRTY KILOMETERS OFF EVANS HEAD AFTER DRIFTING IN STORMY SEAS FOR ALMOST A DAY.

THE HYOGO MARU WAS ASKED TO DIVERT TO MAKE THE RESCUE AFTER A SEARCH PLANE SPOTTED THE SKIFF EARLIER YESTERDAY.

ONE OF THE FISHERMEN, 45-YEAR-OLD JAMES BROWNING OF BRUNSWICK HEADS, TOLD THE FREIGHTER'S CAPTAIN THE SMALL BOAT'S ENGINE HAD

FAILED WHILE HE AND HIS FRIEND WERE OUT FISHING ON SATURDAY.

AAP 3.4 PMC/JW (A)

NNNN 031015

BULLETIN UPDATER

GIRL (SYDNEY)

POLICE HAVE APPEALED FOR HELP FROM ANYONE WHO MAY HAVE SEEN MURDERED LALOR PARK GIRL, DEBRO GAY HOLAHAN, AFTER SHE LEFT HER HOME ON SATURDAY EVENING TO VISIT A GIRLFRIEND.

SIXTEEN-YEAR-OLD DEBRA'S BODY WAS FOUND YESTERDAY IN A CREEK IN THE ASHLEY BROWN RESERVE OPPOSITE SEVEN HILLS HIGH SCHOOL.

IT WAS ONLY ABOUT 60 METRES FROM A BUSY ROAD AND 400 METRES FROM HER HOME.

DEBRA WAS WEARING A BLUE POLO NECK JUMPER, A WHITE CHEESE CLOTH SKIRT AND CLOG TYPE SHOES WITH RED STRAPS AND CARRYING A BLACK LEATHER SHOULDER BAG.

SHE ALSO HAD A BONE COLOURED UMBRELLA WITH HER, WHICH HAS NOT YET BEEN RECOVERED.

AAP 3-4 CB/JW (A)

HOCKEY (BUENOS AIRES)

AUSTRALIA, THE OLYMPIC SILVER MEDALLISTS, HAVE TAKEN THE BRONZE AT THE FOURTH WORLD HOCKEY CUP IN BUENOS AIRES BY BEATING WEST GERMANY FOUR-THREE IN THE THIRD PLACE PLAY-OFF.

GOALS BY IAN COOKE AND DAVID BELL WITHIN A MINUTE OF THE START OF THE SECOND HALF TURNED THE GAME IN AUSTRALIA'S FAVOUR.

THEY TRAILED 2-1 AT THE INTERVAL BUT WERE AHEAD 3-2 BY THE FOURTH MINUTE OF THE SECOND HALF AND LATER LED 4-2.

COOKE AND TERRY WALSH SCORED AUSTRALIA'S OTHER GOALS.

AUSTRALIA'S THIRD PLACE IS THEIR HIGHEST FINAL RANKING IN THE THREE WORLD CUPS IN WHICH THEY HAVE PARTICIPATED.

AAP 3.4 RKM/GJW

(3) 2GB News script, items 4 and 5

kelly.papers-rtn.27-2.

beaches

A 21-year-old man is in intensive care in SYDNEY's MONA VALE hospital after breaking his back in an accident at a beachside swimming pool.

GARY LARKIN of BELROSE damaged his spine and collarbone when someone jumped on his head in the SOUTH CURL CURL pool.

Lifesavers used special techniques to keep LARKIN afloat in the water until medical help arrived.

He's suffering partial paralysis--but doctor SUE ROWLEY of the WALES helicopter service says LARKIN can probably thank lifesavers for keeping him afloat and preventing total paraplegia.//

sutton/rejig ex 0830

drugs

SYDNEY race horse TRAINERS are worried by stories that horses are being doped... with marijuana.

According to race course detectives - stable hands are getting into pot smoking parties at some stables... and they're passing the drugs around to the horses.

It's not a blatant case of race horse nobbling - but it's having the same effect.

SYDNEY trainer THEO GREEN says he's not surprised that stable lads are taking drugs.

- (4) ABC popular music announcing: section of 'Easy Listening Chart' and transcript of two announcements

Billboard Top 50			Billboard Special Survey of Music Men's Chart		
Easy Listening					
This Week	Last Week	Weeks on Chart	These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.		
			11th March '78		
			TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)		
1	1	7	(What A) WONDERFUL WORLD Art Garfunkel with Paul Simon & James Taylor, Columbia 3-10676. (Kags, BMI)		
2	2	6	I CAN'T SMILE WITHOUT YOU Barry Manilow, Arista 305 (Dick James, BMI)		
3	3	8	BEFORE MY HEART FINDS OUT Gene Cotton, Ariola America 7675, (Sailmaker/Chappel, ASCAP)		
4	12	5	THE CIRCLE IS SMALL Gordon Lightfoot, Warner Bros. 8518 (Moose, CAPAC)		
5	24	2	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN England Dan & John Ford Coley, Big Tree 16110 (Atlantic) (Dawnbreaker, BMI)		
6	4	8	EVERYBODY LOVES A RAIN SONG B.J. Thomas, MCA 4085, (Screen Gems/EMI/Baby Chick/Stratton House, BMI)		
7	5	14	GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)		
8	11	5	READY FOR THE TIMES TO GET BETTER Crystal Gayle, United Artists 1136 (Aunt Polly's, BMI)		
9	6	15	JUST THE WAY YOU ARE Billy Joel, Columbia 3-10646 (Joelsongs, BMI)		
10	10	8	THE WAY YOU DO THE THINGS YOU DO Rita Coolidge, A&M 2004, (Jobete, ASCAP)		
11	9	14	LADY LOVE Lou Rawls, Philadelphia International 8-3634 (CBS), (Mighty Three, BMI)		
12	7	9	SWEET SWEET SMILE Carpenters, A&M 2008 (Sterling/Addison Street, ASCAP)		
13	14	11	NAME OF THE GAME Abba, Atlantic 3449 (Countless Songs LTD, BMI)		
14	8	15	EMOTION Samantha Sang, Private Stock. 45178 (Barry Gigg/Flamm/Stigwood, BMI).		
15	16	7	FALLING LeBlanc & Carr, Big Tree 16100 (Atlantic) (Carrhorn, BMI/Music Mill, ASCAP)		
16	13	11	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams, Arista 300 (Gold Horizon, BMI)		

(NB: Billboard is an American trade magazine.)

"...Welcome to some easy listening music on ABC, and we're starting off this afternoon with Art Garfunkel, Paul Simon, and James Taylor, that's a pretty formidable trio: "What A Wonderful World"..."

"...Rather smaller sound there from Gordon Lightfoot, the Canadian poet, balladeer, call him what you will: "The Circle Is Small" is his new one, currently at number four on the Billboard Easy Listening Top 40. Coming up now: Barry Manilow..."

(5) Transcript of some 2JJ popular music announcements

"...Yeah, that's the title track from the new or reasonably new album from Richard Clapton, 'Goodbye Tiger'..."

"...And coming up, Richard Clapton, from the 'Goodbye Tiger' album. Richard Clapton currently taking himself off to Berlin for a little bit of a sabbatical and eh time to recharge the batteries and write some more songs and come back with another album. This is 'Deep Water' from Richard Clapton 'Goodbye Tiger'...."

(6) Section of 2CH music log and transcript of announcement

AWA RADIO NETWORK - MUSIC LOG FOR 01 MAR 78

PAGE 3

TITLE	ARTIST	DURATION	PERF
		MIN.	SEC.

PROG:MID DAWN MON-SUN 2-3AM TIME: 2 HRS 00 MIN.

TAPES USED: 1)S019 2)2018 3) SVII 4)SV10 5) A1

HERE COMES DANNY	CONNIFF CREATION	2:31	
TO THE DOOR OF THE SUN	MELB POPS	3:40	PA
IF NOT FOR YOU	ANITA KERR SINGERS	3:02	
YESTERDAY	RAYMONDE LEFEVRE	2:27	
WATCH WHAT HAPPENS	LUCIO AGOSTINI	2:28	
I WANNA BE AROUND	RAY ANTHONY	2:20	
RAIN BRINGS PEOPLE			
TOGETHER	LAURIE BOWER SINGERS	3:06	
HEY JUDE	FRANCK POURCEL	2:43	

NB: The original is a computer printout.

"...Well in that last selection of 2CH Good Music we had Lucio Agostini with 'Watch What Happens', Ray Anthony and his orchestra with 'I Wanna Be Around', 'Rain Brings People Together' came from the Laurie Bower Singers, and we heard 'Hey Jude', the Beatle song from Franck Pourcel..."

"...You're relaxing with Good Music 2CH, 1170 in Sydney. That time we heard from Franck Pourcel, and eh a marvellous eh interpretation of that great Beatles tune 'Hey Jude'. And before that 'Rain Brings People Together' and the Laurie Bower Singers..."

(7) Section of 2KY music log and transcripts of some announcements

Tuesday 21st March 1978 2KY 1020 Programme Log.

Additional Music must be approved by the Programme Director and duly logged.

All items broadcast must be ticked.

10 pm - Midnight

TF 21	Stay	01' 55
P. 82	Hold me tight	Anne Murray
x5 T4.S1.	Easy street	Mark Holden
TF 22	Calling occupants of interplanetary craft	Carpenters
P.74	The Beer Song	Bob Purtell

"...There we are, the good sound of Australian talent there, 01' 55 and their brandnew single 'Stay'. And from Australia we move right across the world now to Canada. And one of Canada's leading talents, Anne Murray, her brandnew single 'Hold me Tight'..."

"...That's Mark Holden, the great Australian talent from eh Adelaide in fact, South Australia, very smart man, very popular with the ladies, and eh he's currently on 'Easy Street'. Here are the Carpenters now, 'Calling Occupants Of Interplanetary Craft'..."

(8) Section of 2SM Top Forty Chart, and transcripts of some announcements

1270 2SM TOP FORTY CHART COMMENCING FRIDAY 7TH APRIL 1978					LAST WEEK	TIMES IN
1.	STAYIN' ALIVE	BEE GEES	RSO 2090 267	1	6	
2.	IF I HAD WORDS	SCOTT FITZGERALD & YVONNE				
		KEELEY	U/A K 6988	4	7	
3.	EMOTION	SAMANTHA SANG PRIVATE				
			PVT 11610	2	8	
4.	ISN'T IT TIME	THE BABYS	CHRY.S.K 6949	3	8	
5.	*EBONY EYES	BOB WELCH	CAP CP 11658	10	4	
6.	IT'S A HEARTACHE	BONNIE TYLER	RCAVIC 103038	5	12	

"...Seven twenty-one. Interest with Erich von Daniken in town, peddling his philosophies on interplanetary craft. Here are the Carpenters..."

"...Carpenters at 1270 2SM, 'Calling Occupants of Interplanetary Craft' He'll be with George and Mike this morning, Erich von Daniken. So too will be Jane von Sponeck, that lovely, lovely lady, the Lufthansa lady you may have seen in those commercials on television. 'Close Encounters of the Third Kind', or maybe this German kind, it's John Williams, from that movie..."

"...John Williams and the theme from the mindblowing movie 'Close Encounters of the Third Kind' on 2SM there, played this morning for the alien who landed on earth, walked up

to a toiletblock, walked inside, and said to the rollertowel dispenser 'Pardon me, Miss, your slip is showing', boum boum..."

"...The Carpenters on 2SM doing 'Calling Occupants of Interplanetary Craft', and one thing is certain, they would never land in Sydney, couldn't find a parking place..."

(9) ABC fine music announcing script

NEW RECORDS FROM OVERSEAS

SATURDAY, 11th MARCH, 1978

Script: Allan McNeish

1500 - 1700 : RADIO 2

(Total music time: 104'53")

Good afternoon and welcome to New Records from Overseas. In this afternoon's programme we shall hear Massenet's 'Scenes Dramatiques' played by the National Philharmonic Orchestra conducted by Richard Bonynges; then Pinchas Zukerman is both soloist and conductor in Haydn's Violin Concerto in C. This is followed by Maurice Duruflé's Requiem, sung by Kiri te Kanawa (soprano) and Siegmund Nimsgern (baritone) with the Ambrosian Singers, Desborough School Choir and the New Philharmonic Orchestra conducted by Andrew Davis. Finally, we have Händel's Music for the Royal Fireworks - the original version for wind band, played by members of the London Symphony Orchestra conducted by Charles Mackerras.

Massenet's 'Scenes Dramatiques' appeared in 1873 and was based on Shakespearean tableaux. Gounod's 'Romeo and Juliet' had recently followed a trail blazed in France by Hector Berlioz, and Massenet saw the possibilities latent in such a fashion. The first movement is called 'The Tempest - Ariel and the Sprites'. Moving to a swift tempo it uses two main ideas - one a rushing figure first heard on strings and woodwind, the other a staccato arpeggio motive. Next comes 'Desdemona's Slumber' - a slow, soft reverie, with much effective string writing and some ravishing music for a pair of harps. The third movement is based on 'Macbeth'. More elaborate and highly developed, it offers a poetic synthesis of the play - the witches, the banquet, Banquo's ghost and the coronation of Malcolm. Massenet's deploys a large orchestra with great variety of texture and colour in this very imaginative piece.

Recently Decca issued a most attractive recording of Massenet's orchestral music which includes the 'Scenes Dramatiques'. They are played by the National Philharmonic Orchestra and conducted by that modern-day champion of his music, Richard Bonyngé.

PLAY: DECCA SXL 6827, Side 2, cuts 1, 2 & 3 DUR: 19'17"

(10) 2CH script for commercial

2CH RADIO COPY

ADVERTISER...Golden Fish Restaurant..DURATION...30 seconds...

PRODUCT.....Seafood & Steak...DATE FOR BROADCAST..25March/78

TRACK TWO

If your special taste is seafoods with a fresh sea-salt tang, the Golden Fish Restaurant is the perfect place for you to take lunch, or dinner. Or to take away the prime, delicious foods of your choice. Here's a meaty recommendation from the Golden Fish -- Peking style fillet steak. Or delicate chicken and ham rolls. Having a luncheon or dinner party soon? Then phone the Golden Fish for a quote on 371.6303. Plenty of parking at the Golden Fish Restaurant, next to the Wintergarden Theatre, New South Head Rd, Rose Bay.

(NB: The line 'here's a meaty recommendation from the Golden Fish' was struck out and 'try their' was written above it, by hand.)

(11) 2KY script for commercial

RADIO 2KY

PETER WILLIAMSON PTY. LTD.: Friday/Saturday Sport: March
10th & 11th.

LIVE ANNOUNCER:

Attention used car buyers... if you're looking for a top quality used car, then check the range at Peter Williamson, the Toyota Dealer at Liverpool. See over 70 used cars on display and if you take the Peter Williamson advertisement from Page 9 of Friday's Mirror along to the Showroom you will save \$ 100 on any used car on display. So NIPPON OUT to Peter Williamson Liverpool for new Toyota cars, trucks or top quality used cars... and Page 9 of Friday's Mirror can save you a \$ 100 on any used car at Peter Williamson, Liverpool.

(12) ABC information script

34755

Tues. 14/3 Tues 14/3 Radio Press T.Twiss

BROADBAND - TUESDAY: Tonight 1915 EAT R2 & R3 2,3,4,5,7 NA,CY

Tonight on Broadband at 7.15 Science Review features a reconstruction of the fall of the Soviet satellite Cosmos 954. How close did it come to crashing into the eastern seaboard of Australia? Julie Rigg will be raising this question with Duncan Campbell, Space Research correspondent for the British weekly, The New Scientist.

There will also be some background on the international

marketing style of IBM which will include an interview of IBM titled, "And Tomorrow the World".

Finally a discussion on homosexuals and the church. 1978 is shaping up as the year when the major churches will have to make a decision on the acceptance and ordination of homosexuals. That's Broadband tonight, Tuesday on Radios 2 and 3.

(13) Transcript of sections of 2JJ 'What's On' announcements

"...eh continuing with the marathon 'What's On' this morning, em, if you go down to the Elizabeth Folk Club, that's at two eighty five Elizabeth Street in the city, from seven til ten, it cost you a dollar to see Robin Surt. And also they've got Robin Conaughton, Brian Crawford and Daglund Apley. And at the Limerick Castle, Ann Street in Surry Hills tonight, you don't have to pay to see Lightning Ridge, that's from seven till ten..."

"...and now for tonight, Wednesday night, 'What's On'. First up, in and around the city: Lightning Ridge is on at the Limerick Castle, Ann Street in Surry Hills, no covercharge there. Cyril B. Bunter Band is on at French's Wine Bar, in Oxford Street, Darlinghurst, from seven til ten, no covercharge. Margaret Roadknight at the Soup Plus, in George Street in the City, from seven till ten, no covercharge. Big L, at the Jungle Bar, in the Menzies Hotel, in the city, seven pm. again, no covercharge..."

(14) Scripts and two transcripts of 2SM traffic information announcements

TIME CALL.

Not a good morning on the bridge this morning - a 2 car prang near Milsons Pt Station - traffic is banked back to the Cahill Expressway.

Police and ambulance are on the way.

Also had disruptions on Paramatta Road near Bold Street and as you approach the University.

On the good sign the PTC says all trains and ferries are on time this morning.

That accident on the Bridge still causing big problems this morning - traffic is at a standstill back to Macquarie St on the Cahill. The DMR tow-trucks are having trouble getting to the accident near Milsons Pt. Station, so if you see them coming let them through. Plenty of parking at all city parking stations but trains now 15 minutes late on the East Hills line because of a power failure.

(NB: These scripts were handwritten.)

"...Seven twenty at 2SM. Not a good morning on the Bridge this morning - two car prang near Milsons Pont Station - traffic is banked back to the Cahill Expressway and police and ambulance are on the way. Also had disruptions Paramatta Road near Bold Street as you approach the University. On the good side, all trains and ferries are on time this morning, Amen..."

"...2SM at 10 minutes past 7. Not a good morning on the Bridge this morning - a 2 car prang near Milsons Point Station and traffic is banked back to the Cahill Expressway again this morning, but the police and the ambulance on the way to the scene there. Also bad disruptions on Paramatta Road and as you approach the University there as well. On the good sides, the good news is, all the trains and the ferries are on time so far this morning. Eleven minutes past seven, currently it's twenty-five point five degrees in Sydney..."

* * *

APPENDIX 2

- (1) Mean rate of utterance (in syllables per second) in different types of announcement (standard deviations included in brackets)

Type of announcement	Mean rate of utterance
Newsreading	4.69 (0.24)
Information	4.59 (0.56)
Popular music announcing	4.48 (0.46)
Commercials	4.1 (0.37)
Fine music announcing	3.93 (0.06)
-----	-----
Conversational speech	3.89 (0.37)
F = 5.13; p < 0.05	

- (2) Mean rate of utterance (in syllables per second) in different stations (standard deviations included in brackets)

Station	Mean rate of utterance
2SM	5.13 (0.44)
2JJ	4.58 (0.39)
2KY	4.53 (0.11)
2CH	4.40 (0.38)
ABC	4.27 (0.41)
F = 6.47; p < 0.05	

(3) Mean rate of utterance (in syllables per second) by station and type of announcement (standard deviations included in brackets)

Station	Type of announcement	Mean rate of utterance
ABC	Newsreading	4.9 (0.14)
	Information	4.12 (0.15)
	Fine music announcing	3.93 (0.06)
	Popular music announcing	3.9 (0.22)
		$F = 34.33; p < 0.05$
2CH	Newsreading	4.6 (0.19)
	Popular music announcing	4.47 (0.15)
	Commercials	3.94 (0.36)
		$F = 6.13; p < 0.05$
2SM	Information	5.31 (0.34)
	Popular music announcing	4.91 (0.44)
		not significant
2KY	Popular music announcing	4.54 (0.11)
	Commercials	4.42 (0.05)
		not significant
2JJ	Popular music announcing	4.58 (0.39)
	Information	4.5 (0.4)
		not significant
2GB	Newsreading	4.46 (0.09)

BIBLIOGRAPHY

- Abe, I. and T. Kanekiyo (eds.), 1965. Forms of English, Cambridge (Mass.) Harvard University Press.
- Abercrombie, D. (ed.), 1964a. In Honour of Daniel Jones, London, Longmans.
- _____, 1964b. 'Syllable Quantity and Enclitics' in In Honour of Daniel Jones, Abercrombie, ed.
- _____, 1967. Elements of General Phonetics, Edinburgh, Univ. Press.
- Abrams, K. and T. G. Bever, 1969. 'Syntactic Structure modifies attention during speech perception and recognition', Quarterly Journal of Experimental Psychology 21: 280-290.
- Adams, C. M., 1969. 'A Survey of Australian English Intonation', Phonetica 20: 81-130.
- Adams, C. and R. R. Munro, 1978. 'In Search of the Acoustic Correlates of Stress: Fundamental Frequency, Amplitude and Duration in the Connected Utterance of some native and non-native speakers in English', Phonetica 35: 125-156.
- Adorno, T. W., 1966. 'A Social Critique of Radio Music', in Reader in Public Opinion and Communication, Berelson and Janowitz, eds.
- Adorno, T. W. and M. Horkheimer, 1972. Enlightenment as Mass Deception, New York, Herder and Herder.
- AFTVS (Australian Film and Television School), 1979. Summary Report on the Structure and Training Needs of Radio, Sydney, AFTVS.
- Allen, G. A., 1971. 'Acoustic level and vocal effort as cues for the loudness of speech', The Journal of the Acoustical Society of America 49: 1831.
- Allen, G. D., 1968a. 'The Place of Rhythm in a Theory of Language', Working Papers in Phonetics 11, Los Angeles, UCLA.

Allen, G. D., 1968b. 'Towards a Description of Stress Timing in Spoken English, in Proceedings of the Conference on Language and Language Behaviour, Zale, ed.

_____. 1973. 'Segmental Timing Control in Speech Production', Journal of Phonetics 1: 219-237.

_____. 1975. 'Speech Rhythm: its relation to performance universals and articulatory timing', Journal of Phonetics 3: 75-86.

ARAC (Announcer Review and Assessment Committee), 1979. Paper no 2: Revised Announcing Structure, Sydney, ABC internal document.

Armstrong, L. E. and I. C. Ward, 1926. Handbook of English Intonation, Cambridge, Heffer.

Artemov, V. A., 1978. 'Intonation and Prosodie', Phonetica 35: 301-339.

Bailey, C.-J. N., 1971a. 'Tempo and Phrasing', Working Papers in Linguistics from the University of Hawaii 2 ii: 105-114.

_____. 1971b. 'Intonation', Working Papers in Linguistics from the University of Hawaii 3 v: 43-118.

Bally, Ch., 1941. 'Intonation et syntaxe', Cahiers Saussure 1: 33-42.

Barik, H. C., 1968. 'On Defining Juncture Pauses', Language and Speech 11: 156-159.

Barnhart, L., 1953. Radio and Television Announcing, Englewood Cliffs (New Jersey), Prentice-Hall.

Barnouw, E., 1966. A Tower in Babel - A History of Broadcasting in the United States to 1933, New York, Oxford University Press.

_____. 1969. The Golden Web - A History of Broadcasting in the United States, 1933 - 1953, New York, Oxford University Press.

_____. 1971. The Image Empire - A History of Broadcasting in the United States, 1953 - 1971, New York, Oxford University Press.

- Barthes, R., 1973. Le plaisir du texte, Paris, Seuil.
- Beaver, J. C., 1970. 'A Grammar of Prosody' in Linguistics and Literary Style, Freeman, ed.
- Berelson, B. and M. Janowitz (eds.), 1966. Reader in Public Opinion and Communication, London, Macmillan.
- Berger, M. M., 1958. 'Nonverbal communication in group psychotherapy', International Journal for Group Psychotherapy 8: 161-178.
- Berman, A. and M. Szamosi, 1972. 'Observations on sentential stress', Language 48: 304-325.
- Bernard, J. R. L. and A. Delbridge, 1979. Language as a Sign System, Sydney, Prentice Hall.
- Bierwisch, M., 1965. 'Regeln für die Intonation Deutscher Sätze', Studia Grammatica 7: 99-201.
- _____, 1968. 'Two critical problems in accent rules', Journal of Linguistics 4: 173-178.
- Black, J. W., 1961. 'Relationships among fundamental frequency, vocal sound pressure and rate of speaking', Language and Speech 4: 196-199.
- Blain, E., 1977. Life with Aunty, Sydney, Methuen.
- Bliss, E. and J. M. Patterson, 1971. News for Broadcast, New York, Columbia University Press.
- Bolinger, D. L., 1951. 'Intonation: Levels vs. Configurations', Word 7: 199-210.
- _____, 1957. 'Disjuncture as a cue to constructs', Word 13: 246-255.
- _____, 1958a. 'A Theory of Pitch Accent in English', Word 14: 109-149.
- _____, 1958b. 'Stress and Information', American Speech 33: 5-20.
- _____, 1961a. 'Contrastive accent and contrastive stress', Language 37: 83-96.

Bolinger, D. L., 1961b. Generality, Gradience, and the All-or-None, The Hague, Mouton.

_____ 1964. 'Around the Edge of Language: Intonation', in Intonation, Bolinger ed.

_____ 1965. 'Pitch Accent and Sentence Rhythm', in Forms and English, Abe and Kanekiyo, eds.

_____ 1970. 'Relative Height', in Intonation, Bolinger, ed.

_____ (ed.), 1972a. Intonation, Harmondsworth, Penguin.

_____ 1972b. 'Accent is Predictable (if you're a mind reader)', Language 48: 633-644.

Bonnet, G., 1980. 'A Study of Intonation in the Soccer Results', Journal of Phonetics 8: 21-38.

Boomer, D. S. and A. T. Dittman, 1962. 'Hesitation Pauses and Juncture Pauses in Speech', Language and Speech 5: 215-220.

Boomer, D. S., 1965 'Hesitation and Grammatical Encoding', Language and Speech 8: 148-158.

Boomer, D. S. and J. D. M. Laver, 1968. 'Slips of the tongue', British Journal of Disorders of Communication 3: 2-12.

Bouwhuis, D. G., 1974. 'The Recognition of Attitudes in Speech', IPO Annual Progress Report 9: 82-86.

Boyd-Barrett, O., 1970. 'Journalism Recruitment and Training: Problems in Professionalization', in Media Sociology, Tunstall ed.

Brecht, B., 1967. 'Radiotheorie', in Gesammelte Werke band 18, Frankfurt am Main, Suhrkamp.

Bresnan, J. W., 1971. 'Sentence Stress and Syntactic Transformations', Language 47: 257-281.

Briggs, A., 1961. The Birth of Broadcasting, Oxford, University Press.

_____ 1964. The Golden Age of Wireless, Oxford, University Press.

- Briggs, A., 1970. The War of Words, Oxford, University Press.
- British Broadcasting Corporation, 1928. Broadcast English, London, BBC.
- Brown, A., 1979. Australian Media Ownership, Brisbane, Univ. of Queensland, Dept. of Economics.
- Brown, E. D. and J. P. Jones, 1953. Radio and Television News, New York, Rinehart.
- Brown, G., K. L. Currie and J. Kenworthy, 1980. Questions of Intonation, London, Croom Helm.
- Burgess, O. N., 1973. 'Intonation Patterns in Australian English', Language and Speech 16: 314-326.
- Burns, T., 1969. 'Public Service and Private World', in The Sociology of Mass Media Communicators, Halmos ed.
- Carlson, R. and B. Granström, 1975. 'Perception of Segmental Duration', in Structure and Process in Speech Perception, Cohen and Nooteboom, eds.
- Catford, J. C., 1964. 'Phonation Types: The Classification of Some Laryngeal Components of Speech Production', in In Honour of Daniel Jones, Abercrombie et al., eds.
- Chao, Y. R., 1964. 'Some Feedback Effects of Communication Technology on Styles of Speech', in In Honour of Daniel Jones, Abercrombie et al., eds.
- Chatman, S., 1960. 'Comparing Metrical Styles', in Style in Language, Sebeok, ed.
- _____, 1965. A Theory of Meter, The Hague, Mouton.
- Chomsky, N., M. Halle and F. Lukoff, 1956. 'On Accent and Juncture in English', in For Roman Jakobson, Halle ed.
- Chomsky, N. and M. Halle, 1968. The Sound Pattern of English, New York, Harper and Row.
- Classe, A., 1939. The Rhythm of English Prose, Oxford, Blackwell.

- Cohen, A. and J. 't Hart, 1967. 'On the Anatomy of Intonation', Lingua 19: 177-192.
- Cohen, A. and S. G. Nooteboom, eds., 1975. Structure and Process in Speech Perception, Berlin, Springer Verlag.
- Cohen, A. and J. 't Hart, 1970. 'Comparison of Dutch and English Intonation Contours in Spoken News Bulletins', IPO Annual Progress Report 5: 78-82.
- Cohen, S. and J. Young, eds., 1973. The Manufacture of News, London, Constable.
- Collier, R. and J. 't Hart, 1971. 'A Grammar of Pitch Movements in Dutch Intonation', IPO Annual Progress Report 6: 17-21.
- _____, 1975. 'The Role of Intonation in Speech Perception', in Structure and Process in Speech Perception, Cohen and Nooteboom eds.
- Cruttenden, A., 1970. 'On the so-called grammatical function of intonation', Phonetica 21: 129-137.
- Crystal, D., 1969. Prosodic Systems and Intonation in English, Cambridge, University Press.
- _____, 1975. The English Tone of Voice, London, Edward Arnold.
- Crystal, D. and D. Davy, 1969. Investigating English Style, London, Longman.
- Crystal, D. and R. Quirk, 1964. Systems of Prosodic and Paralinguistic Features in English, The Hague, Mouton.
- Curran, J., M. Gurevitch and H. Woollacott, eds., 1977. Mass Communication and Society, London, Edward Arnold.
- Cutler, A. and D. J. Foss, 1973. 'The importance of lexical item stress for lexical access' (paper presented at the 44th annual meeting of the Midwestern Psychological Association, Chicago).
- Cutler, A., 1975. 'Rhythmic Factors in the Determination of Perceived Stress' (paper presented at the 89th meeting of the Acoustical Society of America, Austin, Texas).

- Daneš, F., 1960. 'Sentence Intonation from a Functional Point of View, Word 16: 34-54.
- Darwin, C. J., 1975. 'On the Dynamic Use of Prosody in Speech Perception', in Structure and Process in Speech Perception, Cohen and Nooteboom, eds.
- Delbridge, A., 1967. 'A Preliminary Experiment on the Perception of Intonation among some Australian Speakers', in AULLA, Proceedings and Papers of the 11th Congress, Sydney, Sydney University.
- De Groot, A. W., 1968. 'Phonetics in its relation to aesthetics', in Manual of Phonetics, Malmberg, ed.
- Delattre, P., E. Poenack, and C. Olsen, 1965. 'Some Characteristics of German Intonation for the Expression of Continuation and Finality', Phonetica 13: 134-161.
- Delgutte, B., 1980. 'Technique for the perceptual investigation of F_0 contours with application to French', The Journal of the Acoustical Society of America 64 no 5: 1319-1332.
- Denes, P., 1959. 'A Preliminary Investigation of Certain Aspects of Intonation', Language and Speech, 2: 106-122.
- De Rooy, J. J., 1975. 'Prosody and the perception of syntactic boundaries', IPO Annual Progress Report 10: 36-39.
- _____, 1976. 'Perception of Prosodic Boundaries', IPO Annual Progress Report 11: 20-24.
- Dittman, A. T. and L. C. Wynne, 1961. 'Linguistic Techniques and the analysis of emotionality in interviews', Journal of Abnormal and Social Psychology 63: 201-204.
- Dittman, A. T. and L. G. Llewellyn, 1967. 'The Phonetic Clause as a Unit of Speech Decoding', Journal for Personal and Social Psychology 6: 341 - 349.
- Drommel, R., S. Gersic, and D. Hintzenberg, 1973. 'Eine Methode zur Numerischen Erfassung der Suprasegmentalia', Phonetica 27: 1-20.

- Durand, M., 1960. 'Au sujet de l'intonation', Études de la langue française 25-26: 1-5.
- Elliott, P., 1977. 'Media Organizations and Occupations: an overview' in Mass Communication and Society, Curran et al., eds.
- Esser, J., 1978. 'Contrastive Intonation of German and English', Phonetica 35: 41-55.
- Evans, E., 1977. Radio - a Guide to Broadcasting Techniques, London, Barrie and Jenkins.
- Fant, G., 1960. Acoustic Theory of Speech Production, The Hague, Mouton.
- _____, 1968. 'Analysis and Synthesis of Speech Processes', in Manual of Phonetics, Malmberg, ed.
- _____, 1973. Speech Sounds and Features, Cambridge (Mass.), MIT Press.
- FARB (Federation of Australian Radio Broadcasters), 1979. Australian Commercial Radio - a study of listener attitudes, Sydney, FARB.
- Fauré, G., 1962. Recherches sur les caractères et le rôle des éléments musicaux dans la prononciation anglaise, Paris, Didier.
- Fauré, G., D. J. Hirst and M. Chafkouloff, 1980. 'Rhythm in English: Isochronism, Pitch and Perceived Stress' in The Melody of Language, Waugh and van Schooneveldt, eds.
- Firth, J. R., 1948. 'Sounds and Prosodies', Transactions of the Philological Society, 1948: 127-152.
- Fodor, J. A. and T. G. Bever, 1965. 'The psychological reality of linguistic segments', Journal of Verbal Learning and Verbal Behaviour 4: 414-420.
- Fonagy, I., 1976. 'The voice of the poet', in Toward a Theory of Context in Linguistics and Literature, Makkai, ed.
- _____, 1978. 'A new method of investigating the perception of prosodic features', Language and Speech 21: 34-49.

Fonagy, I. and K. Magdics, 1960. 'Speed of Utterance in Phrases of Different Length', Language and Speech 3: 179-192.

_____ 1963. 'Emotional Patterns in Intonation and Music', Zeitschrift für Phonetik und Allgemeine Sprachwissenschaft 16: 293-326.

Fowler, R., 1966. 'Prose Rhythm and Meter', in Essays on Style and Language, R. Fowler, ed., London, Routledge and Kegan Paul.

Fraïsse, P., 1956. Les structures rythmiques, Paris, Erasme.

_____ 1974. Psychologie du rythme, Paris, Presses Universitaires de France.

Freeman, D. C., ed., 1970. Linguistics and Literary Style, New York, Holt Rinehart and Winston.

French, V., 1981. 'The Language and Selection of News on Brisbane Commercial Radio', Media Information Australia 20: 15-20.

Fries, C. C., 1952. The Structure of English, London, Longman.

_____ 1964. 'Intonation of yes-no questions', in In Honour of Daniel Jones, Abercrombie et al., eds.

Fry, D. B., 1955. 'Duration and Intensity as Physical Correlates of Linguistic Stress', The Journal of the Acoustical Society of America 27: 765-768.

_____ 1958. 'Experiments in the Perception of Stress', Language and Speech 1: 126-152.

_____ 1968. 'Prosodic Phenomena', in Manual of Phonetics, Malmberg ed.

Garrett, M. F., T. G. Bever and J. A. Fodor, 1966. 'The active use of grammar in speech perception', Perception and Psychophysics 1: 30-32.

Garvin, P. L. and M. Mathiot, 1958. 'Fused Units in Prosodic Analysis', Word 14: 178-186.

Geissner, H., 1975. 'Das Verhältnis von Sprach- und Sprechstil bei Rundfunknachrichten', in Nachrichten, Strassner, ed.

Gibbon, D., 1976. Perspectives of Intonation Analysis, Bern, Herbert Lang.

Glasgow University Media Group, 1976. Bad News, London, Routledge and Kegan Paul.

_____ 1980. More Bad News, London, Routledge and Kegan Paul.

Goldman-Eisler, F., 1954. 'On the variability of the speed of talking and its relation to the length of utterances in conversation', British Journal of Psychology 45: 94-107.

_____ 1961a. 'The Significance of Changes in the Rate of Articulation', Language and Speech 4: 171-174.

_____ 1961b. 'Distribution of Pause Durations in Speech', Language and Speech 4: 232-237.

_____ 1967. 'Sequential Temporal Patterns and Cognitive Processes in Speech', Language and Speech 10: 122-132.

_____ 1972. 'Pauses, Clauses, Sentences', Language and Speech 15: 103-113.

Goldsen, R. K., 1975. 'Television's Modes of Address', Journal of Communication 25, 2: 44.

Gussenhoven, C. and J. G. Blom, 1978. 'Perception of Prominence by Dutch Listeners', Phonetica 35: 216-230.

Hadding-Koch, K., 1961. Acoustico-Phonetic Studies in the Intonation of Southern Swedish, Lund, Gleerup.

Hall, S., 1970. 'A World at One with itself', New Society, 18/6/1970: 1056-1058.

_____ 1973a. 'The Determination of News Photographs', in The Manufacture of News, Cohen and Young, eds.

_____ 1973b. 'Encoding and Decoding in the Television Discourse', mimeographed paper, Centre for Cultural Studies, Univ. of Birmingham.

- Halle, M. ed., 1956. For Roman Jakobson: Essays on the Occasion of his Sixtieth Birthday, The Hague, Mouton.
- Halle, M. and S. J. Keyser, 1966. 'Chaucer and the Study of Prosody', in Linguistica and Literary Style, Freeman ed.
- Halliday, M. A. K., 1963a. 'Intonation in English Grammar', Transactions of the Philological Society 1963: 143-169.
- _____ 1963b. 'The Tones of English', Archivum Linguisticum 15: 1-28.
- _____ 1967. Intonation and Grammar in British English, The Hague, Mouton.
- _____ 1970a. A Course in Spoken English: Intonation, Oxford University Press.
- _____ 1970b. 'Language Structure and Language Function', in New Horizons in Linguistics, Lyons ed.
- _____ 1973. Explorations in the Functions of Language, London, Edward Arnold.
- _____ 1978. Language as a Social Semiotic, London, Edward Arnold.
- Halliday, M. A. K. and R. Hasan, 1976. Cohesion in English, London, Longman.
- _____ 1980. Text and Context, Tokyo, Sophia Linguistica no 6.
- Halmos, P., ed., 1969. The Sociology of Mass Media Communicators, Staffordshire, Univ. of Keele, The Sociological Review, monograph 13.
- Harris, M. O., N. Umeda, and J. Bourne, 1981. 'Boundary Perception in Fluent Speech', Journal of Phonetics 9: 1-18.
- Harris, Z. S., 1944. 'Simultaneous Components in Phonology', Language 20: 181-205.
- 't Hart, J., 1971. 'Concatenation of Intonational Blocks', IPO Annual Progress Report 6: 21-24.

- 't Hart, J., 1974. 'Discriminability in the Size of Pitch Movements in Speech', IPO Annual Progress Report 9: 56-63.
- _____ 1975. 'The Location of the Non-Final Fall in Pitch Contours in Dutch', IPO Annual Progress Report 10: 27-35.
- _____ 1976. 'Psychoacoustic Background of Pitch Contour Stylization', IPO Annual Progress Report 11: 11-18.
- 't Hart, J. and A. van Katwijk, 1969. 'On Levels of Stress', IPO Annual Progress Report 4: 73-75.
- Harweg, R., 1971. 'Die textologische Rolle der Betonung', in Beiträge zur Textlinguistik, Stempel, ed.
- Hays, W. L., 1963. Statistics for Psychologists, New York, Holt Rinehart and Winston.
- Henderson, A., F. Goldman-Eisler and A. Skarbek, 1966. 'Sequential Temporal Patterns in Spontaneous Speech', Language and Speech 9: 207-216.
- Herbert, J., 1976. The Technique of Radio Journalism, Melbourne, Edward Arnold Aust.
- Hesbacher, P., N. Clasby, B. Anderson and D. C. Berger, 1976. 'Radio Format Strategies', Journal of Communication 26, 1: 110-120.
- Hilliard, R. L., 1975. Radio Broadcasting, London, Focal Press.
- Hirst, D., 1977. Intonative Features - A Syntactic Approach to English Intonation, The Hague, Mouton.
- Hoggart, R., 1957. The Uses of Literacy, London, Chatto and Windus.
- Hood, S., 1967. A Survey of Television, London, Heinemann.
- Hruskovski, B., 1960. 'On Free Rhythms in Modern Poetry', in Style in Language, Sebeok, ed.
- Huggins, A. W. F., 1972. 'On the Perception of Temporal Phenomena in Speech', The Journal of the Acoustical Society of America 51: 1279-1290.

- Hultzen, L. S., 1959. 'Information Points in Intonation', Phonetica 4: 107-120.
- _____, 1964. 'Grammatical Intonation', in In Honour of Daniel Jones, London, Longman.
- Hyde, S. W., 1971. Television and Radio Announcing, Boston, Houghton Mifflin.
- Illich, I., 1977. Disabling Professions, London, Marion Boyars.
- Isačenko, V. and H. Schädlich, 1965. 'Untersuchungen über die Deutsche Satzintonation', Studia Grammatica 7: 7-67.
- Jakobson, R. and M. Halle, 1964. 'Tenseness and Laxness', in In Honour of Daniel Jones, Abercrombie et al., eds.
- Janowitz, M., 1975. 'Professional Models in Journalism: the Gatekeeper and the Advocate', Journalism Quarterly 52, 4: 619-627.
- Jassem, W., 1950. Intonation of Conversational English, Wrocław, Travaux de la Société des Sciences et des Lettres de Wrocław, series A, no 45.
- _____, 1959. 'A Note on Plotting Pitch Curves', Le Maître Phonétique 111: 2-3.
- Jassem, W. and D. Gibbon, 1980. 'Redefining English Accent and Stress', Journal of the International Phonetic Association 10, 1-2: 2-15.
- Johnston, T., 1972. Professions and Power, London, Macmillan.
- Jones, D., 1962. An Outline of English Phonetics, Cambridge, Heffer.
- Kevelson, R., 1977. The Inverted Pyramid: An Introduction to a Semiotics of Media Language, Lisse, Peter de Ridder.
- Kingdon, R., 1958. The Groundwork of English Intonation, London, Longman.
- Kiparsky, P., 1965. 'Über den Deutschen Akzent', Studia Grammatica 7: 67-99.

- Kiparsky, P., 1968. 'Metrics and Morphophonemics in the Kalevala', in Linguistics and Literary Style, Freeman ed.
- Klatt, D. H., 1969. 'Perception of Linguistic and Phonetic Units' (paper presented at the annual AAAS meeting, Boston).
- _____, 1973. 'Interaction between two factors that influence vowel duration', The Journal of the Acoustical Society of America 54: 1102-1104.
- Klatt, D. H. and W. A. Cooper, 1975. 'Perception of Segment Duration in Sentence Context', in Structure and Process in Speech Perception, Cohen and Nooteboom, eds.
- Kloster-Jensen, M., 1958. 'Recognition of word tones in whispered speech', Word 14: 188-196.
- Knilli, F., 1970. Deutsche Lautsprecher: Versuche zu einer Semiotik des Radios, Stuttgart, J. B. Metzler.
- Kohler, K. J., 1972. 'The Significance of Pauses', in Proceedings of the 7th International Congress of Phonetic Sciences, Rigault and Charbonneau, eds.
- Kozhevnikov, V. A. and L. A. Chistovich, 1965. Speech: Articulation and Perception, Tr. Joint Publications Research Service, Washington, D. C. No JPRS 30-543.
- Kress, G. and R. Hodge, 1981. Language as Ideology, London, Routledge and Kegan Paul.
- Kress, G. and A. Trewe, 1978. 'Ideological Transformation of Discourse: or how the Sunday Times got its message across', Journal of Pragmatics 2: 311-329.
- Kumar, K., 1977. 'Holding the Middle Ground: the BBC, the public, and the professional broadcaster', in Mass Communication and Society, Curran et al., eds.
- Labov, W., 1972. Sociolinguistic Patterns, Philadelphia, Univ. of Pennsylvania Press.
- Ladefoged, P. and N. P. McKinney, 1963. 'Loudness, Sound Pressure and Subglottal Pressure in Speech', The Journal of the Acoustical Society of America 35: 454-460.

- Ladefoged, P., 1972. A Course in Phonetics, New York, Harcourt, Brace, Jovanovich.
- Lakoff, G., 1972. 'The Global Nature of the Nuclear Stress Rule', Language 48: 285-303.
- Lass, N. J. and J. F. Deem, 1972. 'Temporal Patterns of Speech Rate Alterations', in Proceedings of the 7th International Congress of Phonetic Sciences, Rigault and Charbonneau, eds.
- Laver, J., 1970. 'The Production of Speech', in New Horizons in Linguistics, Lyons, ed.
- Leech, G. N., 1966. English in Advertising, London, Longman.
- _____, 1969. A Linguistic Guide to English Poetry, London, Longman.
- Lehiste, I., 1960. 'An Acoustic-Phonetic Study of Internal Open Juncture', Phonetica 5 (suppl.): 1-54.
- _____, 1970. Suprasegmentals, Cambridge (Mass.), MIT Press.
- _____, 1971. 'The Timing of Utterances and Linguistic Boundaries', The Journal of the Acoustical Society of America 51: 2018-2024.
- _____, 1972. 'Temporal Compensation in a Quantity Language', in Proceedings of the 7th International Congress of Phonetic Sciences, Rigault and Charbonneau, eds.
- _____, 1973. 'Rhythmic Units and Syntactic Units in Production and Perception', The Journal of the Acoustical Society of America 54: 1102-1104.
- _____, 1975. 'The Phonetic Structure of Paragraphs', in Structure and Process in Speech Perception, Cohen and Nooteboom, eds.
- _____, 1979. 'The perception of duration within sequences of four intervals', Journal of Phonetics 7: 313-316.
- Lehiste, I. and G. E. Peterson, 1959. 'Vowel Amplitude and Phonemic Stress in American English', The Journal of the Acoustical Society of America 31: 428-435.

- Lehiste, I. and G. E. Peterson, 1961. 'Some Basic Considerations in the Analysis of Intonation', The Journal of the Acoustical Society of America 33, 4: 419-425.
- Leitner, G., 1980. 'BBC English and Deutsche Rundfunksprache: A Comparative and Historical Analysis of the Language on the Radio', International Journal of the Sociology of Language 26: 75-100.
- Lenneberg, E. H., 1967. Biological Foundations of Language, New York, John Wiley.
- Léon, P., 1971. Essais de Phonostylistique, Paris, Didier.
- Léon, P., and R. A. Baligand, 1969. 'Deux interprétations du 'Pont Mirabeau', étude du rythme et de sa perception', Phonetica 19: 82-103.
- Léon, P. and Ph. Martin, 1969. Prolégomènes à l'étude des structures intonatives, Paris, Didier.
- Lewis, B., 1966. The Technique of Television Announcing, London, Focal Press.
- Lidell, A., 1979. 'Newsweeding', The Listener 5/4/79, p. 478.
- Lieberman, P., 1960. 'Some Acoustic Correlates of Word Stress in American English', The Journal of the Acoustical Society of America 32: 451-453.
- _____, 1965. 'On the Acoustic Basis of the Perception of Intonation by Linguists', Word 21: 40-54.
- _____, 1967. Intonation, Perception and Language, Cambridge (Mass.), MIT Press.
- _____, 1980. 'The Innate, Central Aspect of Intonation', in The Melody of Language, Waugh and van Schooneveld, eds.
- Lieberman, P. and S. B. Michaels, 1962. 'Some aspects of fundamental frequency and envelope amplitude as related to the emotional content of speech', The Journal of the Acoustical Society of America 34: 922-927.

- Lloyd James, A., 1935. The Broadcast Word, London, Kegan Paul, Trench, Trubner & Co.
- Lunney, H. W. M., 1972. Rhythm in Spoken English, unpublished MA (hons) thesis, Macquarie University, Sydney.
- Lyons, J., ed., 1970. New Horizons in Linguistics, Harmondsworth, Penguin.
- MacCarthy, P. A. D., 1944. English Pronunciation, Cambridge, Heffer.
- Mackay, I. K., 1957. Broadcasting in Australia, Melbourne Univ. Press.
- Macleish, A., 1977. The Technique of Radio Production, London, Focal Press.
- Makkai, A., ed., 1976. Toward a Theory of Context in Linguistics and Literature, The Hague, Mouton.
- Malmberg, B., 1955. 'The Phonetic Basis for Syllable Division', Studia Linguistica 9: 80-87.
- _____, ed., 1968a. Manual of Phonetics, Amsterdam, North Holland Publishing Co.
- _____, 1968b. 'The linguistic basis of phonetics', in Manual of Phonetics, Malmberg, ed.
- Martin, C., 1960. 'Sprachprobleme der Rundfunknachricht', Muttersprache 2-3: 39-42.
- Martin, J. G., 1970. 'Rhythm induced judgments of word stress in sentences', Journal of Verbal Learning and Verbal Behaviour 9: 627-633.
- _____, 1972. 'Rhythmic (hierarchical) versus serial structure in speech and other behaviour', Psychological Review 79: 487-509.
- _____, 1975. 'Rhythmic expectancy in continuous speech perception', in Structure and Process in Speech Perception, Cohen and Nooteboom, eds.
- Maruyama, M., 1980. 'Information and Communication in Poly-Epistemological Systems', in The Myths of Information, Woodward, ed.

- McClean, M. D. and W. R. Tiffany, 1973. 'The Acoustic Parameters of Stress in relation to syllable position, speech loudness and rate', Language and Speech 16: 283-291.
- Meyer-Eppler, W., 1957. 'Realization of Prosodic Features in Whispered Speech', The Journal of the Acoustical Society of America 29: 104-106.
- Miller, G. A., 1962. 'Decision Units in the Perception of Speech', IRE, Transactions on Information Theory 8: 81-83.
- Mitchell, A. G. and A. Delbridge, 1964. The Speech of Australian Adolescents, Sydney, Angus and Robertson.
-
1969. The Pronunciation of English in Australia, Sydney, Angus and Robertson.
- Nehring, A., 1946. 'The functional structure of speech', Word 2: 197-209.
- Newman, S. S., 1946. 'On the Stress System of English', Word 2: 171-187.
- Nisbett, A., 1969. The Technique of the Sound Studio, London, Focal Press.
- Nooteboom, S. G., J. P. L. Brokx, and J. J. de Rooy, 1976. 'Contributions of Prosody to Speech Perception', IPO Annual Progress Report 11: 34-54.
- Nooteboom, S. G., and A. Cohen, 1975. 'Anticipation in Speech Production and its implications for perception', in Structure and Process in Speech Perception, Cohen and Nooteboom, eds.
- Nooteboom, S. G., J. P. M. Eggermont, J. 't Hart, A. F. V. van Katwijk, and I. H. Slis, 1974. 'Time in Speech Perception', IPO Annual Progress Report 9: 39-46.
- Nooteboom, S. G. and I. H. Slis, 1969. 'A Note on Rate of Speech', IPO Annual Progress Report 4: 58-60.
- O'Connor, J. D. and G. F. Arnold, 1961. Intonation of Colloquial English, London, Longman.

- O'Connor, J. D. and O. M. Tooley, 1964. 'The Perception of Certain Word Boundaries', in In Honour of Daniel Jones, Abercrombie et al., eds.
- Ondráčková, J., 1962. 'Contribution to the Question concerning the Rhythmical Units in Czech', Phonetica 8: 55-72.
- _____, 1981. 'Observations on rhythmical units with anacrusis in Czech', Journal of Phonetics 9, 2: 221-225.
- Orwell, G., 1949. Nineteen Eighty-Four, Harmondsworth, Penguin Modern Classics, ed., 1974.
- O'Shaughnessy, D., 1979. 'Linguistic features in fundamental frequency patterns', Journal of Phonetics 7: 119-145.
- Palmer, H. E., 1922. English Intonation, with Systematic Exercises, Cambridge, Heffer.
- Person, M. A., 1958. 'Some Suprasegmental Radio Fluffs', American Speech 33: 295-297.
- Peterson, G. E. and I. Lehiste, 1960. 'Duration of Syllable Nuclei in English' The Journal of the Acoustical Society of America 32: 693-703.
- Pike, K. L., 1946. The Intonation of American English, Ann Arbor, Univ. of Michigan Press.
- _____, 1948. Tone Languages. A Technique for Determining the Number and Type of Pitch Contrasts in a Language, with Studies on Tonemic Substitution and Fusion, Ann Arbor, Univ. of Michigan Press.
- Pisoni, D. B., and J. R. Sawusch, 1975. 'Some Stages of Processing in Speech Perception', in Structure and Process in Speech Perception, Cohen and Nooteboom, eds.
- Quirk, R., S. Greenbaum, G. N. Leech, and J. Svartvik, 1972. A Grammar of Contemporary English, London, Longman.
- Reed, D. W., 1949. 'A Statistical Approach to Quantitative Linguistic Analysis', Word 2: 235-247.

- Rigault, A. and R. Charbonneau, eds. 1972. Proceedings of the 7th International Congress of Phonetic Sciences, The Hague, Mouton.
- Roshco, B., 1975. Newsmaking, Univ. of Chicago Press.
- Rossi, M., 1978. 'La perception des glissandos descendants dans les contours prosodiques', Phonetica 35: 11-40.
- Sanders, N., 1980. Radio and Repetition: the structure of commercial radio, Sydney, New South Wales. Institute of Technology Occasional Papers in Media Studies 4.
- Schefflen, A. E., 1963. 'The significance of posture in communication systems', Psychiatry 27: 316-331.
- Schlesinger, P., 1978. Putting 'reality' together: BBC News, London, Constable.
- Schmerling, S. F., 1976. Aspects of English Sentence Stress, Austin and London, Univ. of Texas Press.
- Schubiger, M., 1958. English Intonation: its forms and function, Tübingen, Max Niemeyer.
- _____. 1964. 'The Interplay and Cooperation of Word-Order and Intonation in English', in In Honour of Daniel Jones, Abercrombie et al., eds.
- Sebeok, Th. A., 1960. Style in Language, Cambridge (Mass.), MIT Press.
- Sharp, A. E., 1960. 'The analysis of stress and juncture in English', Transactions of the Philological Society 1960: 104-135.
- Shuy, R. W., ed., 1973. Some New Directions in Linguistics, Washington, Georgetown University Press.
- Smith, A., 1973. The Shadow in the Cave: Study of the Relationship between the Broadcaster, his Audience, and the State, London, Allen and Unwin.
- Smith, B. L., 1978. 'Temporal Aspects of English Speech Production', Journal of Phonetics, 6: 37-67.

- Smith, F. and C. Goodenough, 1971. 'Effects of Context, Intonation and Voice on the Reaction Time to Sentences', Language and Speech 14: 241-250.
- Stockwell, R. P., 1960. 'The Place of Intonation in a Generative Grammar of English', Language 36: 360-367.
- Stempel, W. D., ed., 1971. Beiträge zur Textlinguistik, München, Wilhelm Fink Verlag.
- Stone, M., 1981. 'Evidence for a rhythm pattern in speech production: observations of jaw movement', Journal of Phonetics 9: 109-120.
- Strassner, E., ed., 1975. Nachrichten, München, Wilhelm Fink Verlag.
- Streeter, L. A., 1980. 'Acoustic determinants of phrase boundary perception', The Journal of the Acoustical Society of America 64, 6: pp. 1592-1593.
- Sussex, R., 1977. 'North American English as a Prestige Model in the Australian Media', mimeographed paper from the Dept. of Russian, Univ. of Melbourne.
- Taylor, S. W., ed., 1967. Radio Programming in Action, New York, Hastings House.
- Thomas, A., 1980. Broadcast and Be Damned, Melbourne University Press.
- Thompson, J., 1970. 'Linguistic Structure and the Poetic Line', in Linguistics and Literary Style, Freeman, ed.
- Trager, G. L., 1964. 'The Intonation System of American English', in In Honour of Daniel Jones, Abercrombie et al., eds.
- Trager, G. L. and H. L. Smith, Jr., 1951. An Outline of English Structure, Washington, American Council of Learned Societies, Occasional Papers, 3.
- Trim, J. L. M., 1959. 'Major and minor tone-groups in English', Le Maître Phonétique 112: 26-29.

- Trim, J. L. M., 1964. 'Tonetic Stressmarks in German', in In Honour of Daniel Jones, Abercrombie et al., eds.
- Tunstall, J., ed., 1970. Media Sociology, London, Constable.
- Turner, G. W., 1973. Stylistics, Harmondsworth, Penguin.
- Uldall, E., 1960. 'Dimensions of Meaning in Intonation', in Intonation, Bolinger ed.
- _____, 1962. 'Ambiguity: question or statement? or "Are you asking me or telling me?"', in Proceedings of the 4th International Congress of Phonetic Sciences (Cambridge Univ. Press).
- Vanderslice, R. and P. Ladefoged, 1972. 'Binary Supra-segmental Features and Transformational Word-Accentuation Rules', Language 48: 819-838.
- Van Katwijk, A., 1971. 'Subglottal Pressure and Linguistic Stress', IPO Annual Progress Report 6: 31-34.
- _____, 1975a. 'Accent Patterns in Number Name Sequences', IPO Annual Progress Report 10: 40-44.
- _____, 1975b. 'The Role of Respiratory Effort in Accentuation', Contribution to the 8th International Congress of Phonetic Sciences, Leeds, 17-23/8/1975.
- _____, 1976. 'Accentuation in Number Name Triads', IPO Annual Progress Report 11: 25-27.
- Van Leeuwen, Th. J., 1981a. 'The Functions of Mass Communication - part I', Sydney, mimeographed paper, Macquarie University.
- _____, 1981b. 'Information Theory', Sydney, mimeographed paper, Macquarie University.
- _____, 1981c. 'Communicators and their Audience - part II, Sydney, mimeographed paper, Macquarie University.
- Von Essen, O., 1956. Grundzüge der Hochdeutschen Satzintonation, Ratingen, Henn.
- Warner, M., 1969. 'Decision-making in American TV Political News', in The Sociology of Mass Communicators, Halmos, ed.

- Walker, R. R., 1973. The Magic Spark, Melbourne, Hawthorn.
- Ward, I. C., 1939. The Phonetics of English, Cambridge, Heffer.
- Waugh, L. R. and C. H. van Schooneveldt, eds., 1980. The Melody of Language - Intonation and Prosody, Baltimore, University Park Press.
- Wells, R. S., 1945. 'The Pitch Phonemes of English', Language 21: 27-40.
- Willems, L. F., 1966. 'The Intonator', IPO Annual Progress Report 1: 123-125.
- Williams, F., 1973: 'Some Recent Studies of Language Attitude', in Some New Directions in Linguistics, Shuy, ed.
- Williams, R., 1974. Television, Technology and Cultural Form, London, Fontana.
- _____ 1981. Culture. London, Fontana.
- Wimer, A. and D. Brix, 1975. Radio and TV News Editing and Writing, Dubuque, Wm. C. Brown.
- Wimsatt, Jr., W. K. and M. C. Beardsley, 1960. 'The Concept of Meter: an Exercise in Abstraction', in Style in Language, Sebeok, ed.
- Wingfield, A., 1975. 'The intonation-syntax interaction: prosodic features in perceptual processing of sentences', in Structure and Process in Speech Perception, Cohen and Nooteboom, eds.
- Woodward, K., ed., 1980. The Myths of Information, London, Routledge and Kegan Paul.
- Zale, E., ed., 1968. Proceedings of the Conference on Language and Language Behaviour, Ann Arbor, Univ. of Michigan Press.