



AFVN
REUNION

STARS AND STRIPES MAP OF WAR AREA



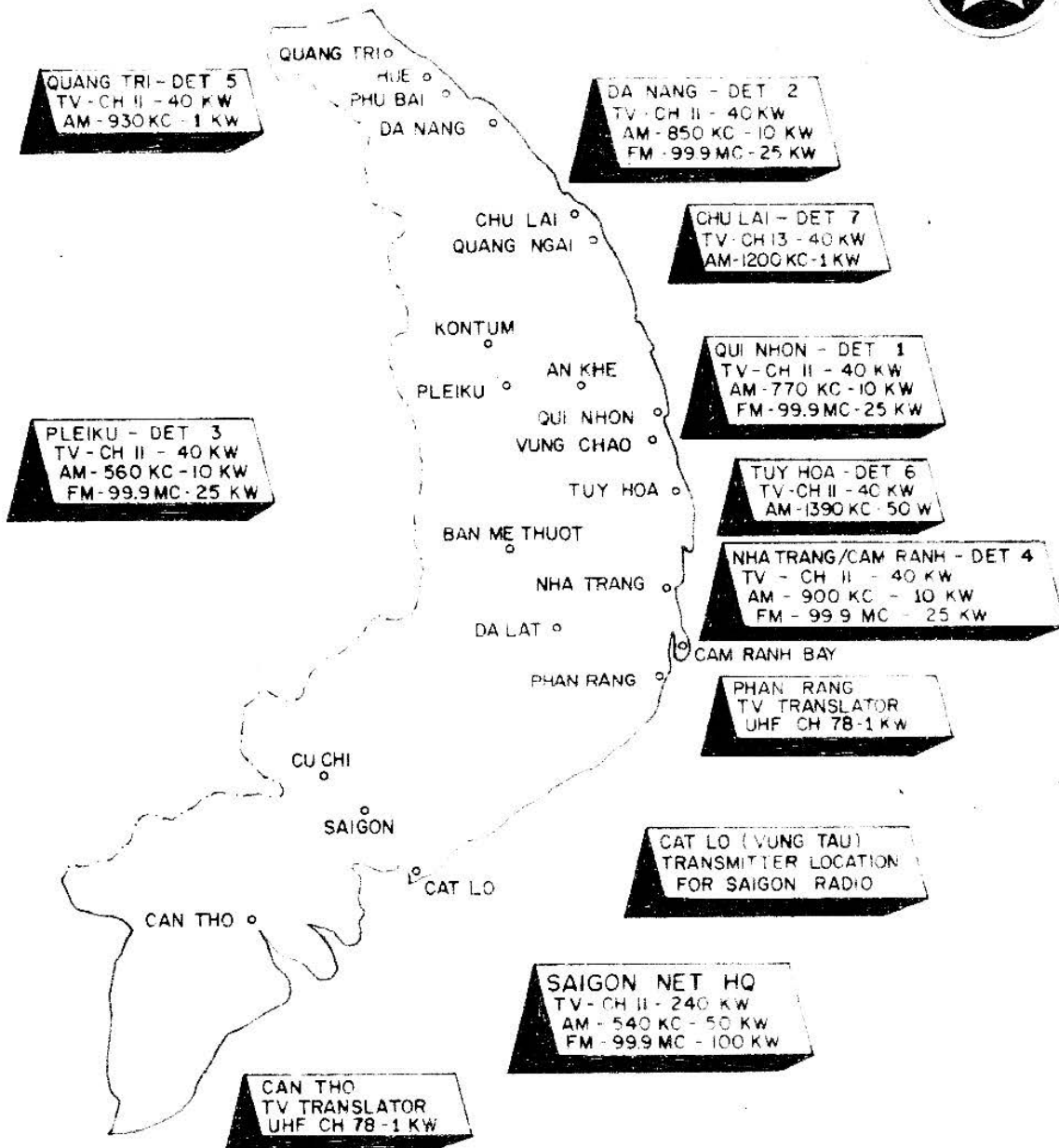


**AMERICAN
FORCES
VIETNAM
NETWORK**

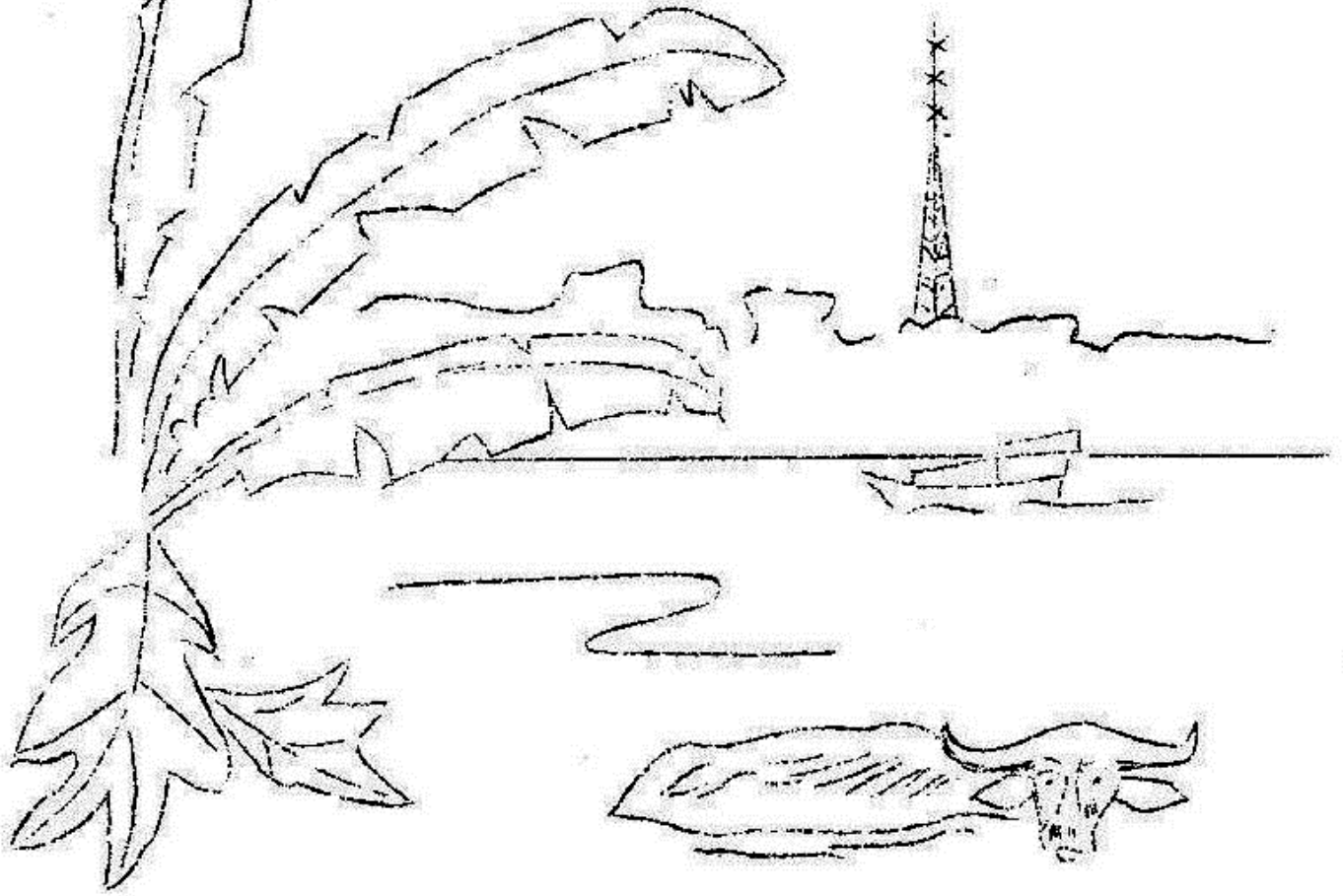


= AFVN Facilities in South Vietnam - 1970 =

AFVN RADIO & TV FACILITIES IN THE REPUBLIC OF VIETNAM



AFVN NEWS



AMERICAN FORCES VIETNAM
NETWORK

COMMANDER'S COMMENTS

LTC Laurence W. Souville, USA

Working with you and your predecessors these past 12 months has been fun and has taught me much. I believe we have the closest-knit team in American Forces Radio and Television Service, able to meet adversities and successes of the present and challenges of the future with a unity of responsiveness and harmony. I think our ability to talk and listen equally has, in large measure, been the reason for our collective achievements. I commend the officers, non-commissioned officers and lower grades, all, for your understanding, loyalty, and dedication to our broadcast mission. Thanks, and I will remember you and this network always.

POTPOURRI

Recent developments concerning the Vietnam war have brought new challenges to the entire AFVN staff. The stepped-up drawdown has especially affected network manning, causing crossover and doubling up on jobs in order to maintain quality broadcast standards. Some detachments have moved. The Nha Trang and Quang Tri establishments are now located at Cam Ranh Bay and Hue/Phu Bai, respectively. In addition, Typhoon Hester challenged MSG Chet MacNeese and the AFVN DaNang staff by knocking the station off the air on 23 Oct 71. Transmission towers were rebuilt and FM returned to the air in three days, TV in five, and AM in six days... a tribute to the detachment staff and network engineers.

LTC Felix L. Casipit received the AFVN guidon from LTC Souville on 28 Jan 72 in a ceremony at the Saigon station. Colonel Souville received several honors, including the Vietnamese Psywar Medal, the Bronze Star Medal, and a Certificate of Appreciation from Jack Murphy, JUSPAO advisor to THVN. The former officer-in charge said he particularly appreciated the plaque presented him by the men of the network. Colonel Casipit comes to the network from the Army Signal School at Ft. Monmouth, N.J., and Colonel Souville is heading for an assignment with HQ USAREC HAMPTON, VA,

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BROADCAST OPERATIONS

MSgt. Jean LeRoy completed his tour as Broadcast Operations NCO and turned over the reins to SFC Bob Nelson who came to Saigon from AFN's Kaiserslautern station. Bob previously served with AFVN in 1965. Sergeant LeRoy, who also was one of AFVN's original TV troops in 1966, spent his second year in Saigon working television, news, radio, and finally followed Master Sergeants Chet MacNeese and Bob Martin into the Broops slot. Jean packs his bags and heads for Clark Air Base and duty at AFPN. Capt Terry Mayer remains as Chief of Broadcast Operations for the network and continues to see that AM keeps on pumping our those hits while FM serves the more conservative members of the radio audience.

Television, although its staff has gradually diminished, was active in recent months, with two major productions successfully handled along with the steady daily news requirements. One of the two major production was "The Golden People of Hawaii" show, a special Island feature brought to the "Nam" to thank GIs for visiting Hawaii. MSgt. Jean LeRoy directed the show and SP5 Dennis Hannon was his TD. The production was under the overall supervision of MSG Bob Martin and 1LT Don Dare, who also handled the lighting chores. All members of the staff agreed that the "Golden Folks" were one of the most fun groups to work with in a long time; especially, we might add, in the grass skirt department.

December was the occasion for the third annual taping of the Bob Hope Christmas Show. This time the production was under the able guidance of 1LT Don Dare who acted as overall producer and was a member of the "Operation Jingle Bells" staff. The two-hour show was directed by MSgt. Jean LeRoy. The rest of the crew included Sgt. Laurie Clemons, MSgt. Al Redlow, SP4 Tom Rutledge, SP5 Rich Battison, and SP5 Chris Pease. Graphics, produced by DMI Dennis "Mephisto" Harper and DMI Bob "Ship Shape" Maurer, were seen nationally in the Long Binh segment of the show when it was telecast in the States. Engineering for the show was capably handled by SFC Harry West, TSgt. Don Armstrong, and SSgt. Aaron Davis. The mobile van was borrowed from THVN. Except for having to drop back to a two-camera operation half-way through the show and some trouble with the audio feed, the production went well. The show was aired twice in Saigon and furnished to all AFVN stations, AFTN, and 7th Fleet.

The TV crew has a bright new addition in recently promoted (1 Feb 72) WAF Laurie Clemons, now a staff sergeant. Laurie has the distinction of being the first permanently assigned feminine member of the AFVN team. Laurie calls Alaska home. She's a graduate of DINPOS ISB-11 (1971) and was previously assigned to Keesler AFB, Mississippi. Other members of the recently reduced TV crew include NCOIC MSgt. Al Redlow, SP4 Tom Rutledge, SP5 Randy McElmury, SP5 Rich Battison, and SP4 Rick Erickson. Two recent returnees to civilian life are SP4 Jim Matyas and SP4 Tom Serkies.

Change of personnel is also the name of the game for radio in Saigon. Returning to civilian life are SP5 Wes Cunningham, SP5 Dennis Dornody, and SP4 Bruce Blackburn. Chief Announcer SP5 Dennis Hannon is off to South Carolina where he still has some time to give to the Army. His replacement in radio's top slot is JO2 Tim Huguenard. Tim comes from FEN-Tokyo and is shoveling out the hits country style. Other newcomers include SP4 John Noonan, an in-country reassignee; SP4 Rick Turner, a VN returnee who saw service with the Da Nang detachment earlier in 1971; and SP4 Dan Vander-Myde. Soul chores are handled by SP4 Harold Lamar Jr. Known to soul fans as "The Seventh Son", he pumps out 12 hours of soul a week on AM and two hours of underground on the FM side. SP5 Robert Tucker finally made his break from technical duties and is keeping those hits coming with the rest of the AM rockers.

As SP5 Ron Edwards left Saigon for Da Nang, SP4 Barry Coffman took over the chores of running the network traffic-continuity shop with the newly added and able assistance of SP4 Dave Ritz. The traffic-continuity shop has been busily up-grading the quality of spots used on the network and preparing the continually changing program schedules. Quick turnover of people at AFVN has backlogged "tons" of tapes and slides over the years. Barry and Dave have now catalogued them and they have thus become an asset to the creative production efforts of the Dynamic Duo. Dave and Barry also produce "Concert in Classics" for FM, "Sgt. Pepper" (underground) and the service club's weekly show "Your Song" for AM.

TSgt. selectee Tom Shuck, former AFTV-Germany film librarian is reeling in his new assignment as the network film librarian. Tom has realigned AFVN's film handling procedures and revitalized the operation in his constant effort to prove he's the best librarian in AFRTS. The library recently took over the daily preparation of TV logs. This provides for a more efficient operation and better use of available materials. Assisting in the film library is the ever-smiling Mrs. Mai, former admin man SP5 Paul Miano, and SP4 Gary McIntyre who takes over SP4 Mark Range's daily log preparation chores. Mark is off for duty with Pacific Stars and Stripes.

ENGINEERING

The Network Engineering Branch, under the direction of CWO Gilbert L. MacDonald has been quite active with projects ranging from Hue, in the North, to Can Tho in the Mekong Delta. SSG Phillip Provence and SSG Tommy Morris, Qui Nhon Engineers, teamed up with SMSgt Willis McGhee from Hue, in pulling out the FM transmitter and antenna system from the Vung Chua mountain (Qui Nhon) site and shipment to its new location in Hue city, where Sergeant McGhee's engineers got it on the air in time for Christmas broadcasting. SSG Provence, along with his full time station operations in Qui Nhon, is installing a complete TV studio for the Vietnamese Television Authority (THVN). Sergeant Provence's engineering crew is working hand in hand with OICC, JUSPAO, and the Ministry of Information on the project, which is expected to be completed shortly.

CWO MacDonald, Mr. Ke, the Chief Vietnamese Engineer, along with SFC Harry Owsley and his legendary construction team consisting of: Mr. Thai (VGS-11), Mr. Son (VGS-9), Mr. Hy (VGS-9), and Mr. Nam (VGS-9) traveled from the Saigon Key Station to the AM site outside Cam Ranh Bay at Dong Ba Thin. Working with the Radio & TV sections of the Ministry of Information, they deactivated the Dong Ba Thin site, turning over the transmitter and the disassembled towers to the Vietnamese Government. CWO Waller and SP4 Bodle handled the logistics end of the trip, which was incidentally, by 1st commercial truck. After completion

of the Dong Ba Thin portion of the trip, all hands proceeded North, via their one vehicle convoy to Qui Nhon to perform tower maintenance. Upon their return to Saigon Mr. Ke hinted that perhaps the road wasn't quite clear all the way.

SSG Jesse Hardwick replaced SFC William Raynor as NCOIC of Radio Maintenance in the key station. Sergeant Hardwick is now starting his fourth tour in the Republic. His previous assignment was with Strike Command at McDill AFB, Florida. Sergeant Raynor has PCS'D to Fort Bragg, N.C.; Petty Officer Jesse Ybanez and Harold Hayes have joined the Radio engineering staff in Saigon.

TSgt. Don Armstrong has been reassigned to Washington, D.C. Along with his key station duties in television engineering, Sergeant Armstrong was instrumental in putting the Da Nang station back on the air after Typhoon Hester hit it, last October.

SSG Ben Stearman and SP4 Tommy BeeBe are manning the recently established site at Can Tho Air Base. Currently, they are providing TV (UHF) and FM coverage of the Can Tho area. Plans call for expansion of the coverage via a VHF 1 Kilowatt translator.

SUPPLY

AFVN supply has been extremely busy as a result of many network realignments. Among the top recent projects of the branch were turn-in of excess property, reduction of spare parts to mission-essential items, and improvement of property accountability. CW4 Sam Waller and his crew have had some personnel changes, too. SFC Stacy Hawley has been replaced as NCOIC of the shop by SSG Sylvester Miller. Others on the supply staff include PFC Bob Bodle, SSG Morty DeLeon, SSG Robert Halsey, SP5 Walter Kauhue, and SSG Ed Saypack. SSG Richard Montanye (the oldest continuing member of the staff 66-72) has finally called it quits and is leaving Vietnam for a new assignment; hopefully, somewhere else in Asia.

PLEIKU

CPT Jack Howard has successfully completed his tour with AFVN and the United States Army. He was replaced at Pleiku by his DINFOS classmate 1LT Robert Cline (they graduated in February 1970). MSG Bob Lewis stopped in Saigon for a couple of weeks on his way to assignment at the Pentagon and SP5 Dave Dean is on his way to civilian life. C.J. McMurray has been reassigned from Pleiku and is now enjoying the sun at the MACV swimming pool where he's a lifeguard.

OCEANOGRAPHIC AIR SURVEY UNIT
U. S. NAVAL AIR STATION
PATUXENT RIVER, MD.

PROJECT JEMMY
HISTORY
(Beginning to 18 May 1966)

BACKGROUND

In 1965, the Joint Chiefs of Staff directed that certain specially configured C118 aircraft, equipped with AM, FM and television transmitters for research and other special projects, be replaced with C121 aircraft. The purpose of this change was to greatly increase time on station, provide greater flexibility of missions, and increase power and capability. The Oceanographic Air Survey Unit which was operating C121 type aircraft at the U. S. Naval Air Station, Patuxent River, Md., on various other specialized projects was the logical agency for control of Project JEMMY. Accordingly, in May 1965, work was begun at Blue Eagle One, Navy Bureau Number 131627, a transport configured C121 in service with the Navy since 1953, to configure it as a high power (total power output of about 32,000 watts) communications and radio relay station.

During the summer, build up and testing were accomplished and on October 3 1965, Blue Eagle One deployed to South Viet Nam to broadcast over AM and short wave, through relay, the 1965 Baseball World Series to American servicemen in Viet Nam and at sea in the Pacific. The purpose of this deployment was, in addition to broadcasting the World Series, to test the system under operational conditions and to evaluate its effectiveness. The term of the deployment was to be two weeks but the system proved so effective and popular that it was extended an additional seven weeks performing radio relay missions. In December 1965, Blue Eagle One returned to the United States for regular overhaul maintenance having proved the feasibility and value of the system to the forces in Viet Nam. Arrangements were already being made to re-deploy it to Viet Nam on a continuing basis in January 1966.

Meanwhile, as a result of previous studies and research, it was concluded that television would significantly contribute to the U. S. policy objectives of rural pacification, urban stability, national unity, free world support and U. S. presence in Viet Nam. The Navy was assigned responsibility during phase one for providing airborne television coverage as an interim measure, pending construction and installation of permanent television stations in Viet Nam. A two channel system was to be provided, furnishing U. S. programming on one channel and Vietnamese programming on the other. The project was assigned to Project Jemmy now an element of the Oceanographic Air Survey Unit, commanded by Col R. R. HUTCHINSON, located at the U. S. Naval Air Test Station, Patuxent River, Md. On August 25, 1965, Blue Eagle Two and Three, Navy Bureau Numbers 128444 and 131641, also on service with the Navy since 1953, arrived at Andrews Air Force Base to be configured as television, radio, and communications systems. Installation and build up was under the technical direction of Captain George J. JERON, USNR. Captain JERON, aided by Navy aviation technicians and mechanics, submarine and surface navy technicians and mechanics, and civilian technical representatives did a remarkable job of piecing together these systems. Equipment of a fantastic variety of uses and origin were collected from what ever sources they could be

legged, borrowed or bought, and were modified and adapted for use in airborne television. Much of the equipment was used, previously purchased equipment. Therefore a substantial saving in cost to the government in outfitting the aircraft was realized. Bulky equipment and transmitters for use in spacious ground facilities were cut down to minimum size to fit the limited space of an aircraft. In January 1966, both aircraft were flown to Viet Nam each operationally fitted and capable of transmitting two channel television (2000 watts per channel), AM (10,000 watts per channel), FM (1000 watts per channel), and short wave/single sideband with a four channel teletype hook up (10,000 watts, all simultaneously, if required). Program material is originated within each aircraft by relay (both TV and radio), two video tape recorders, two 16 mm film projectors, a small live studio, and six audio tape recorders.

ESTABLISHMENT

The Oceanographic Air Survey Unit, Detachment WESTFAC, was established by Chief of Naval Operations message 291443Z, DEC 1965. On 3 January 1966 an advance party of four officers and twenty one enlisted men led by LT R. F. GOUBEAUX, USN, arrived at Tan Son Nhut Airbase, Saigon, RVN. Their mission was to prepare an operating base for the arrival of the new detachment's aircraft, men, and material and to form the nucleus of the future maintenance organization. There had been no arrangements previously made or facilities set aside for their use and after being unceremoniously dumped along with all their gear and supplies on the ramp, their task began immediately. First they located an area between two lines of aircraft which was unoccupied and unimproved. Although they could not find anyone who would give them authority to settle in the area, no one objected when they did. Tents, scrap lumber, shipping crates, COMEX boxes, some furniture, and three pickup trucks were borrowed wherever they could be located and our present facilities were literally built and created.

Blue Eagle One, aircraft commander, LCDR G. JANULLIS, USN, arrived at Tan Son Nhut on 7 JAN 1966, and began immediately to fly operational missions into the northern interior of South Viet Nam. Their mission was to relay, at high power, broadcasts of Radio Saigon to areas normally influenced and covered by Radio Hanoi. All missions were flown as scheduled with no aborts or delays, an outstanding feat in view of the fact that having only one aircraft available they were required and successfully achieved 100% aircraft availability for the month of January. They flew a total of 106 hours that month.

Blue Eagle Two, aircraft commander, LCDR G. A. MC KINNEY, USN, arrived at Tan Son Nhut on 15 January 1966, and began a series of test, evaluation and alignment flights preparatory to commencing regular television broadcasts.

Blue Eagle Three, aircraft commander, LCDR E. C. HENDERSON, USN, arrived on 21 January 1966. LCDR HENDERSON assumed command as Officer in Charge of the Detachment. Testing continued. A program initiating television in Viet Nam, with speeches by Premier Ky, Ambassador Lodge, and General Westmorland, was cut on video tape in the airport terminal utilizing the aircraft's equipment. Cables connected the cameras in the terminal with the aircraft which was parked close by. Later a studio was set up in downtown Saigon which now produces the video tapes used on each broadcast.

On 7 February 1966, regular television broadcasting began. The schedule was set up for one hour of Vietnamese programming on channel nine, starting at 7:30 PM, and three hours of U. S. programming on channel eleven starting at 8:00 PM, seven days a week. Broadcast time was limited by the amount of program material available. A normal broadcast area was established fifteen miles southeast of Saigon where the aircraft orbited each night at 10,500 feet. This consistency of position allowed viewers to train their antennas in a fixed position for optimum viewing. Operations settled down into an operating routine. Blue Eagle Two and Three alternating night television broadcasts and Blue Eagle One flying radio relay flights rebroadcasting Radio Saigon over the northern interior of South Viet Nam four times weekly. In March, Blue Eagle Two and Three were given the additional task of rebroadcasting Radio Saigon on AM during regular television broadcasts over Saigon, thus effectively increasing Radio Saigon coverage. Also in March Blue Eagle Two and Three proved their flexibility by assuming the duties of Blue Eagle One in addition to their own while Blue Eagle One was undergoing a regular maintenance check and engine change. Problems of a routine nature arose occasionally and were solved in stride.

On April 1, 1966, Viet Cong terrorists bombed the Victoria BOQ in which three detachment officers were billeted. As a result of injuries sustained in this bombing, LT R. F. GOUBEAUX, USN, LTJG C. GIRTMAN, USNR, and ENS C. R. BAGEMHIL, USNR, were awarded the purple heart.

On April 12, 1966, a Viet Cong mortar attack was made on the Tan Son Nhut Airbase. In addition to other damages to the airport, all three Blue Eagle aircraft sustained damage. Blue Eagle One required two propeller changes and suffered several fragment punctures in the wings and fuselage. Blue Eagle Two was the hardest hit taking two direct hits. One in the tail and one in the top of the fuselage just forward of the aft loading door. There were hundreds of fragment holes and like Blue Eagle One, two propellers had to be replaced on it. Blue Eagle Three had only a few minor punctures and was able to fly the following evening television broadcast as well as all subsequent broadcasts until Blue Eagle Two was repaired. It was necessary, however, to reduce the schedule to five days a week in order to provide adequate time to perform maintenance on it. So far the detachment had a perfect record. All commitments had been met on schedule without delay or abort. The television broadcast record continued to remain perfect and the detachment's record of effort and achievement reached an all time high during the weeks following the attack. Blue Eagle One was repaired and operationally ready in only four days. In spite of the damages, it amassed a total of fifteen flights and ninety five flight hours for the month of April. Maximum maintenance effort was then applied to Blue Eagle Two to repair the major damage. An entire right hand vertical stabilizer had to be located and shipped to Saigon. A two foot diameter jagged hole in the fuselage had to be repaired. The rudders had to be recovered and repaired. The skin on the center stabilizer had to be replaced and innumerable patches applied to fragment punctures all over the aircraft. All controls had to be rerigged and some control cables replaced. Internal structural damage to the airconditioner, diesel power unit and other components had to be repaired. Through long hours and exceptional devotion to duty by maintenance personnel, Blue Eagle Two was down only thirty days including delay for special order parts. On May 12, 1966, Blue Eagle Two again took to the air and resumed flying operational television broadcasts.

Blue Eagle Three achieved an equally outstanding record by flying all television commitments single handed without delay or abort for a total of twenty one flights and 100 flight hours for the month of April, and 100% availability for the entire period Blue Eagle Two was out of commission.

Shortly after the mortar attack it became operationally necessary to utilize Blue Eagle One as an airborne command post. Accordingly four communications control consoles, one VHF transceiver, two UHF transceivers and two VHF, FM transceivers were installed and Blue Eagle One deployed to Da Nang where it flies every day for five days then has one day off. With Blue Eagle Two back in commission, seven days a week television broadcasting was resumed on May 10, 1966, and will continue as long as needed. The box score for Project Jenny from deployment in January to 15 May 1966 is as follows:

BLUE EAGLE ONE

<u>Month</u>	<u>Total Flights</u>	<u>Total Hours</u>	<u>Operational Flights</u>	<u>Operational Hours</u>
JAN	21	166.4	14	116.4
FEB	16	122.4	16	122.4
MAR	17	103.8	16	102.3
APR	15	95.4	14	94.5
MAY (1 to 15)	<u>13</u>	<u>109.1</u>	<u>12</u>	<u>107.6</u>
TOTALS	82	597.2	72	543.2

BLUE EAGLE TWO

<u>Month</u>	<u>Total Flights</u>	<u>Total Hours</u>	<u>Operational Flights</u>	<u>Operational Hours</u>
JAN	21	97.2	11	42.0
FEB	18	81.1	15	78.1
MAR	18	64.4	17	63.2
APR	4	15.9	4	16.9
MAY (1 to 15)	<u>6</u>	<u>17.7</u>	<u>4</u>	<u>16.2</u>
TOTALS	67	297.3	51	236.3

BLUE EAGLE THREE

<u>Month</u>	<u>Total Flights</u>	<u>Total Hours</u>	<u>Operational Flights</u>	<u>Operational Hours</u>
JAN	12	71.3	5	19.1
FEB	15	77.1	14	73.7
MAR	21	103.5	21	103.5
APR	21	99.7	21	99.7
MAY (1 to 15)	<u>10</u>	<u>47.2</u>	<u>10</u>	<u>47.2</u>
TOTALS	79	405.8	71	343.2

Grand Totals 229 1302.3 194 1124.7

PROGNOSIS

The interim phase one, of installing television in Viet Nam, which was originally supposed to last three months has now passed its fourth month and is now scheduled to continue until at least November 1966 with many auxillary tasks under consideration for utilization of the aircraft indefinitely after that, both in Viet Nam, and all over the world. In fact, the possibilities for use of aircraft of this configuration and capabilities are almost limitless. Another aircraft, Blue Eagle Four, is presently being configured and is scheduled to join OASU DET WESTPAC by 1 July 1966. This will allow individual relief of the other aircraft for periodic maintenance and still maintain continuous discharge of project's commitments. The Oceanographic Air Survey Unit expects to be providing valuable service to the U. S. Navy and the country for many years to come.

(5)

The next sections seems to have some missing pages.
Note that they are numbered "Pages 2, 4, 5, and 6."

Blue Eagle. They had been used previously on a variety of specialized projects, and were a logical choice for the television assignment in Vietnam.

Blue Eagle One was deployed to Vietnam to broadcast over AM and short wave radio, through relay, the 1965 Baseball World Series to servicemen in Vietnam and to ships at sea in the Pacific. The system proved to be very effective and popular. Meanwhile, Blue Eagle Two and Three were being outfitted for their their role in bringing television to Vietnam. Since there was no time available for designing special equipment or, in many cases, for obtaining necessary equipment through normal procurement procedures, a selection of standard broadcast items were obtained, in one way or another, from a wide variety of sources. These items were cut down and/or otherwise modified so that everything would fit into the aircraft. The equipment of each plane included two television transmitters (one for the Vietnamese Channel 9, and the other for U.S. Channel 11), a small, live TV studio, two video tape recorders, two 16mm film projectors, six audio tape recorders, a diesel generator for power, air conditioning equipment, television console equipment, and other items that gave the aircraft the capability of transmitting AM, FM and short wave/single sideband radio signals.

By January 1966 the job was completed and the aircraft/^{were} flown to Vietnam. Their base of operations was Tan Son Nhut air base, just outside of Saigon. After making a series of test flights, the Navy detachment was ready to fulfill its mission. On February 7, 1966, the first regularly scheduled television program in Vietnam was broadcast.

This was an exciting evening for all involved. During the flight, as in Blue Eagle all/flights, Navy crews operated the equipment. The Vietnamese provided their own programs, pre-recorded on video tape, and Armed Forces Television, Vietnam, provided U.S. programming materials and a producer/announcer for each flight.

Off at 8:55 for 5 (minutes)
Off at 9:10
Off at 9:20
Off at 9:25
Off at 9:29

Some were a little more specific:

1917: Channel 9 down, probably bad amplified.
1922: Channel 11 transmitter failure.
1926: Channel 11 transmitter on, bad audio.
1935: Channel 11, audio fair.
1950: Ground reports lost audio (broken audio).
2013: Channel 11 transmitter arcing.
2027: Ground reports audio satisfactory.
NOTE: TR-22 (video tape machine) kaput.
TR-4 (the other video tape machine) kaput.
2208: Had to shut down Channel 11 transmitter for audio tube
change. 5 minutes out.
2255: GPL (studio camera) going bad - focus adjustment
going out.
2310: Signed off (We've still got wings & boy, are we praying).

One log entry highlighted a different type of problem:

At 1913 a fire broke out in #4 engine. The supercharger blew and directed intense smoke into fuselage. Within moments was smoky from stem to stern. So smoky pilots couldn't read instruments. Everyone took ditching instruments. At low alt. hatches open & smoke cleared.

This was the closest a Blue Eagle aircraft ever came to an actual ditching.

Not all of the Blue Eagle troubles occurred during flight. On April 1 Viet Cong terrorists bombed the Victoria BOQ in Saigon. Among the injured were three Blue Eagle officers. A few days later, on April 13, the VC attacked Tan Son Nhut air base with mortars. During this attack all Blue Eagle aircraft were damaged. Blue Eagle Two sustained two direct hits during this attack and received extensive damage. Navy inspectors were flown to Vietnam to survey the damage. They decided that the aircraft could be repaired, but that it would take from 9 to 13 weeks. The numerous holes that had been made in Blue Eagle One and Three were patched quickly with no resultant loss in operating time.

(4)


With only one of the television aircraft available, TV programming was reduced to five days a week so that necessary upkeep could be maintained. Meanwhile, the remaining available crew members got down to the business of making Blue Eagle Two flyable again. They enlisted the aid of two American civilian technicians and three Air Force maintenance men from the heavy maintenance squadron at Tan Son Nhut. They dismantled and inspected the damaged areas, requisitioned replacement parts, and pitched in with an average 14 to 16 hours per man per day until the work was completed. Blue Eagle Two resumed flying with its regular TV programming on 11 May, exactly 28 days after the VC mortar attack, and at least 5 weeks ahead of the predicted repair time.

There were times when flights had to be cancelled because of weather. There were times when the scheduled aircraft had to abort the mission, and the standby called out. There were times operational requirements forced Blue Eagle to shift its flight pattern, which in turn forced viewers to point their antenna in a new direction to get the best signal. Bad atmospheric conditions often prevented the recording the consequent rebroadcasting of the latest news, and any number of other problems took their turn in harrassing the operation. Yet, the Blue Eagle team managed to come through with surprising regularity, all things taken into account. For more than seven months in 1966, the fighting men in Vietnam, as well as Vietnamese citizens, had available to them this dramatic source of information, education and entertainment that they would not have had without Blue Eagle. The picture they saw was not always and they not infrequently had their program interrupted, of the highest quality ~~and they not infrequently had their program interrupted,~~ but they were there watching and, apparently, they were glad to have TV. The PX's in Vietnam imported approximately 10,000 TV sets a month, and these were always sold out quickly.

(5)

On October 25, 1966 the new AFRT ground facility in Saigon took over the Blue Eagle responsibilities for broadcasting television to Saigon and surrounding areas. This marked the end of Phase I in bringing television to Vietnam, and of Blue Eagle's primary purpose. However, Blue Eagle continued to fly. The planes now cruise far to the south of Saigon to reach the heavily populated delta region, but they broadcast only Vietnamese programs. The future of this U.S. Navy service is uncertain at present. There are plans to construct a Vietnamese TV station in the delta at Can Tho, and install there a powerful transmitter similar to those in Saigon. Other parts of the country having heavy concentrations of U.S. personnel are now serviced by TV van stations. These are located in Qui Nhon, Da Nang, Pleiku, Nha Trang, Hue and Tuy Hoa. But until the station at Can Tho becomes a reality, chances are that Blue Eagle will be flying over the delta each evening providing the Vietnamese people in that area an opportunity to enjoy this new source of information and entertainment, and to become more personally aware of the historic events that occur daily in their country.

Although the judgement of history is yet to be made, the job ~~of~~ being done by the Navy's Blue Eagle flights could prove to be an important contribution to the growth and development of Vietnam as a strong, democratic U.S. ally in Southeast Asia. But whatever that final judgement might be, the Navy knows that it has successfully discharged another assigned task, and those involved rightfully take pride in ~~having~~ their accomplishment. Each man will long carry a large repertoire of "sea stories" about his experience with Blue Eagle. As a final comment, it might be pointed out that throughout the many trials and tribulations of Phase I, there was only one TV log entry that could be construed as an actual complaint. It was listed as the ultimate problem for what had been a pretty bad day: "No can opener for the 'C' rations."



Numbers indicate slides to be used

Technical and production facilities at the American Forces Vietnam Network television compares with any stateside commercial station. ⁽¹⁾ The TV studio has 1,300 sq ft of production floor space, ⁽²⁾ with an overhead lighting grid fourteen feet above the floor. ⁽³⁾ Sixty-three (63) individual patchable lighting circuits make up the heart of the lighting system. ⁽⁴⁾ Coupled to the lighting patch panel is a dimmer control board capable of handling all circuits through six (6) dimmer banks and additional non-dim circuits. With the available circuit configuration, patch system and dimmer control board, ⁽⁵⁾ all fifty (50) of the American Forces Vietnam Network's lighting instruments can be easily and creatively utilized. In addition to the flexible lighting system, ⁽⁶⁾ other studio equipment consists of a Mole-Richardson paramulator microphone boom ⁽⁷⁾ and two RCA TK-60 black and white cameras mounted on Houston-Fearless hydrolic pedestals. ⁽⁸⁾ One of the cameras is equipped with a Taylor-Hobson 10 to 1 zoom lens, ⁽⁹⁾ the other is equipped with a compliment of ~~two~~ ^{three} (3) lenses. ⁽¹⁰⁾ It should be noted that the TK-60 cameras are the newest black and white camera in the broadcasting field. ⁽¹¹⁾ The TK-60 uses the new 4½ inch Image Orthicon camera tube for extremely high quality pictures with only a fraction of the light ⁽¹²⁾ required by the older and smaller three (3) inch image orthicon or vidicon cameras.

⁽¹³⁾ Behind the studio window is located master control. Housing all control equipment, the control room is the heart of AFVN's television operation. ⁽¹⁴⁾ An eight (8) input three (3) bank switcher with associated special effects generator allows creative of all video sources. ⁽¹⁵⁾ Adjacent to the main switcher is an auxiliary switcher which allows for simultaneous production and on-the-air operations. With this capability AFVN-TV personnel can continue to broadcast while recording separate programs for future use. ⁽¹⁶⁾ Also in close proximity to both video switchers are all controls for video tape and telecine (film and slide) projection equipment. ⁽¹⁷⁾ An RCA two (2) channel audio console

is also located in the control room.

(18) The telecine-video tape room is the originating point for ninety-five percent (95%) of all on-air programming. (19) Two separate film projectors and a slide projector feed each of the two telecine camera chains. (20) Three video tape recorders are located in this room also. Each VTR machine has the capability to record, playback, and edit video tape.

Another important item is found in the telecine-tape room. (21) It is a kinescope recorder. This device allows video information to be transferred from the electronic medium of television to the mechanical/optical medium of motion picture film. (22) The importance of this device can not be over emphasized. Each week over thirteen thousand feet (13,000') of sixteen millimeter film is produced for shipment to the five (5) up country detachments here in Vietnam.

end slides

All locally originated programs, spots, etc. are transferred to kinescope recording. In addition a kinescope of the extra sporting event that is received in Saigon on video tape is made and sent to the up country stations. Da Nang is the only other station in Vietnam with video tape capabilities. They receive the extra sporting event on video tape which is a dub of the edited tape made in Saigon.

In addition to the various production capabilities which AFVN possesses, and active and creative graphics department exists and supports local and network production. (23) On the average fifteen (15) to twenty-five (25) original studio art cards are produced. These cards are used for making slides and as graphic support for local and upcountry production. A studio card is produced here in Saigon for every series or special presented on the air. After they are used here, they are sent with the program to each of the detachments. They in turn use them for their local promotion and production.

(24) One other phase of the operation which can't be overlooked is the

(65)
film library. Each week they receive approximately ninety (90) reels of film which is previewed, edited if necessary, and timed. In addition, about 85 reels of film are sent up country to our various detachments. Film programs are also sent to the 7th Fleet after it has been circulated throughout Vietnam. But film is not the only thing that passes through the library. (26) Numerous video tapes coming from Los Angeles and going to Da Nang are received and shipped ~~respectively~~ on an almost daily basis.

All film and tape to be broadcast comes from AFRTS, Los Angeles. Programs to be presented on the American Forces Vietnam Network are selected by AFTRS, packed, and shipped to us in Saigon. We have no direct control over what is shipped to us for airing. We do have the option not to schedule a program. ~~Rarely is this option exercised~~ ^{Rarely is this option exercised} ~~but it is rarely done.~~ Once programs are shown in Saigon, they are repackaged and shipped to the up country detachments. Each detachment shows the program and sends it on to the next detachment on the circuit. Once all detachments have broadcast the programs, they are returned to Saigon for shipment to the 7th fleet.

AFVN receives two types of program shipments from AFTRS; a regular shipment ~~containing all~~ and a priority shipment. The regular shipment contains the bulk of ^{our} ~~the~~ program material while the priority shipment contains all timely programs material such as sporting events and information programs. An example of ~~this type~~ ^{in the priority shipment} program would be "Meet the Press" or "Pentagon Fourm". Priority shipments do not stay in Saigon longer than seven days after which time they are sent up country or returned to Los Angeles. Some programs such as "Vietnam Reports" is received with multiple copies. In such a situation, each of the up country station receives a copy of the program for immediate showing.

All locally produced programming is recorded on kinescope and sent to each detachment. They in turn schedule those programs as they see fit. With

minutes maximum and seven (7) minutes maximum. Some programs will be adapted to the existing "Insight" format. Others will be tailored to their own special format. A good example of the "special format" ~~would~~^{will} be shown by this brief film clip. This is the opening portion of the 27th Anniversary program prepared by the 25th Division. Note the use of slides and film, Combined with a well produced audio track, a most effective presentation was obtained. (fil clip)

Another example of a "special program format" ~~would be~~^{is} a show ~~now~~^{is} in production planning but not on the air. It ~~will be~~^{is} seven minutes in length and ~~will~~ covers various aspects of photography. It is designed by the USARV IO ~~shop~~^{office} and ~~will be~~^{is} aimed at the "GI camera buff."

The two programs I just mentioned are only ~~two~~ types. There, of course, will be the "In Town Tonight" series which is designed as an interview program which covers the ~~trips~~^{while in Vietnam} of notables. When ever possible, the interviews are supplemented with film and slides to make the production ~~more~~^{visually} interesting. Again, the information offices wishing to ~~put~~^{have} some one on "In Town Tonight" (also) ~~must~~ assume the responsibility of outlining information to be covered in the interview.

~~It really~~^{We} depends on the individule IO's to come up with the ideas. The TV staff at AFVN is ~~egar~~ to cooperate with requesting information offices, but due to staff limitations, a major portion of the program preparation will have to be assumed by the individule IO. This preparation will consist of writing scripts for programs, such as the one you just viewed, providing film to be used, ~~and if necessary~~ providing photographs and/or slides, and if necessary, as would be the case for interviews, providing the guests.

We are willing to accept any program for evaluation. Whether or not the program is produced will be based on these generall criteria; Importance of subject matter, preparedness, and visual/audio interest.

sports being so popular, especially during football season, AFTRS supplies AFVN with a second and extra event. ^{No other AFRT outlet receives such a shipment} This game comes in on video tape with commercials in it. Our staff edits the game, removing the commercials. Once edited, the game is recorded on kinescope film for use by up country stations ~~and as mentioned earlier~~, a video tape dub of the game is sent to Da Nang.

Local production at ~~the~~ AFVN's Headquarters station is concentrated on five programs: "Let's Speak Vietnamese, seen four times weekly; "Insight," seen at various times through out the week; "In Town Tonight," seen weekly, "Weather," seen six nights weekly; and "News," seen three times daily. At other times, production work is completed for up country detachments at their request.

The American Forces Vietnam Network wants to present as many locally produced programs during a week as possible. There are many opportunities for locally produced ^{tion} material. All the programs which we receive from Los Angeles are commercial programs with the commercials removed, ^{therefore} ~~and consequently~~ their length is not consistent. Usually a "60 minute" stateside program will run 52-53 minutes when presented on AFVN. To fill out the remaining portion of the hour, filler programs are broadcast. These "fillers" are ^{also} supplied by ^FARTS and often leave much to be desired ^{with regards to} ~~in the area of~~ local interest.

These filler openings in our program schedule are an excellent opportunity for Information Officers to prepare programs which are local in appeal and which fall into the broad category of "information programs." ^{OUR SERIES} Presently, "Insight" fulfills part of this requirement, But the "Insight" format won't lend itself to every subject, and repeated use of the "Insight" format will result in monotony and eventual disinterest. But the time ^{is} availabilities still exist. To answer ^{the} need, we are offering these slots for use ^{to} ~~of~~ the information officers. Programs of two lengths are required; three (3)

It should be pointed out that, ^{when using} TV, ~~being~~ an audio/visual media, it is most advantageous to use visual and audio ^{support} in every program. This ^{can} consist of slides, photographs, film, props, etc. Interviews, as mentioned earlier, without visual fortification have less ~~of an~~ impact on the viewer than does one which creatively and skillfully uses visual reinforcement.

The opportunities are available for the production of programs. The responsibility ^{rests} ~~rests~~ with the individual I O ^{who must} ~~to~~ come up with the proposals and material to fill these slots.



Contents

- Section I - Questionnaire & Evaluation Form
- Section II - Written Examination-radio
- Section III - Written Examination-News & Sports
- Section IV - Written Examination-Television
- Section V - Oral Audition-radio
- Section VI - Oral Audition-News & Sports

NOTICE TO CANDIDATE:

1. Fill in Page 1, Section I, AFRTS Personal Questionnaire
2. Depending upon your MOS/AFSC/Rating, and area in which you feel best qualified, answer the questions in Sections II, III, IV. If you are a News-man primarily, then you are only required to fill in Section III; Disc-Jockeys, Section II; TV Production personnel, Section IV. It is preferred that you answer all these Sections, so that we may be able to better know you and your abilities. However, if you feel you are not qualified in one area, you need not fill in that particular section of the audition.
3. After you have completed the written portion of the AFVN Audition, you will be required, if you are a Disc-Jockey and/or News & Sports man, to take the Oral Audition in Section V and/or VI.

You may take as much time as you need to complete the written portion of this audition. The Oral portion will not exceed 30 minutes. It is suggested that you read it over aloud first, then tape it during the final 15 minutes of the 30 minutes allowed.

SECTION I - AFRTS Personal Interview Form

Name: _____ Grade: _____ Service: _____

SSAN: _____ MOS/AFSC/Rate: _____ DOB: _____

Unit of Assignment: _____ APO: _____

Unit Telephone: _____ DEROS: _____ ETS: _____

Length of Service: _____ HOR: _____

Education (include Service Schools) _____

Radio, Television & Allied Experience _____

Which FCC License, if any, do you hold? _____

In which of the following do you consider yourself qualified?

News writing _____ Newscasting - Radio _____ Newscasting - TV _____

Sports casting _____ Interviewing - TV _____ Interviewing - Radio _____

Announcing - DJ _____ Radio Programming _____ TV Programming _____

Continuity _____ Classical Music Presentation _____ Photography-Still _____

Photography-Mopic _____ Film Editing _____ Radio Production _____

TV Production _____ TV Camera _____ TV Lighting _____

Radio Production Engineering _____ Radio Technical Engineering _____

TV Production Engineering _____ TV Technical Engineering _____

OR AFVN USE ONLY

Accepted: _____ Not Accepted: _____ File # _____

FOR RATER'S USE ONLY
DO NOT FILL IN

DATE: _____

PROFESSIONAL EVALUATION

Name: _____

RADIO

Voice Quality: _____ Diction: _____

Pronunciation: _____ Regionalism: _____

Ad Lib: _____ Ability to Communicate: _____

Spot Copy: _____ News & Sports Copy: _____

WRITTEN

Popular Music: _____ Gen Knowledge: _____

News: _____ Sports: _____

TELEVISION

Gen Knowledge: _____ Interview: _____

Camera: _____ Production: _____

Lighting: _____ Film & Tape: _____

RATED BY: (Radio) _____ () Acceptable () Unacceptable

(T V) _____ () Acceptable () Unacceptable

(News) _____ () Acceptable () Unacceptable

(Spts) _____ () Acceptable () Unacceptable

INDORSED BY: _____

(Instructions to raters: Rate each category as "Good", "Fair", or "Poor". Indicate in space provided whether acceptable or unacceptable, and in which field,)

ACCEPTED _____
(Date)

NOT ACCEPTED _____
(Date)

SIGNED _____
(Date)

SECTION OR DET _____

SECTION II - Written Examination
RADIO

(1) Identify the following initials, commonly associated with the broadcasting industry:

ET ELECTRICAL TRANSCRIPTION ID STATION IDENTIFICATION
 ASCAP AMERICAN SOCIETY OF COMPOSERS, AUTHORS, + PUBLISHERS
 AFTRA AMERICAN FEDERATION OF TELEVISION + RADIO ARTISTS
 AFRTS AMERICAN FORCES RADIO + TELEVISION SERVICE
 BMI BROADCAST MUSIC, INCORPORATED DJ DISC JOCKEY
 FCC FEDERAL COMMUNICATIONS COMMISSION NAB NAT'L ASS'N OF B'CASTERS

(2) What is the maximum power currently permitted to a licensed, AM, Commercial Radio Station in the U.S.? 50,000 W The lowest power? 50 W
 The most popular for a low power station? 250 W.

(3) Every professional broadcaster must be familiar with Section 315 of the Communications Act which deals with (Check one): Program Policy ()
 Engineering Standards () Political Broadcasting (X) Frequency Allocations ()

(4) The MISSISSIPPI RIVER is the boundary line between stations whose call letters begin with the letters 'W' and 'K'.

(5) In most radio operations, how long does a half-hour program run? 29 MINS
 An hour program? 59 MINS A fifteen-minute program? 14 MINS

(6) When splicing audio tape, the splice is made on the (shiny) (dull) side.

(7) A splice is made with a 45° degree cut. Why? MORE STRENGTH + LESS NOISE

(8) The three standard speeds used in recording are 3 3/4 IPS, 7 1/2 IPS, and 15 IPS.

(9) What does IPS stand for? INCHES PER SECOND

(10) Give a brief definition of the following radio terms:

Segue TO GO FROM ONE SOURCE TO ANOTHER WITH NO BREAK Cold UN-REHEARSED

Off Mike TO THE SIDE OF MICROPHONE Pot VOLUME CONTROL

Level AMT OF SOUND CONTROLLED BY "Pot" Board Fade REDUCTION OF SOUND LEVEL

Combo Man ANNCR + BOARD OP Remote ORIGINATING FROM OUTSIDE THE STUDIO

11) For what purpose is a VU meter used? TO PROVIDE A VISUAL MEANS OF CONTROLLING SOUND LEVEL TO AVOID DISTORTION

(12) Locate geographically the following well-known radio stations:

KDKA PITTSBURGH, PA. KOMA OKLAHOMA CITY, OKLA.
 KFI LOS ANGELES, CALIF. WHO DES MOINES, IOWA
 WNBC NEW YORK, N.Y. WLS CHICAGO, ILL.
 KCBS SAN FRANCISCO, CALIF. WSM NASHVILLE, TENN.

(13) What are the standard thicknesses of recording tapes? 1 1/2 mil

1 mil 1/2 mil

(14) Which is the most commonly used in broadcasting? 1 1/2 mil.

(15) What is meant by dB? DECIBELS

(16) What is meant by VU? VOLUME UNIT

(17) What is feedback? HIGH FREQUENCY SQUEAL

(18) What causes feedback? SOUND TRAVELLING FROM SPEAKER TO MILE TO SPEAKER, ETC.

) Maximum level when recording should never go beyond 100 on the meter.

(20) What is meant by 'air check'? RECORDING OF ON THE AIR SHOW.

(21) What is meant by 'cue'? SET RECORD OR TAPE TO START IMMEDIATELY

(22) What is meant by 'popping the mike'? MAKING A "POPPING" SOUND WITH THE LIPS WHILE SPEAKING.

RADIO PART 2 -- CONTINUITY

(1) Can you type? _____ If so, how many WPM? _____

(2) Write a 15 second spot, based on the following request for advertising:
 "Dear Sirs: Please advertise on AFVN that the USO Clubs in Vietnam will be opening a new club in Vung Tau. This club will have Ping-Pong, a snack bar, Stateside phone calls, piaster exchange, beach facilities, reading and card rooms, and a hotel referral service. This new club will open the 15th of next month."

PART 3 - Pop Music Quiz

Fill in the blank spaces of the following 20 questions, using the 60 possible answers provided on page 6.

- (1) DAVID CLAYTON-THOMAS is the lead singer of the Blood, Sweat & Tears.
- (2) Petula Clark's first big hit was DOWNTOWN.
- (3) "Rock Around the Clock", one of the earliest Rock & Roll hits, was made popular by BILL HALEY.
- (4) Gerry Dorsey is the real name of popular singer ENWELBERT HUMPERDINCK.
- (5) JOHN LENNON and PAUL McCARTNEY wrote most of the songs recorded by the Beatles.
- (6) "Soul Brother #1" is the nickname of singer JAMES BROWN.
- (7) Phil Spector is best known for PRODUCING ROUNE RECORDS.
- (8) Jimmy Page is lead guitarist with LED ZEPPELIN.
- (9) JOHN FOLGERTY wrote most of the songs made popular by the Creedence Clearwater Revival.
- (10) The best selling record for the year 1968, and the entire decade, was HEY JUDE, by the BEATLES.
- (11) Rado, Ragni, and McDermott co-authored the Off-Broadway hit, HAIR.
- (12) The team which wrote many of Dionne Warwick's biggest record hits of the 1960's, as well as the Broadway show, "Promises, Promises", is BURI BACHARACH and HAL DAVID.
- (13) OKLAHOMA and CAROUSEL were musicals written by the team of Rodgers & Hammerstein.
- (14) BARBRA STREISAND was the star of, and had a number of record hits from, the musical, "Funny Girl".
- (15) FLOYD CRAMER is known as "The King of Country Piano".
- (16) "Your Cheatin' Heart", "Jambalaya", and "Cold, Cold, Heart", although all popular hits of the 1950's, were written by a country performer, the late HANK WILLIAMS.

- (17) EDDY ARNOLD is known as the "Tennessee Plowboy".
- (18) "Stand By Your Man", "D-I-V-O-R-C-E", and "I Don't Wanna Play House", are three of the biggest hits of singer TAMMY WYNETTE.
- (19) The DAVE BRUBECK Quartet played many compositions with unusual time signatures, including their biggest hit, "Take Five".
- (20) Louis Armstrong got his start in the city where jazz was supposed to have begun, NEW ORLEANS.

"My Fair Lady"

Floyd Cramer

Glenn Campbell

Engelbert Humperdinck

"Promises, Promises"

Tammy Wynette

Elvis Presley

Robert Moog

"OklaKoma"

Chicago

Eliz Scott

Burt Bacharach

Percy Sledge

Barbra Streisand

Terry Montana

Las Vegas

"American Boys"

Dave Brubeck

Canned Heat

New Orleans

Claudina Longet

Country-Western

John Fogerty

Johnny Cash

Bill Haley

Cy Coleman

John Lennon

Feter Sellers

Peter Nero

Garry Owens

"Blue Suede Shoes"

David Clayton-Thomas

Paul McCartney

Kansas City

"Hair"

Tom Jones

Beatles

Selmer Varitone

Producing Rock Records

The Archies

Count Basie

Hal David

Stan Kenton

"Hey Jude"

Andy Williams

Chuck Berry

"1776"

Led Zepelin

Mood Music

Jill St. John

James Brown

"Carousel"

Marty Robbins

Eddy Arnold

Fran Jeffries

Hank Williams

"Hello Dolly"

Roy Acuff

"Downtown"

June Carter

END OF RADIO PORTION OF WRITTEN AUDITION....GO ON TO NEWS SECTION.....

SECTION III - - NEWS AND SPORTS

Part 1.....News

(1) Fill in the full names of the following standard abbreviations:

SEATO	<u>SOUTHEAST ASIA TREATY ORG</u>	RVN	<u>REP OF VIETNAM</u>
FWMAF	<u>FREE WORLD MILITARY ASSISTANCE FORCES</u>	NVA	<u>NORTH VIETNAM ARMY</u>
USAF	<u>UNITED STATES AIR FORCE</u>	ROKF	<u>REP. OF KOREA FORCES</u>
MACV	<u>MIL. ASSIT COMB. VIETNAM</u>	USARV	<u>U.S. ARMY VIETNAM</u>
RVNAF	<u>REP. OF VIETNAM ARMED FORCES</u>	NAVFORV	<u>NAVAL FORCES VIETNAM</u>
FAA	<u>FED AVN ADMIN</u>	SEC	<u>SECURITIES + EXCHANGE COMM.</u>
NASA	<u>NAT'L AERONAUTICS + SPACE ADMIN</u>	CORE	<u>CONGRESS OF RACIAL EQUALITY</u>

(2) Indicate with an "X" those persons currently holding elected positions in the United States Federal Government:

<input type="checkbox"/>	Bess Myerson	<input checked="" type="checkbox"/>	L. Mendel Rivers	<input type="checkbox"/>	John Broger
<input checked="" type="checkbox"/>	Barry Goldwater	<input type="checkbox"/>	John Mitchell	<input checked="" type="checkbox"/>	Mark Hatfield
<input checked="" type="checkbox"/>	Walter Stevenson III	<input type="checkbox"/>	George Murphy	<input checked="" type="checkbox"/>	Charles Percy
<input type="checkbox"/>	Nelson Rockefeller	<input checked="" type="checkbox"/>	Mike Mansfield	<input type="checkbox"/>	Winton Blount

(3) In the space provided, write the names of the first Americans to land on the moon:

ARMSTRONG AND ALDRIN

(4) In the space provided, write the number of senators and representatives in the United States Congress:

Senate: 100 House: 435

(5) The United States has ambassadors in: (Indicate with an "X")

<input type="checkbox"/>	Peking	<input checked="" type="checkbox"/>	Rangoon	<input checked="" type="checkbox"/>	Djarkata
<input checked="" type="checkbox"/>	Moscow	<input type="checkbox"/>	Berlin	<input checked="" type="checkbox"/>	Auckland
<input type="checkbox"/>	Osaka	<input type="checkbox"/>	Hanoi	<input type="checkbox"/>	Sydney
<input checked="" type="checkbox"/>	New Delhi	<input checked="" type="checkbox"/>	Seoul	<input checked="" type="checkbox"/>	Warsaw
<input checked="" type="checkbox"/>	Canberra	<input checked="" type="checkbox"/>	Manila	<input checked="" type="checkbox"/>	Prague

(6) The GENEVA Conference of 1954 divided Vietnam into two separate states, the North and the South.

) After this division, the President of North Vietnam was HO CHI MINH; and the President of South Vietnam was NGO DINH DIEM.

SECTION III - - NEWS AND SPORTS

Part 1.....News

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SEATO	<u>SOUTHEAST ASIA TREATY ORG</u>	RVN	<u>REP OF VIETNAM</u>
FWMAF	<u>FREE WORLD MILITARY ASSISTANCE FORCES</u>	NVA	<u>NORTH VIETNAM ARMY</u>
USAF	<u>UNITED STATES AIR FORCE</u>	ROKF	<u>REP. OF KOREA FORCES</u>
MACV	<u>MIL. ASSIT COMD. VIETNAM</u>	USARV	<u>U.S. ARMY VIETNAM</u>
RVNAF	<u>REP. OF VIETNAM ARMED FORCES</u>	NAVFORV	<u>NAVAL FORCES VIETNAM</u>
FAA	<u>FED AVN ADMIN</u>	SEC	<u>SECURITIES + EXCHANGE COMM.</u>
NASA	<u>NAT'L AERONAUTICS + SPACE ADMIN</u>	CORE	<u>CONGRESS OF RACIAL EQUALITY</u>

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<input checked="" type="checkbox"/>	Barry Goldwater	<input type="checkbox"/>	John Mitchell	<input checked="" type="checkbox"/>	Mark Hatfield
<input checked="" type="checkbox"/>	Richard Stevenson III	<input type="checkbox"/>	George Murphy	<input checked="" type="checkbox"/>	Charles Percy
<input type="checkbox"/>	Nelson Rockefeller	<input checked="" type="checkbox"/>	Mike Mansfield	<input type="checkbox"/>	Winton Blount

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<input checked="" type="checkbox"/>	Moscow	<input type="checkbox"/>	Berlin	<input checked="" type="checkbox"/>	Auckland
<input type="checkbox"/>	Osaka	<input type="checkbox"/>	Hanoi	<input type="checkbox"/>	Sydney
<input checked="" type="checkbox"/>	New Delhi	<input checked="" type="checkbox"/>	Seoul	<input checked="" type="checkbox"/>	Warsaw
<input checked="" type="checkbox"/>	Canberra	<input checked="" type="checkbox"/>	Manila	<input checked="" type="checkbox"/>	Prague

(6) The GENEVA Conference of 1954 divided Vietnam into two separate states, the North and the South.

) After this division, the President of North Vietnam was HO CHI MINH;
and the President of South Vietnam was NGO DINH DIEM.

(8) Indicate with an "X" those countries which are currently members of the FWMAF in Vietnam:

<input checked="" type="checkbox"/> Australia	<input type="checkbox"/> Red China	<input checked="" type="checkbox"/> So. Korea
<input type="checkbox"/> Cambodia	<input type="checkbox"/> No. Vietnam	<input checked="" type="checkbox"/> Thailand
<input type="checkbox"/> United States	<input type="checkbox"/> Indonesia	<input type="checkbox"/> Japan
<input checked="" type="checkbox"/> Nat. China	<input checked="" type="checkbox"/> New Zealand	<input type="checkbox"/> France
<input type="checkbox"/> Burma	<input type="checkbox"/> Malaysia	<input type="checkbox"/> Phillipines
<input type="checkbox"/> Germany	<input type="checkbox"/> India	<input type="checkbox"/> Poland

(9) The President of South Vietnam is NGUYEN VAN THIEU.

(10) The Vice President of South Vietnam is NGUYEN CAO KY.

(11) Indicate with an "X" those persons currently holding cabinet positions in the United States Federal Government:

<input type="checkbox"/> Clark Clifford	<input checked="" type="checkbox"/> John Mitchell	<input checked="" type="checkbox"/> Walter Hickel
<input checked="" type="checkbox"/> Winton Blount	<input type="checkbox"/> Henry Valentino	<input checked="" type="checkbox"/> David Kennedy
<input type="checkbox"/> Albert Gore	<input type="checkbox"/> Richard Daly	<input checked="" type="checkbox"/> George Romney
<input checked="" type="checkbox"/> Melvin Laird	<input checked="" type="checkbox"/> Elliot Richardson	<input type="checkbox"/> Ronald Reagan
<input type="checkbox"/> Stewart Udall	<input checked="" type="checkbox"/> William Rogers	<input type="checkbox"/> Lawrence O'Brien
<input type="checkbox"/> Dean Rusk	<input type="checkbox"/> Robert Finch	<input type="checkbox"/> Warren Berger

(12) The Commander of U.S. Forces in Vietnam is GEN. CREIGHTON ABRAMS
and his abbreviated title is COMUSMACV.

(13) The United States Ambassador to Vietnam is ELLSWORTH BUNKER.

(14) The Israeli Premier is: (Indicate with an "X")

<input type="checkbox"/> Moïshe Dayan	<input type="checkbox"/> David Ben-Gurion	<input type="checkbox"/> Abba Eban
<input type="checkbox"/> Yigal Allon	<input checked="" type="checkbox"/> Golda Meir	<input type="checkbox"/> Chaim Bar-Lev

(15) The two major wire services providing news to commercial radio and television stations are AP and UPI.

(16) KING HUSSEIN is the King of Jordan.

(17) EDWARD HEATH is Prime Minister of Great Britain.

(18) "The King of Kings" and "The Lion of Judah" are just two of the titles of EMP. HAILE SELASSIE of Ethiopia.

(19) The Chairman of the United States Joint Chiefs of Staff is ADM THOMAS H. MOORE.

Part 2.....Sports:

(1) From the world of sports, here is a list of 12 sports figures to identify with their specific sports field.

- | | |
|--------------------------------|------------------|
| 1. WILLIE SHOEMAKER <u>G</u> | A. TENNIS |
| 2. GEORGE BEST <u>I</u> | B. BOXING |
| 3. GREG COOK <u>K</u> | C. BASKETBALL |
| 4. MARTY LIQUORI <u>E</u> | D. HOCKEY |
| 5. GRAHAM HILL <u>H</u> | E. TRACK & FIELD |
| 6. DAVE HILL <u>F</u> | F. GOLF |
| 7. ARTHUR ASHE <u>A</u> | G. HORSE RACING |
| 8. RITCHIE ALLEN <u>L</u> | H. AUTO RACING |
| 9. SPENCER HAYWOOD <u>C</u> | I. SOCCER |
| 10. ED GIACOMINI <u>D</u> | J. SKIING |
| 11. JEAN CLAUDE KILLY <u>J</u> | K. FOOTBALL |
| 12. BOB FOSTER <u>B</u> | L. BASEBALL |

(2) The current Baseball World Champion Team is BALTIMORE ORIOLES.

(3) JOE FRAZIER is recognized as the current World Heavyweight Boxing Champion.

(4) Shea Stadium is located in NEW YORK CITY.

(5) PETE ROZELLE is the current Pro Football Commissioner.

(6) The New York Yankees are in the EASTERN division of the AMERICAN League.

(7) WILLIE MAYS and HANK AARON are the Number Two and Number Three men on the all-time career Home-Run list.

(8) The bulk of his professional career was played with the old Minneapolis Lakers, he was known as "Mr. Basketball, and his name is Geo. MIKAN.

SECTION IV.....TELEVISION WRITTEN EXAMINATION

(1) Briefly define the following standard television abbreviations:

SOF	<u>SOUND ON FILM</u>	VTR	<u>VIDEO TAPE RECORDER</u>
SC	<u>SLIDE-CART</u>	SIL	<u>SILENT</u>
CAM	<u>CAMERA</u>	NET	<u>NETWORK</u>
F	<u>FILM</u>	TB	<u>TAPE</u>

(2) A system which uses mirrors to enable two film projectors and a slide drum to operate off one camera is called a MULTIPLEXER.

(3) If the system in Question 2 is being used with projector #1 "On-The-Air", and the director wants to put projector #2 "On-The-Air", he must PUSH THE "FORWARD" + "SHOW" BUTTONS ON PROJECTOR 2

(4) Now that the 2nd projector is running, should the director want to show a slide "On-The-Air", what must he do? PUSH THE "SHOW" BUTTON ON THE SLIDE DRUM

(5) The purpose of the "Optical-Magnetic" switch on a projector is TO ENABLE THE PROJ TO RUN FILM W/OPT OR MAG SOUNDTRACK

(6) What are "Cue Tabs"? METAL FOIL TABS PLACED ON FILM TO AUTOMATICALLY STOP PROJ AT DESIRED SPOT

(7) What is the purpose of a "Cue Defeat" switch on a projector? TO ELIMINATE THE AUTOMATIC CUE SYSTEM

(8) A director is unable to start his projector from the remote board. Indicate with an "X" the most logical source of this problem:

- The projector is not loaded.
- The local-remote switch is in the local position.
- Something is wrong with the remote board.
- The projector is un-plugged.

(9) What is a "Movieola"? A MOPIC PREVIEWER USED FOR FILM TIMING AND/OR EDITING

- (10) A director is watching a film "On-The-Air", when a white dot appears in the upper-right-hand-corner of the picture. What does this mean? THE REEL WILL END IN 10 SECONDS.
- (11) To be certain that a film projector has reached the proper running speed before the video appears, the film should be loaded in black and at least 2 SECONDS before the first video.
- (12) On a 30 minute film, where are the cue marks placed? 10, 7, AND 2 SECONDS BEFORE LAST VIDEO
- (13) What are the two types of film splices? HOT (CONTACT) and MYLAR OR COLD
- (14) What does the figure "5" on the standard academy film leader stand for? (Indicate with an "X")
- | | | | |
|-------------------------------------|-----------------------------|--------------------------|---|
| <input type="checkbox"/> | Five minutes to air time. | <input type="checkbox"/> | Video follows in five feet. |
| <input checked="" type="checkbox"/> | Video follows in five secs. | <input type="checkbox"/> | Audio level should be set at "5". |
| <input type="checkbox"/> | Fifth film of a series. | <input type="checkbox"/> | Projector speed control should be set at "5". |
- (15) Which side of the film is scraped prior to splicing? (SHINY) (DULL) (Circle)
- (16) What are the two most common mikes used on a news set? DESK MIKE AND LAVALIER
- (17) What is a "Boom" microphone? MIKE AT END OF "BOOM" THAT CAN ROTATE 360°
- (18) In what situation should a "Boom" microphone be used? WHERE SEVERAL PERSONS ARE ON SET, TRAVERSING THE SET
- (19) When "Riding Gain" on the audio board, at what level should you try to keep the audio peaking? VOICE 60-80 . MUSIC 100
- (20) When doing a "Live", all-slide or No-Sound-On-Film show, is it better to have "Live" or taped audio to complement the video? TAPED, WITH TALENT STANDING BY IN CASE OF MAL-FUNCTION
- (21) What are the three types of lighting used in a studio? KEY, FILL, and BACK OR SEPARATION

(22) What is meant by a set being "Too Hot"? (Indicate with an "X" the most logical answer)

- The temperature in the studio is too warm for comfort.
- The colors of the set are too bright.
- The light levels are too bright and must be brought down.
- The cameras are over-heating in this particular studio.

(23) What is the difference between a scoop light and a Fresnel? A FRESNEL CAN BE ADJUSTED - OR FOCUSED - WHERE A SCOOP IS A FLOODLIGHT.

(24) What is meant by "Key Light"? PRIMARY LIGHT ON SUBJECT

(25) What is the "Back Light" used for? TO SEPARATE SUBJECT FROM BACKGROUND

(26) You are the cameraman during a studio production. The director asks you for a movement which cannot be made smoothly. You should (Check one)

- Do it anyway.
- Argue with the director that it can't be done.
- Ignore the director and do what you think is right.
- Other. (Explain)

IN AS FEW WORDS AS POSSIBLE, EXPLAIN WHY SHOTS CANT BE DONE.
OR MOVEMENT

(27) You are the boardman, with a film "ON-THE-AIR". Your film breaks, and you do not have a Trouble Slide up. What should you do?

GO TO BLACK, PUT UP ID OR OTHER APPROPRIATE SLIDE, RUN FILM AHEAD MANUALLY + RE-THREAD PROJ. LATER, SPLICE FILM.

(28) Define "Burn-In". RESIDUAL IMAGE ON CAMERA ID OR VIDICON TUBE

(29) What is meant by the following director's commands? (Define)

Truck MOVE Laterally TO LEFT OR RIGHT

Tilt LITERALLY TILT CAMERA UP OR DOWN

Pedestal MOVE CAMERA UP OR DOWN w/o TILTING.

Dolly MOVE CAMERA IN OR OUT

Pan w/o MOVING PEDESTAL, MOVE CAMERA HORIZONTALLY

Zoom w/SPECIAL LENS, GO FROM TIGHT SHOT TO WIDE SHOT - OR VICE VERSA.

(30) Indicate with an "X" the most important things the Cameraman should do when the program is finished:

- Park the Camera with the lens(es) pointed down.
- Park the Camera with the lens(es) pointed slightly upwards.
- Coil the Camera cable around the pedestal.
- Physically cap the camera.
- Tighten pan and tilt heads firmly.
- Place the Camera cable in a "Figure 8" configuration behind Camera.
- Turn the Camera off.

(31) What is meant by "Eye Contact"? LOOKING DIRECTLY
INTO CAMERA LENS

SECTION V.....Radio Audition:

CANDIDATE: I am about to attempt the most difficult type of salesmanship.....

I am going to attempt to sell myself during the next few moments. My name is _____ and I am eager to receive an assignment to the American Forces Vietnam Network because.....

(BRIEFLY AD LIB YOUR REASONS)

I am completely aware that A-F-V-N is a military organization, and that an assignment to A-F-V-N carries with it not only the requirement to maintain and up-grade professional skills, but also demands high military standards. I also realize that such an assignment might well mean long hours, holiday work, sub-standard living conditions, and split shift assignments. To demonstrate my sincerity in desiring and A-F-V-N assignment, let me tell you a little bit about my background and training in the broadcast field.

(AD LIB BACKGROUND ABOUT YOURSELF WITH EMPHASIS ON TRAINING AND/OR EXPERIENCE. BRING OUT ALL THE FACTS WHICH WILL HELP THE PERSON LISTENING TO JUDGE YOUR QUALIFICATIONS)

Now we will examine the tools I will bring to my trade.....my voice and my knowledge. First, my voice -- the 'tool' which 'sells' the listener. I know each piece of copy I am given requires a different approach and that I must interpret copy in such a manner as to make the subject memorable, meaningful, and crystal clear. Here is the way I would read three dis-similar announcements.

IF YOUR VIETNAM TOUR RUNS BEYOND APRIL 1ST, YOU WILL BE AFFECTED BY A SIGNIFICANT CHANGE IN THE METHOD OF MAKING CERTAIN P-X PURCHASES. THE PURCHASE OF CAMERAS, T-V SETS, RADIOS, TAPE RECORDERS, FANS, CARS, AND REFRIGERATORS WILL REQUIRE THE NEW MAC-V FORM 385. THIS FORM WILL BE USED TO CONTROL PURCHASES OF THESE ITEMS. IT'S PART OF A SERIES OF CURRENCY CONTROL MEASURES INVOLVING PERSONAL M-P-C EXPENDITURES. FOR MORE INFORMATION ON FORM 385, CHECK AT YOUR LOCAL P-X.

YOUR NEXT RIDE COULD BE SUICIDE! THIS MONTH ALONE, MORE THAN FIFTEEN OF YOUR BUDDIES WILL MEET AN AGONIZING DEATH IN VEHICLE ACCIDENTS. STATISTICS SHOW THAT FIFTEEN SERVICEMEN IN VIETNAM WILL DIE IN THE NEXT THIRTY DAYS, AS A RESULT OF CARELESS DRIVING! BUT...STATISTICS CAN'T SHOW THE AGONY, THE PAIN, THE TRAGEDY OF THESE FIFTEEN NEEDLESS DEATHS. A LITTLE CARE... A LITTLE CAUTION....THAT'S ALL IT TAKES TO KEEP YOU ALIVE. TAKE CARE.... TAKE TIME. GO SLOW, JOE.....AND...LIVE A LITTLE.

NOT ALL COPY IS SCRIPTED. DURING MUSICAL REQUEST SHOWS, YOU WILL BE EXPECTED TO "SELL" VARIOUS EVENTS AND ACTIVITIES USING ONLY BRIEF NOTES AS A BASIS FOR MY REMARKS. USING THE FOLLOWING FACTS, AD-LIB A SPOT.

WHAT: USARV MARS STATION, LONG BINH
HAS GOOD CONTACT WITH SOUTHEASTERN U.S.
UNTIL 1400 THIS AFTERNOON
CALL 926-2200 OR 926-2300
YOU CAN TALK WITH YOUR FAMILY, COLLECT FROM ATLANTA, GA.

A-F-V-N broadcasts programs of diverse and wide ranging types. Some are serious, some are light in nature. Some are scripted, but most are ad-libbed. Let me now show you my ability by reading several program openings in the style called for by the format.

GOOD EVENING, AND WELCOME TO "CLASSICAL SHOWCASE".....A PROGRAM OF FAMILIAR CLASSICS RANGING FROM THE BAROQUE STRAINS OF BACH TO THE ATONAL MELODIES OF BARTOK. TONIGHT, THE AMERICAN FORCES VIETNAM F-M NETWORK WILL PRESENT "EINE KLEINE NACHTMUSIK", BY WOLFGANG AMADEUS MOZART, THE PIANO CONCERTO IN A MINOR, OP. 16, COMPOSED BY EDWARD GRIEG, WITH ARTUR RUBENSTEIN AS GUEST PIANIST WITH ALFRED WALLENSTEIN CONDUCTING. FINALLY, WE WILL HEAR THE OVERTURE TO "SALOME", BY RICHARD STRAUSS. AND NOW...MUSIC!

THE VETERAN'S ADMINISTRATION, IN CO-OPERATION WITH THE AMERICAN FORCES
VIETNAM NETWORK, PRESENTS, "YOU OWE IT TO YOURSELF".....A PROGRAM DESIGNED
TO ANSWER YOUR QUESTIONS ABOUT V-A BENEFITS. AND NOW, HERE IS YOUR HOST.

Spontaneity and informality are the hallmark of A-F-V-N's Disc Jockey Shows. Here
is the way I would ad-lib the openings of the following shows:

DAWNBUSTER, MONDAY THROUGH SATURDAY, 0620-0900. HAPPY, BRIGHT,
CHEERFUL GOOD MORNING SHOW.

SERGEANT PEPPER. UNDERGROUND ROCK. HEAVY ACID HITS.

MILLION DOLLAR MUSIC. NOON-TIME SHOW. TOP 40, OLDIES, NOTHING
REALLY HEAVY, JUST A ROCKING NOON-TIME SHOW.

Finally, as a disc-jockey, or staff announcer, I will occasionally be called upon
to pronounce some hard-to-pronounce words. As an example, I can expect to come
across the following words occasionally:

(PAUSE MOMENTARILY BETWEEN WORDS)

Epitome	Institute	Blase	Segue
Social Security	Acclimate	Cognizant	Coup
Facade	Frequent	Tuy Hoa	Accelerate
Vival	Malarial	Can Tho	Pacex

END OF RADIO ORAL AUDITION, GO ON TO NEWS SECTION

SECTION VI.....NEWS AND SPORTS ORAL AUDITION

The American Forces Vietnam Network has an active and highly reputable news service, with newscasts scheduled every hour on the hour. An A-F-V-N announcer is expected to be AWARE of the world around him in order that he may be able to present a newscast in a believable, honest, and forceful, authoritative manner. In a few moments, I will attempt to do just that by reading the news and sports copy which has been given me. But, first, to show you that I am AWARE, and up-to-date in geographical locations and proper names, I will attempt to read the following list. (PAUSE MOMENTARILY BETWEEN EACH)

Hue, South Vietnam	Georges Pompidou	The Thames	Moscow
Phnom Penh	Willi Brandt	Toulon, France	Alexei N. Kosygin
Canberra, Australia	Qui Nhon	Golda Meir	Buenos Aires
Damascus, El Assad	Rangoon, Burma	Dacca	Joerg Vittani
Qui Nhon, Vietnam	Tel Aviv	Bob Fouts	Nguyen Cao Ky
Chuykill	Cairo, Egypt	Nguyen Vo Giap	Cairo, Illinois
New Delhi, India	Seoul, Korea	Tokyo, Japan	Dmitri Shostakovich

Now, here is the way I would read an A-F-V-N News and Sports Cast:

(READ THE COPY PROVIDED)