



# distiller

AN ABSTRACTION OF IDEAS AND EXPERIENCES IN COMMUNICATIONS

## AGENT GETS GOOD RETURN ON INVESTMENT

### TOBACCO FARMERS

A MESSAGE FROM YOUR AGRICULTURE EXTENSION AGENT

#### A RECIPE FOR TOBACCO PROFITS

1. Prepare plant bed in a location where it can be watered.
2. Fungicide bed with methyl bromide after raking in fertilizer and lime.
3. Before seeding, spray 100 feet of bed with four (4) teaspoons of Ridomil in 1½ gallons of water.
4. Seed with a high resistant variety.
5. Water bed thoroughly when seeded and as needed thereafter.
6. Soil sample and use fertilizer and lime according to need (fertilizer is much too expensive to waste).
7. Fungicide fields for black root rot if possible.
8. On seed land, use a wire worm control two weeks before transplanting.
9. Disc or harrow in two (2) quarts per acre of Ridomil prior to transplanting (Ridomil, wire worm control, and weed control can be mixed and applied together if so desired).
10. Spray with field insect control chemicals only when needed.
11. Top in bud stage, apply contact sucker control. Ten to fourteen days later apply mule-tobacco.
12. Cut tobacco when completely ripe and barn within three days if possible.



north carolina  
AGRICULTURAL  
EXTENSION  
SERVICE

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Madison County Agricultural Agent Wiley Duvall believes he got a good return on an investment he made last spring. Wiley spent \$125 on a full page advertisement in the Marshall News-Record, which has a circulation of about 2,100. The ad carried a 12-point "recipe for tobacco profits."

"I smoked the ad over for a whole year before I did it," Wiley said. "The money was leftover from R-9-P, and I wanted to further tobacco education the best way I could. I first thought about highway billboards, but they are so expensive. With the newspaper ad, I reached half the tobacco (burley) growers in the county. People cut it out and saved it. Copies were laminated and posted at places like the ASCS office. I know it was a one-shot deal but I got good mileage out of it."

## TEN TYPOS

Typographical errors and misspelled words have no rightful place in well done printing. But occur they do, to harass and embarrass both writer and editor. Words like separate and inoculate and supersede and picknicking are often troublemakers. So are innuendo and desiccate.

If you didn't catch the ten typos in the previous paragraph, here are the culprits, in order of appearance: Misspelled, occur, harass, embarrass, separate, enoculate, supersede, picnicking, innuendo, desiccate. (Courtesy Mead Paper)

## LOOKING FOR A CAMERA?

During the last few years, the 35mm camera has become the most popular choice of both professional and serious amateur photographers. Its versatility coupled with its ability to capture many high-quality images on a compact roll of film recommend it for a variety of uses. Today's 35mm come in many models, ranging from the simple vest-pocket camera to a complex instrument that can be used with a wide array of auxiliary equipment. Basically, however, there are two types of 35mm cameras: the rangefinder and the single-lens reflex (SLR) models.



The simplest, smallest, and usually least expensive 35mm cameras are the rangefinders, often called compacts. The chief distinguishing characteristic of these cameras is that the viewfinder optics, used for framing and focusing, are separate from the lens. Also, since the viewfinder cannot show the effect of changing lenses, most rangefinders cameras are designed with a permanently mounted lens.

The single-lens reflex camera, on the other hand, solves these problems by incorporating a mirror and prism that allow you to view a subject through the same lens that takes the picture. With an SLR, you can use auxiliary wide-angle lenses to encompass large scenes and telephoto lenses to bring distant objects near. Both rangefinder and SLRs are available in automatic as well as manual models. Nearly all 35mm cameras have a built-in light meter.

In making your decision about what type camera to buy, there are certain questions you should ask yourself. First, do you want the compactness and convenience of a rangefinder or do you need the greater picture-taking potential of the single-lens reflex? Both use the same type of film and give virtually the same results in normal situations. If you shoot only a few rolls of film a year, an inexpensive rangefinder would probably suit your needs.

What about the cost of cameras and accessories? A rangefinder camera will range in price from \$75 to \$150 depending on the model type and the features. The single-lens reflex (SLR) camera with a standard 50 mm lens starts at under \$200, again depending on the brand, model type and the features you prefer. The less expensive SLRs are quite adequate, and have the general adaptability most expensive ones offer.

If you decide to select an SLR camera, we need to talk a little about lenses. First, learn to use the lens your camera is equipped with and fully explore its potential before you purchase accessory lenses. You may never need another lens. But if you do want to buy additional lenses, keep in mind that lens quality

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## Looking For A Camera (Continued From Page 2)

varies and that there is no need to pay for more lens than you need. For example, if you will be shooting in daylight only, it doesn't make sense to pay a premium for a maximum aperture lens such as F2 when the less expensive F3.5 would adequately do the job.

### Lenses

a. Wide-angle. When you wish to encompass more of a scene that would be possible with your normal lens, a wide-angle lens is appropriate. A moderate wide-angle lens, such as a 28mm or 35mm, is the most useful. These lenses generally have a fairly large maximum aperture, f2 or f 2.8, making them especially helpful when shooting indoors with low lighting. \$100-\$250.

b. Telephoto. By far the most useful of the long lenses is a medium telephoto, any lens with a focal length between 75 and 135 mm. Because they minimize facial distortion and allow a comfortable distance between photographer and subject, while still providing a full-frame image, medium telephotos are ideally suited to portraits. \$100-\$300.

c. Close-up. For taking extreme close-up shots of pictures, drawings, or objects as close as 3 inches, a macro lens is best. The most popular macro lenses are 50-55mm, although some zoom lenses now have a close-focusing capability. Prices are in the \$150-300 range. For those photographers who only occasionally take close-ups, extension tubes and supplementary close-up attachment filters are another possibility. The tubes are less than \$100 and the filters are about \$25.

## WRITING FOR RADIO

Once upon a time, an old-timer in the radio news business had this advice for an OSU radio news writing class:

"Write for a 95-year-old lady who is hard-of-hearing. This will help you select words that are easy to hear.

"Direct your writing to an over-energetic 8-year-old third-grade boy. This will help you select words that are easy to understand.

"Meanwhile you must sound intelligent enough so that a middle-aged executive would listen.

"If you can combine the needs of all these persons, you'll probably write well enough for radio."

Writing for radio and also writing scripts for slide tape narration is writing for the ear. There's a difference between writing for the ear and writing for the eye. A reader can go back and reread something that was difficult to understand or something that was missed. The listener can't.

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Writing For Radio (continued from page 3)

Simplicity is essential in what is written for the ear.

Think about how you and other people talk in everyday situations. Sentences are rather simple. . . a subject, a verb, a predicate objective or a predicate nominative. Most sentences are rather short, and the longer sentences have ideas that are simple and understandable. People use contractions; instead of saying "they are going", people say they're going". And people use pronouns in everyday conversation. He, she, it, them, they are used frequently, instead of continually repeating the nouns that the pronouns replace. Sentences often are incomplete. Sometimes they are only descriptive phrases, without a subject or a verb. Simplicity Ease of understanding. Saves words. Makes communication smoother. (There still must be a preponderance of complete sentences, though, or the conversation would become jerky, and it would be difficult to gain full understanding.)

If that's the way people converse normally, it's logical to carry over those ideas into writing for radio or for scripts to be narrated.

Care must be taken, when writing, to avoid the habit of making lots of short, jerky, disconnected sentences and ideas. There must be a balance of sentence length; some long, most short. What's the limit on the length of a sentence? Actually, there is no logical rule in terms of numbers of words. But if, when you read a sentence, you have to stop and gasp for breath, it's too long.

Just as important as sentence length is the need for ideas to flow naturally, with one idea emerging logically out of the one before it. We can do this best if we get the whole story in mind before we ever begin to write.

Good writers generally develop a pretty complete mental outline of a story -- what comes first, second, etc. -- before beginning to type. They don't worry about specific words and phrases until they do type; they think about logical story flow. When finally they do begin to write, they "talk to their typewriter". These writers actually tell their story in conversational words with the keys.

A good radio program is essentially showmanship and salesmanship. Begin every story with a good attention-getting lead that will make a listener want to hear more. Make that lead short, and interesting because you're trying to get the listener--whose mind may have wandered a bit during the previous story--to listen. Then, when his attention is again on the radio, give the facts of the story. Another thing, make each story short. After about three minutes, listeners who once were listening closely, begin to think about other things and lose interest in a story

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