

WORKBOOK FOR

RADIO and **TV** news editing and writing

FOURTH EDITION

WIMER ■ BRIX

Workbook for Radio and TV News Editing and Writing

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Fourth Edition

Arthur Wimer
San Diego State University

Dale Brix
Storer Broadcasting Company

wcb

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Introduction

The purpose of this book is to provide material of professional standards for use in training students to prepare news for radio and television broadcasting.

Since the first edition was printed, few radical changes have occurred in radio news. But TV news techniques have changed and are changing so swiftly that our advice on TV news has been rewritten and added to extensively.

Today, TV stations feel they die or prosper on the basis of ratings measuring audience. And to many station policy makers the ratings suggest large portions of the public are ready and eager for something other than silent film and anchormen reading copy written by others, the traditional and conservative approach to TV news.

The real difference between the newer formats of today is the degree of informality with which the show is written or ad-libbed and delivered. The trend is toward greater informality.

To acquaint students with new production tendencies we have revised the book to (1) give generalized advice on how to write to film, and (2) to present specific advice from stations of varying format and staff size on what they expect from reporters.

We have also revised and substituted writing and picture exercise material more representative of today's changing life styles.

As in past editions, we include only advice from newsmen and writing and editing exercises drawn from actual news situations handled by press associations, radio and TV stations, and newspapers. We invented no news situations.

This edition doesn't attempt to set up any "typical" procedure for a "typical" station. Probably there's no such thing. But if the student masters writing and editing skills in handling copy and pictures in this book he can readily apply those skills at stations of any size or policy.

This book deals with writing and editing and preparing film and still pictures for the air. The competent radio and TV newsmen of the future will find it almost a necessity to have a multitude of other skills—the skills of spot reporting, using the tape recorder, fusing words with charts and other art, using the beeper telephone for actualities, going on the air on film or in person before the mike—the skills of stressing the "right now" aspects of reporting used so skillfully by radio.

And, perhaps unfortunately, he'll have to be an entertainer as well as informer unless the current swing of putting show biz into news is modified.

But we believe it impossible to discuss all these aspects of on-the-air news in one book. So we limit this edition to the basics.

#

How to Use This Book

You are now a newsman employed by Radio Station HTRS and HTRS-TV. The station is in the city of Hometown, in Home County, in Home State.

Much of the exercise material in the book deals with news events in Hometown or Home County or Home State. To create a realistic situation we changed names and addresses in the original news copy to names and addresses in your area. Therefore, you will be working with news situations dealing with persons and events in your own area. That will help you to understand the news and to evaluate it in your writing and editing.

HTRS also subscribes to one of the major press associations, or wire services. This means you'll have national and international wire copy to rewrite and edit. This wire copy is from a newspaper wire rather than a radio wire. We used newspaper wire copy so that you'll have the practice of reworking it into news for the air.

It will be part of your job to acquaint yourself with your city and county. To help with this orientation a map showing the location of Hometown and other cities in Home County is included in the back of the book in Appendix A. Study it so you'll be familiar with your area.

We suggest instructors may prefer to localize the book to their own areas by directing students to substitute for our Hometown, Home County and Home State references the names of their own communities, counties and states. This probably gives students a more intense feeling of reality in the news. It's obviously impossible for us to localize the book for each instructor using it.

Checking Names

In Appendix B is a directory listing many of the persons and organizations mentioned in copy exercises.

Misspelling of names and wrong addresses can't be tolerated in news copy. One way to avoid this sin is to consult reference books.

Your reference is the directory. Correct all news copy to agree with the directory. No reference book can ever be complete. Therefore, if you do not find a name or address in your directory you may assume the copy is correct as written. (If actually working for a radio or TV station you would make every possible effort to check every local name and address.)

It is your responsibility to check all names and addresses appearing in copy.

Pronunciation Guide

It is the responsibility of radio and TV writers to tell newscasters how to pronounce difficult or unfamiliar names. Stations have various guides to help the reporter do this.

In Appendix C is a pronunciation guide covering some of the hard-to-pronounce names in this book. Use this directory in inserting phonetic spelling guides in your copy.

Libel and Slander

We assume students have been given or will be given special instructions in libel and slander laws. However, as a guide for students we offer in Appendix D generalized comments on law of the press. These comments should not be regarded as strict interpretations of legislative and judicial actions on press law which are changing traditional concepts so rapidly.

Style

A style in preparing copy for the air is essential if the newscaster is to read it so the listener will understand it. And you'll see that broadcast copy varies in important respects from copy written for the eye rather than ear.

Hence in this book we present first a generalized style manual. We follow with more-detailed sections explaining specific broadcast style practices and illustrations to help you understand them. You'll find repetition. We believe repetition is essential if beginning writers are to understand and learn acceptable oral style practices. Unless you do learn and understand these basics, you'll find yourself awkward when you start writing exercises in the book.

Some users of our book have suggested a separate style manual, perhaps as an appendix. We do not feel it wise to separate the manual from the related explanatory material and illustrations because most students using the book are beginners and should study and learn hear-copy style before they move into broadcast writing.


Timeliness

News situations change rapidly. And because this book includes only actual news developments as handled by news media, some of the situations may have changed when you write about them. For instance, the book includes stories of a depression. We feel a broad cross section of news should include depression stories. Also the book covers stories of seasonal events, such as Flag Day and Christmas. But if you'll remember the stories were true when written and write about them as though they were current, you'll get realistic practice handling types of stories you may encounter later as a professional.

#

2 lines = 5 seconds

Style Manual

1. Write all copy on standard size paper—8 1/2 by 11.
2. Type on one side of the paper only.
3. ^{Double}Triple space—do not write in all capital letters.
4. Indent paragraphs 5 spaces.
5. Set typewriter at 10 and 75. 16 lines will equal one minute of airtime. Use this method in writing your copy to time limitations. (For timing TV copy see Page 95.)
6. In upper left corner of each page type the following:
 - Reporter's name.
 - One or 2 word slug—description of story content.
 - Date.
 - Page number.
7. Leave top 2 1/2 inches of first page of each story blank.
8. Place individual stories on separate pages.
9. If the same story carries over to a second page, make a heavy arrow at the bottom of the first page. no word "more" 
10. Place end mark ### at the end of each story.
11. End each page with a paragraph. Never continue a paragraph from one page to another.
12. Never continue a sentence from one page to another.
13. Never split words or hyphenated phrases from the end of one line to the beginning of the next line.
14. In the upper right corner of each page write with pencil the number of lines on the page.

Abbreviations

Just put "time" at top of page.

The general rule is to not use abbreviations unless you want the material read as abbreviations. With few exceptions, abbreviations are barred from oral copy.

Exceptions from this rule are Mr., Mrs., Ms., and Dr. These are in such common usage that newscasters prefer them abbreviated. The same is true of certain cities such as St. Louis, St. Paul, and Ft. Lauderdale.

Abbreviate the names of groups, organizations, government agencies, etc., only if they are well known and readily identifiable by the initials. Some of these are F-B-I, Y-M-C-A, G-O-P and F-C-C.

Always use a hyphen between letters, never periods.

Abbreviated names of some organizations are pronounced as a single word and do not require hyphens. Examples are NATO, SEATO, UNRRA.

When referring to the United States, the abbreviation U-S may be used if it is used as an adjective. Otherwise, write it out.

Examples:

He works for the U-S Information Agency.
Bolivia wants help from the United States.

Capitalization

Tendency in radio and TV is to use capital letters liberally. When in doubt, capitalize.

Contractions

Use contractions whenever possible. They help make your writing informal and folksy. Manufacture contractions if you wish. Don't use them, however, if they sound awkward on the air.

(See Page 20 for additional details.)

Names and Titles

Here's an important rule. NEVER start a story with an unfamiliar name. There's a good chance the listener will miss it.

Delay the name until you have the listener's attention. You can write:

A Hometown man was killed today when a tractor toppled on him. He was Joe Blow and he lived at 314 East Lemon Avenue.

Or if the title is a widely known title, lead with the title to get the listener's attention. You can write:

Hometown's dog catcher—Joe Blow—was bitten by a cat this morning.

If the person is well known, omit his first name. You can write:

President Blow, Mayor Blow, Governor Blow.

Radio and TV tendency is to omit initials and middle names unless they're widely recognized as part of the name. When first referring to a person, use his given name and surname. Thereafter use only his surname. You can write:

Raymond Smith, and thereafter Smith, but John L. Lewis, Henry Cabot Lodge, George Bernard Shaw, and thereafter Lewis, Lodge, Shaw.

Preferred practice is to use the title before the name. If the title is long, place a *the* in front of the title. You can write:

Tax Collector Joe Blow, but, the Commissioner of streets and highways, Joe Blow.

You must use your best judgment in placing titles. They should be placed before the name unless you have a specific reason for placing them after the name. Final rule is clarity.

Titles are usually not repeated after first reference to a person. Use title on first reference. Thereafter use only the last name of the person unless the person is a woman. You can write:

Tax Collector Joe Blow says taxes will increase in Hometown next year. Blow says he will recommend an increase to the City Council.

Always use *Miss* or *Ms.* when referring to an unmarried woman. Write it:

A Hometown woman, Miss or Ms. Mary Smith, was named Strawberry Queen today. Miss or Ms. Smith is a Hoover High School student.

Always use *Mrs.* or *Ms.* when referring to a married woman.

A Hometown woman, Mrs. or Ms. Mary Smith, was named Strawberry Queen today. Mrs. or Ms. Smith is the mother of 3 children.

Use Mr. and Mrs. when referring to a husband and wife together. But do not use Mr. with a man's name standing alone. Write it:

Mr. and Mrs. James Smith are visiting friends in Hometown. Mr. and Mrs. Smith live in St. Louis. Smith is a tax collector there.

Members of the *clergy* are an exception to the rule against repeating titles after the first reference. Always use a title when you mention a clergyman.

There seems to be no universal style for referring to clergymen. In using this workbook follow the below style:

For Protestants: First reference, use the Reverend Mr. John Smith.

Thereafter, use the Reverend Smith.

Catholic usage: First reference, the Reverend John Smith.

Thereafter, Father Smith.

Jewish usage: First reference, Rabbi James Wise.

Thereafter, Rabbi Wise.

Another exception to the rule against repeating titles is the President of the United States. It's the practice not to refer to the President by only his last name. Repeat his title or use Mr. with the last name alone.

The words *Junior* and *Senior* after a man's name are not set off with commas because most announcers will read these titles without the pause called for by commas. Write it:

The president of the chamber of commerce, James Smith junior will represent Hometown at the meeting.

(See Pages 23 and 25 for additional details.)

Phonetic Spelling

It's the writer's responsibility to indicate to the newscaster how hard-to-pronounce names are pronounced. To do this, type phonetic spelling in parenthesis after the name. Or print the phonetic spelling with pencil above the name.

Break down the phonetic spelling into syllables by using hyphens. Use all capital letters in the syllable to be stressed.

Use *phonetic spelling every time* you use the hard-to-pronounce names—not just the first time.

Congressman Luckel (LUCK-el) is author of the law.

or

LUCK-el

Congressman Luckel is author of the law.

(See Page 37 for additional details.)

Pronouns

Be sparing in the use of pronouns in referring back to previously mentioned persons or groups. Usually it is better from the listener's viewpoint to repeat the original names. Use of referents in radio and TV may be confusing.

(See Page 22 for additional details.)

Punctuation

Punctuation marks are for the newscaster, not for the listener. Therefore, use them only when they will help the announcer use his voice. Don't use them unless you want the announcer to do what they indicate. To use them properly, you'll have to unlearn some basic grammar.

Don't use the following marks on your typewriter:

: ; () except for phonetics and nicknames

& 1/2 3/4 1/4 \$ ¢ @ %

Most common punctuation marks are period and comma. Don't use the colon or semicolon. If you use a colon or semicolon the sentence becomes too complicated or too long for oral presentation.

The dash is frequently used as a substitute for other punctuation marks indicating pauses or parenthetical matter. The dash is usually used to call for a longer pause than is called for by the comma. The dash is a double hyphen --.

The hyphen is used to indicate that alphabetical groups are to be read as such. C-I-O Y-M-C-A.

The hyphen is used when the writer wants the announcer to spell out a word on the air for clarification. S-m-y-t-h-e.

The hyphen is used in telephone numbers and auto tag numbers to tell the announcer to read them slowly and distinctly.

Homeland 6-7-1-7-6

California M-N-L-2-4-4

The space is used to call the announcer's attention to an unusual word, a dangerous word, a key word that might be confused with a similar word. r o l e r o l l

(See Page 18 for additional details.)

Quotations

Handling direct quotations presents a special problem because quotation marks cannot be seen by the listener. Yet at times the use of direct quotes is essential. Therefore, the newscaster must have some way of letting listeners know exactly when a direct quote starts and when it ends.

The announcer can sometimes do this with his voice. At other times special language must be used.

You can help the newscaster and the listener by rephrasing direct quotations into indirect quotes. That eliminates quotation marks.

You can break down long direct quotes into indirect and direct quotes. That helps inform the listener exactly when a source is being quoted directly.

The expression—quote and unquote—was widely used in the early days of radio but has become largely obsolete. It's awkward. Other expressions have come into use such as:

We quote his exact words—
 He said—and we quote him—
 As he put it—
 He went on to say—
 He continued—
 Still quoting from the mayor—

If you feel you must use a long direct quote, break it up with qualifiers letting the listener know when you are quoting the source directly. Here's an example:

Poor The President said "This means war. We can no longer avoid resorting to armed resistance. We have exhausted every diplomatic effort and they have all failed. We must now use arms to defend ourselves from oppression."

Better The President said—and we quote him—"This means war. We can no longer avoid resorting to armed resistance. We have," he continued, "exhausted every diplomatic effort and they have all failed." And, the President concluded—"We must now use arms to defend ourselves from oppression."

Sometimes, in the interest of clarity, it is necessary to use specific words indicating when a direct quotation ends. For instance, in the above story, if the language which followed the President's quotation was such that the listener might think the President was still talking, the writer should insert—That's the end of the President's quotation.

Example:

And, the President concluded—"We must now use arms to defend ourselves from oppression." That's the end of the President's statement.

In Moscow, Russian diplomats continue to insist they don't want war with the United States.

Insertion of the expression—That's the end of the President's statement—lets the listener know the President is not being quoted when the newscaster follows with the report that—In Moscow, Russian diplomats continue to insist they don't want war with the United States.

Most times it is not necessary to tell the listener when a quote is ended. But this should be done when the following language might confuse the listener.

(See Pages 31 and 35 for additional details.)

That

Eliminate as many *that's* as possible from your copy. It's a harsh word on the air and one used infrequently in conversation. Use the word only when it's necessary for clarity.

Numbers

Numbers in radio and TV news present a special problem. It's difficult for listeners to grasp the meaning of statistics in rapidly read copy. Therefore, stations have set up some general rules in handling statistics.

1. Avoid using lists of numbers.
2. Avoid starting a story with an exact number if possible—and frequently this isn't possible.
3. Round off large and detailed numbers.
4. Simplify numbers by such generalizations as about, approximately, nearly, almost, at least, some.

The basic rule is to use figures. Two exceptions are one and eleven which should be written out. For numbers over 999, use a combination of spelling and figures. This avoids strings of cyphers. Never start a sentence with a figure. Always write it out.

Examples:

There are eleven children in class today.

There are 15 children in class today.

There are 11-hundred students enrolled in school.

New census figures show 25-thousand-258 persons live in Hometown.

Two important exceptions to the basic rule are:

1. Always write out a number if it begins a sentence.
2. Always spell out fractions.

Examples:

Twenty-five persons attended the meeting.

Officials say one-half of the members were absent.

In writing *time*, use figures. Don't use PM and AM. They can be confusing on the air. Use this morning, this afternoon, tonight. If the exact time is important, use it. Usually the exact time isn't important. You can avoid exact time by saying early this morning, late this afternoon, and other such expressions.

Examples: 2:10 this afternoon 5 this morning
 about 3 this afternoon
 just before broadcast time
 just before we went on the air
 one hour ago

In writing *addresses*, *dates* and *ordinals*, use figures. Use st, nd, rd, th after figures to be read as ordinals. Exceptions to this rule are first and eleventh. Always spell these out.

Examples: 118th Street	24 123rd Street
17 First Street	801 Eleventh Street
September 13th	September 13th, 1937
September first	1900 1957
21st anniversary	17th birthday
first anniversary	eleventh meeting

Note: In radio and TV addresses, write Herman Smith, who lives at 811 Morton Street, and NOT Herman Smith, of 811 Morton Street. The former is easier for the newscaster to read.

In writing *ages*, use the exact age if it is part of the story. Frequently radio and TV omit ages where newspapers would use them. Don't use the construction . . . Herman Smith, 21. Write it 21-year-old Herman Smith, or Herman Smith, who is 21 years old.

In *telephone numbers and auto license tags*, use hyphenated figures.

Examples: Homeland 6-7-1-7-6
California M-N-L-2-4-4

In *decimals*, spell out the decimal mark.

Examples: 2 point 9 per cent instead of 2.9
21 point 7 per cent instead of 21.7

In *amounts of money*, don't use the \$ and ¢ signs. Spell out the marks.

Examples: 18-dollars 27-cents
18-dollars and 27-cents

In *percentages*, don't use the % sign. Spell out the sign.

Examples: 27 per cent eleven per cent

If *exact numbers* are important in your story, use them. But remember that statistics are hard to grasp and interpret when read on the air. Sometimes exact numbers are essential. Usually, however, statistics can be simplified. You can simplify and make them understandable to the ear by rounding them off.

Examples:

<i>Poor</i>	<i>Better</i>
\$518,000	About one-half million dollars
Price was increased 100 per cent	Price was doubled
1,604	16-hundred
227,521	About one-quarter million
\$504,216,724,92	About one-half billion dollars
With votes from 1,361 of 2,683 precincts counted	With votes from one-half the precincts counted

Caution: Do not substitute *a* for *1* if the *a* can sound like *8* when read on the air.

Example: *a* million dollars might sound like *8* million. Write it one-million.

Caution: Avoid *per* in news for the air. Write it:

17-cents a pound

24-dollars a day

60 miles an hour

(See Page 46 for additional details.)

Editing Your Copy

No piece of copy should be turned over to the editor or newscaster until it has been carefully copyread and corrected for accuracy, spelling, punctuation, grammar, style, taste, libel, or slander.

Copy for the newscaster must be clean. If many editing changes are required in the typed copy, retype the material. Changes with the copyreading pencil distract the newscaster and increase his reading difficulties.

Most copyreading symbols used by newspaper editors *cannot* be used by radio and TV editors. Those symbols are a jargon between the editor and the printer. The printer has time to translate them. The newscaster hasn't.

So make only very limited changes with your pencil.

Use a heavy soft pencil in editing. When you mark out material do it heavily, so completely the newscaster won't subconsciously pause to look at the blacked-out material.

Mark inserts and changes so clearly that the newscaster sees instantly where they're to be read.

No type of *copyreading* marks other than those below should be used in preparing news for the newscaster.

1. Material can be completely eliminated.

Examples . . . The show is to start ~~at 8~~ at
8 this evening.

or

The show is to start promptly at
8 this evening, ~~at 8~~

Children will be admitted free.

2. A misspelled word may be corrected by blacking out the entire word and inserting it correctly spelled. Individual letters *may not* be blacked out or inserted. The entire word must be blacked out and replaced with the correct spelling.

Example . . . Governor ~~WILSON~~ ^{MAYBURY} is to be
the speaker.

3. Limited changes may be made by blacking out material and inserting new material.

Example . . . The show is to ~~start~~ ^(start) at
8 this evening.

4. Limited new material may be inserted.

Example . . . The show is to ~~start~~ ^{start promptly} at 8 this
evening.

Changes with copyreading pencil should be limited to these 4 types. If other changes are required, the copy should be retyped.

Editing the Newscast

Before you turn a newscast over to a newscaster be sure to do these things:

1. Copyread and edit for accuracy, taste, libel, slander, grammar, spelling, punctuation, style.
2. Be sure no words are split between lines.
3. Be sure no sentence is continued from one page to another.
4. After the pages have been arranged in order, number each page plainly, top center. This will permit the newscaster to check through his copy without getting the pages mixed.
5. Circle or bracket all material the announcer is not to read, such as slugs, number of lines, page numbers, timing, etc.
6. Be sure each item is on a separate sheet of paper.
7. Be sure there's an endmark at the end of each item.
8. If an item is so long it continues from one page to another be sure to place a heavy black arrow at the bottom of the first page. The arrow should point to the right.
9. Be sure all coupling pins written in and all copy pencil changes are so plain the newscaster can't possibly be confused.
10. Be sure phonetic spelling has been inserted for hard-to-pronounce names.
11. At the top of page one write the total number of lines in the cast.
12. Backtime the last two or three items.

(See Page 73 for additional details.)

#

The Newsmen of the Air

Let's take a general look at news and newsmen before we get down to brass tacks about writing for the air.

News is a basic commodity. There's not much difference in this basic commodity for newspaper or radio or TV.

But there are basic differences in how these media write and edit and serve news. Which means, of course, there are basic differences between competent newspaper writers and competent writers for radio and TV.

If you're reading this book you're presumably interested in radio and TV news. Your interest may be only academic. Or it may be mercenary in that you hope to make a living—and have fun—getting and writing news for the air.

So you should have a deliberate, harsh question—What do I have to be if I want to be a successful radio or TV newsmen?

We looked around for an answer from within the profession—because this book is based largely on advice from men with experience. And we liked the words of forward-looking Jim Bormann, director of news and public affairs for WCCO Radio, Minneapolis-St. Paul.

Here's what Mr. Bormann says about the “complete newsmen” of the atomic age:

The Complete Newsmen

“The complete newsmen of our age must have a knowledge of something more than the typewriter and the printing press if he hopes to keep pace with the public's desire to know. He must be able to express himself clearly through the spoken word. And the tools of his craft become the microphone, the camera, the mobile broadcast transmitter, the beeper telephone and the tape recorder—each requiring a special skill.

“This may create the picture of a reporter encumbered with paraphernalia, locked in the toils of electronic cable in the manner of Laocoon. Though this impediment might seem to inhibit our modern newsmen, it actually is the device which frees him from the paper and pencil, the typewriter and the printing press, and substitutes the precious asset of immediacy—radio and television's stock in trade.

“The pace of modern news production and consumption demands this measure of freedom. Unless neophyte journalists are impressed with the present-day requirements for ‘right now’ reporting, and unless they are equipped to provide it, they may find themselves hopelessly off the pace once they become practitioners. Though newspapers may strive mightily to up-date their coverage in such a way that the time lag is not conspicuous, the public still demands a faster pace and usually turns to radio—and in some instances to television—to obtain it.

“There is no substitute for the ‘direct report’ from the scene of an event in the news. The public has shown its preference for this opportunity to view or to listen to the event itself, rather than merely to read a paper-and-pencil reporter's version of it at some later time.

“This high speed reporting—our critics may call it pell-mell reporting—imposes special requirements and demands unusual skills. For example, the necessity to describe vividly, concisely and accurately the developments he is viewing at the moment leaves no time for second-thoughts by the radio newsmen. Unless this reporter has the incisive ability to describe what he sees interestingly with words chosen for clarity, he may fail to be ‘true to his medium.’ He must not only *be* knowledgeable, he must be able to *speak* knowledgeably. He must make considered judgments quickly.

“This in no way implies a flight from basic journalistic principles. The old fundamentals of accuracy and integrity and enterprise in reporting are more than ever essential in journalism today. If a reporter is first a good writer, chances are he may also be that kind of a speaker. I am not proposing that he be a spellbinder, but rather a perceptive observer with the power of concise expression.

“High velocity reporting is a modern necessity to keep pace with the events of this jet-propelled age. And only the electronic media are geared to meet this requirement.”

Writing and Editing Skills

It would be undesirable—and probably impossible—to take up in one book all the skills mentioned by Mr. Bormann. This book will limit itself to writing and editing and putting together into continuities news for the air.

It will quote a great deal from experienced radio and TV men. It will use examples of actual news happenings covered by those men. And it will include for writing and editing drills actual news situations handled by newspapers, radio and TV stations, and press associations. We feel nothing in this book has been “invented” by the editors.

We’ve said that news is a basic commodity for all newsmen. And many of the principles of press news handling are applicable to radio and TV. The wire services, which write and supply both newspaper copy and news for the air, recognize this limited sameness in newsmen.

The Associated Press opens its Radio Style Book with this advice:

Knowing News

“The first essential of being a good radio news writer is being a good news writer.

“You must know news and you must know how to handle it.”

The UPI Broadcast Stylebook also assumes that all UPI radio staffmen are basically reporters when it warns that:

“This manual does not pretend to be a textbook to teach beginners in news writing how to write radio news. It assumes that the reader (of the manual) is already experienced in writing news for newspapers and it seeks to point out to him—by citing precepts and pitfalls—how he should alter his style in order to make his news stories clear and effective when heard as they have previously been on the printed page.”

Writing for Sound

UPI points out that since people speak more informally than they write, a newscast is more informal than Page One of a newspaper. But, UPI says the writing must not be so informal that it fails to win listener respect.

The UPI Broadcast Stylebook says:

“The newspaper writer has his five W’s; the broadcast news writer has Four C’s—Correctness, Clarity, Conciseness and Color.

“At the risk of over-simplification, the ability to write for the ear could be defined as:

“Selection and placement of story detail on paper in such a way as to create listener illusion that the announcer is ‘back-fence talking’ the facts in an authoritative yet entertaining way.

“And let’s not look down our journalistic noses at that word ‘entertaining.’ A good newscast must have sparkle. If yours is dull, the listener will turn to another. He has plenty from which to choose.”

And the Associated Press says:

“Think in terms of sound.

“You cannot achieve clarity unless you keep in mind the fact that you are writing for the ear—not for the eye. You must train yourself to think in terms of sound.

“One of the best ways to determine how your copy will sound on the air is to read it out loud. You can’t, of course, sit at your typewriter chattering like a magpie. But you can accomplish the desired result simply by mouthing the sentences you have just written.

“This procedure will enable you to spot awkward phrases, involved sentences and unclear passages. Almost automatically you will write better broadcast copy without full realization of any technical principles that may be involved.”

Writing for Clarity

And the Associated Press cautions its staff:

“It is a mistake to assume (and it has been assumed by some) that writing news for radio is a much easier task than writing it for other media. Radio news writing demands greater compression, which calls for greater skill.

“Those who are on the outside looking in—and alas, some of those who are on the inside—feel the knack of writing radio news consists of keeping sentences brief. If there is a knack, it consists of being clear at all times. Generally speaking, a short sentence is more likely to be clear; therefore, short sentences are preferable. But it is possible to be brief and still unclear. And some fairly long sentences are easily understood. The final test is not how long but how clear.”

As the AP points out, there’s a great deal more than brief sentences in the oral form of news presentation. In ordinary conversation we use an informal approach. We use color. We use colloquialisms, slang and some profanity. We don’t talk in terms of long rambling sentences with dependent clauses and dangling modifiers. Often we use sentence fragments.

Refine this fishing-hole technique and we have an oral form of presentation adaptable to radio and TV news.

Throw out the trivia and profanity. Throw out the slang—except on rare occasions. Write it in English—because the average fellow does understand English—and you’re off to a good start on writing news for the air.

Obviously these suggestions are an over-simplification of the radio and TV writing skills. But the suggestions do represent a sound approach to the simple colloquial talk of the man-in-the-street. And that’s what the average man will understand and appreciate on his radio and TV news programs.

Colloquial Talk

UPI urges its radio writers to use informal writing in familiar terms, and then adds:

“That is why generally accepted colloquialisms may be used to advantage in radio news writing—not a ‘slanguage’ or flippancies, but smooth, simple colloquial talk of the average man. And, since that is the way we speak, each sentence should try to cover a simple thought.”

It isn’t the purpose of this book to suggest standardized rules for radio and TV news writing. Formula writing can be dull, colorless, discouraging to the listener. A skilled writer must know how to avoid formula writing and yet perform his assigned task of communicating.

The suggestions for writing are offered here as guides with the hope they’ll help you write and edit news for the air in such a fashion that it will inform, entertain—and influence—your listeners.

Holding the Listener

UPI has this advice to offer:

“One reasonably sure way to interest the listener is to be interested in the story yourself . . . not just as a writer, but as a person. You must feel the urgency, the pathos, the excitement or the humor that makes an event newsworthy. And you must make the listener feel it, too.

“The kind of news people really want—the kind they talk about after the broadcast ends—is news about people: their struggles, escapes, joys, downfalls, and disasters. The best story allows the listener to place himself in the hero’s or victim’s shoes.

“Broadcast news is particularly well-suited to provide this feeling of empathy. It has the advantages of immediacy and the human voice to lend drama to man’s daily adventures.

“You can heighten this sense of drama by letting verbs tell the story, by telling exactly what happened, by keeping an eye out for bits of color that make each event unique in some way.

“A word of caution. The need to ‘hold’ listeners does not give the writer license to sensationalize or distort. It does mean the writer must find THE interest-compelling angle . . . pin his lead to it . . . then drive it home with pertinent detail.”

Starting Points

UPI says there is no formula for “selling” a story, but there are logical starting points:

1. Tune in on every phase of human existence. Otherwise, how can you report on and interpret them? “Dig” Satchmo as well as missiles and summit conferences. Read, read and read some more. Papers, magazines, books . . . anything that gives reliable background material essential to your profession.
2. Listen to as many newscasters as possible. Analyze their techniques of telling in 100 words a happening which may get 1,000 in the evening newspaper.
3. Understand every word of your source copy. If you don’t, check with someone who does. Fuzzy understanding of details you are trying to boil down to newscast length results in (A) more fuzziness or (B) misinformation.
4. Lay aside source copy once it is understood and write the story as if you were telling it to the man on the next bar stool. Never “parrot” source copy. Writers aren’t needed for that. A smart editor with a sharp pencil will do just as well.
5. Try to “hear” the copy as you check back on it. Read it aloud if necessary. Words or word sequences you can’t pronounce or leave you gasping for breath will present the same problems to an announcer.
6. Note changes made by the desk. If you don’t understand the reasons for corrections, check with the man who made them.
7. Keep “talking” copy into the typewriter until it becomes as natural as chatting with an old friend. You learn by doing it.

#

Accuracy

Accuracy is essential in any news writing. Corrections can never offset an error in a newspaper. Corrections are even less effective in broadcast news.

Radio and TV are so swift that a mistake once broadcast can seldom be corrected for the same audience. When you're preparing news for the air, check and re-check.

Of accuracy, the AP radio manual says:

"The Associated Press has always demanded accuracy above all. Don't deviate from the facts. Rewrite from your source at all times—not from somebody else's rewrite. Accuracy is particularly important on the radio circuit, since some stories are broadcast almost immediately after they are transmitted.

"While corrections are mandatory, they are of little value once the story has gone out over the air. A correction, therefore, must be made the moment an error is discovered. Five minutes, even one minute, can be the difference between the error being caught in time or being relayed to the public. The radio wire deadline is NOW."

And the UPI radio manual says:

"The most important ingredient of any story you ever will hand to a United Press International desk is accuracy. Never forget it.

"Check and recheck all facts, figures and names. In radio or television, nine out of ten corrections reach an entirely different audience. The time to make one is BEFORE the copy hits the wire.

"All writers are expected to read back copy at the earliest moment after it is moved. Report all errors to the desk immediately. This readback also shows the writer what the desk did to improve his copy.

"Make certain the source of information is clear to the listener. When accusations or charges are made, or controversial issues discussed by persons quoted, be sure the listener knows Senator Smith is saying it . . . NOT the UPI or the station involved."

#

Punctuation Marks

Punctuation is especially important in news for the air because it helps the announcer. The radio and TV writer, then, punctuates for the man at the microphone and not for the public. Hence, punctuation in broadcast news varies in many respects from punctuation in news to be printed.

Most common punctuation marks in radio and TV copy are the period, comma, and dash. When writing for the air, throw out the colon and semicolon. They're no good to the announcer.

"Punctuation," says UPI, "is particularly important, since it is the announcer's guidemark in pausing for effect or for breath."

And the AP says, "No matter how much you've retained from your English classes, don't use commas where you don't want the announcer to pause. It is grammatically correct to write—John Smith, junior, was elected. But it is not good radio writing, because the natural way to say it is—John Smith junior was elected—without pauses before and after junior. For the same reason it is not necessary to write—Robert Brown, of Philadelphia, died today. Leave out both commas. Because if the announcer read it that way he would say—Robert Brown (pause) of Philadelphia (pause) died today."

So remember that the radio writer uses punctuation only where he wants the announcer to follow directions.

The Period

The period marks the end of a sentence or thought. It calls for a pause and change of pace. More periods are used than in newspaper writing. This is because the announcer prefers shorter sentences and because the period takes the place of the colon. Also, writers for the air use incomplete sentences after which they place periods.

The Comma

The comma calls for a shorter pause than does a period. But *don't ever* use it unless you want the announcer to pause for effect.

The Dash

The dash in radio is a double hyphen--. It is frequently used as a substitute for other punctuation marks indicating a pause or parenthetical matter. It is intended to help the announcer use his voice to the best advantage in oral presentation of news. It is usually used to call for a longer pause than the comma, to give special emphasis to matter ordinarily set off by commas.

Here are some examples of dash usage:

Governor Black-back in the State Capitol today after a trip to Washington--called on Californians to fight for a higher tuna tariff.

Herbert Smith--Hometown's new mayor--took the oath of office today.

The Mayor said--and we quote him--"This means trouble."

Those at the meeting--and there were 700--all voted against returning to Hometown next Fall.

The movement in Washington--that is, the movement for a tax cut--gained supporters today.

The Hyphen

The hyphen in radio is used to tell the announcer to read certain things as written.

It is used to indicate that certain alphabetical groups are to be read as such . . . Y-M-C-A Y-W-C-A C-I-O.

It is used when the writer wants the announcer to spell out the word on the air for clarification . . . S-m-y-t-h-e.

It is used in telephone numbers and auto tag numbers to tell the announcer to read them slowly . . .

Homeland 6-7-1-7-6

California M-N-L-2-4-4.

The Space

The space in radio is used mainly to call the announcer's attention to an unusual word, a dangerous word, a key word that might be confused with another . . .

r o l e r o l l

The space is *always* used in *not . . . not . . .* This prevents *not* from being confused with *now*.

Here's a good general rule—keep punctuation to a minimum. Use it for the announcer—not for the public. That means you'll have to violate some basic rules of punctuation you learned in school.

#

Contractions

To help make radio and TV news conversational, use all possible contractions that you can fit into your copy. We use contractions liberally in our conversation. We should use them liberally on the air.

While talking we seldom say “he will” or “I am” or “they are.” We say “he’ll” or “I’m” or “they’re.” So you help give news for the air an informal folksy approach by sprinkling in contractions.

Real final question is—How will they sound on the air?

Don’t be afraid to manufacture contractions. But avoid awkward combinations such as “it’ll.”

Possibly you’ve heard such expressions in conversation. Maybe you’ve heard somebody shout—“Hey, it’ll be too late by the time you’re ready.” But try reading this newscast on the microphone:

Hometown Mayor Smith says it’ll be late summer before
the water supply can be increased.

The “it’ll” has an awkward sound that may bother the announcer and the listener. So avoid it. Don’t use contractions if they sound awkward. But use such contractions as:

He’s instead of he is.

He’d instead of he would.

He’ll instead of he will.

They’re instead of they are.

They’ll instead of they will.

Aren’t instead of are not.

Won’t instead of will not.

Doesn’t instead of does not.

Isn’t instead of is not.

Don’t instead of do not.

Contraction Informality

In the following example note the informal smooth flow injected by use of contractions.

Without contractions

Washington reports indicate Congress *will not* act on tax legislation this session. The Senate *has not* yet ordered hearings. House leaders *are not* committed to any tax cut program, and the Speaker of the House told newsmen today *he is* sure the House *will not* act before adjournment.

With contractions

Washington reports indicate Congress *won’t* act on tax legislation this session. The Senate *hasn’t* yet ordered hearings. House leaders *aren’t* committed to any tax cut program, and the Speaker of the House told newsmen today *he’s* sure the House *won’t* act before adjournment.

But here's a word of caution on the use of contractions.

Don't use contractions if you want to emphasize—for some reason—one of the words.

For instance in the quotation of the Speaker, on the preceding page, you might want the newscaster to emphasize the *not*. So instead of using a contraction write both words—*will not*—instead of the contraction—*won't*.

And if you're using quoted material inside direct quotation marks don't use contractions unless the source used contractions. Direct quotes should be exactly what the source said. And sometimes the source will not use contractions because contractions don't always fit correctly into some formal statement.

#

Pronouns

The use of pronouns presents special problems in writing for the air. Be very careful about using pronouns and other words referring back to previous material.

Remember, the listener hears your words only once. He can't ask you to stop while he checks on your meaning. So when you use pronouns or refer back to persons or things previously mentioned be absolutely sure you're not being foggy.

The use of such words as he, it, she, his, him, our, this, these, those, their and similar referents can be confusing to the listener. Don't use such words unless they are very close to the matter they refer to. Many times it is better from the listener's viewpoint for the writer to repeat the original expression than to use referents.

Example:

Poor Sheriff Smith said that on the basis of the complaint he would arrest former Mayor Harvey. *He* said the complaint had been filed by etc.

Better Sheriff Smith said that on the basis of the complaint he would arrest former Mayor Harvey. *The Sheriff* said the complaint had been filed by etc.

Repetition for Clarity

The UPI warns its radio staff:

"Be very careful about the use of personal pronouns. When you write *he*, *she*, or *they* be very sure there can be absolutely no doubt as to whom the pronoun refers. If there is any question, repeat the person's name or title. Remember, absolute clarity is important."

The Associated Press says of referents:

"Never use the words *latter* or *former* for referring back to something or someone previously mentioned. When these words are used in print, the reader often must glance back to be certain what or whom is meant. A listener who attempts to glance back will miss the next sentence."

Use of 'I' and 'We'

If you want to use a pronoun in referring to your station it is best to use 'we' instead of 'I' in straight newscasts. The commentator uses 'I' in his commentaries. It is preferable for the news writer and newscaster to use 'we.'

Example: We have just been told by Mayor Smith that floodwaters of the Wide River are threatening Hometown. The Mayor says he'll keep us informed on developments.

#

Names

There's a solid rule against starting a story for the air with a name unless the name will be instantly recognized by listeners.

Names make news. It's vital when you use a name that the listener hear the name, identify it, recognize its significance in relation to the news.

There's a good chance that if you start a story with a name before catching the listener's full attention with a warmup the listener may never actually "hear" the name. Hence the rule—don't start with a name unless you're sure the listener will immediately recognize it and retain it in his mind while you unfold the story.

As an example, consider a local fire in which the Hometown Bootery—a shoe store—was destroyed.

If you start with the name, and then tell the fire story, the listener—only half-way listening—may never actually hear the name of the store.

You start the story like this:

The Hometown Bootery was destroyed by a 3-alarm fire early this morning. A passerby telephoned in the alarm at 2:30 o'clock and firemen fought the flames until 8. Fire Chief Joe Blow said the shoe store was a total loss and estimated damage at 350-thousand dollars.

The half-way listener may not be at all interested in your story until the newscaster hits him with that magic word—fire. He then sits up mentally and listens to your fire story. He keeps wondering where the fire was—he never does learn because you started with the name.

On the other hand, start your story with "fire" and delay the name of the store:

Fire early this morning destroyed a Hometown shoe store before the blaze was finally put out after a 5-and-one-half hour fight. Fire Chief Joe Blow said the Hometown Bootery was a total loss. He estimated damage at 350-thousand dollars. A passerby reported the fire at 2:30 o'clock and 3 alarms were sounded. Firemen fought the flames until 8 o'clock.

By delaying the name until you have alerted the listener you make certain he'll hear where the fire was and what was destroyed.

Delaying Most Names

You'll make it easy for the listener by delaying most names.

Read this story to a half-way listener:

Attorney James Davis of Hometown was suspended this morning by the State Bar Association. The association based its action on a complaint by Superior Court Judge Joe Blow.

Chances are the listener will never hear the attorney's name clearly enough to remember it as the newscaster tells the story.

But write the story like this:

A Hometown lawyer was suspended this morning by the State Bar Association. The association suspended Attorney James Davis on the basis of a complaint by Superior Court Judge Joe Blow.

Chances are you'll catch the listener's attention with your lead and he'll "listen" to learn who the suspended attorney is.

Prominent Names

Of course, nationally and internationally known names and prominent local names may be used as openers for news stories. The prominence of the name itself may help get attention.

But here's the rule—don't start with the name unless you're certain all listeners will recognize it immediately and retain it in mind while your story is told.

Obscure Names

Avoid leading with obscure names. But frequently you can lead with an obscure person's title instead of his name. The title will catch the listener's attention.

For instance, you probably don't know the name of your local dog catcher. But you do know the title. So you might start a story like this:

Hometown's Dog Catcher Joe Blow says too many dogs are running at large in the city.

If names are obscure, titles may be used instead of the names.

Consider a story in which a sheriff prevents a jail break. Or a story in which a mother and 3 of her children are burned to death. If these events happen locally you want all the names. But if the events happen outside your territory and you want to put them on the air for human interest appeal, forget the names. The names will be obscure to your listeners.

Avoid long lists of names in news for the air. The listener can't possibly keep such a list in his mind.

Full Names and Initials

In the interest of brevity, radio and TV news writers frequently omit initials and full names.

Initials are omitted unless they have become widely known as an integral part of the name, such as John L. Lewis.

Full names are used when they have become widely known in connection with the persons, such as Henry Cabot Lodge, George Bernard Shaw.

Full names may be omitted in the case of prominent persons, such as the President, the governor of your state, the mayor of your town.

In writing about the average individual, use his first and last name and omit the initials.

#

Titles

In conversation we're likely to use titles before names unless this usage is awkward. The same practice is best for news to be broadcast. In most cases it is better for the listener and the newscaster to put the title—identification—before the name. That avoids commas and phrases, makes identification more immediate, helps the reader recognize the name.

If the title is too long and unwieldy to use as part of the name, place a 'the' before it.

Write:

The governor's press secretary, Henry Smith, instead of Henry Smith, the press secretary of the governor.

Hometown Police Commissioner Henry Smith, instead of Henry Smith, police commissioner of Hometown.

Hometown's Mayor Smith, instead of Henry Smith, mayor of Hometown.

Note how these examples eliminate the 'of' phrases, thus helping the newscaster and the listener.

But if you're convinced that the title after the name is more readily understood don't hesitate to place it there. Sometimes the title or identification appears more natural after than before the name.

Here's what UPI says about names and titles:

"Never start a lead sentence with a name unless it is preceded by a title or identifying phrase. Too easy for the listener to miss it, and thus the whole point of the story, unless you 'warm up' the ear.

"Should be 'Secretary of State Smith reports, etc.'

"Never: William Smith, Secretary of State reports, etc.'

"Avoid using long titles, e.g., 'Senate Rackets Committee Chairman John Smith.' You wouldn't talk that way. Make it: Chairman Smith of the Senate Rackets Committee, etc.'"

Here's the Associated Press radio policy on placing titles:

"Identification should be placed before names. It should be: the president of the Marble Shooters' Union, John Kelly, etc. This style is particularly important at the start of a story, where a name can easily be lost. The identification prepares the ear for the name. Exceptions are permissible in cases of nationally famous or internationally famous persons. In such cases, the second mention of the name strikes a responsive chord even if it were missed the first time."

Titles Not Repeated

It's the prevalent practice not to repeat titles in a second reference to a person. To this rule there are exceptions.

Generally, broadcast writers always use a title for the President of the United States every time his name is used. They call him President Smith or the President or Mr. Smith.

Another exception is in the naming of clergymen. It's common practice to always use a title for a clergyman each time his name is used.

Examples:

A Hometown educator, Professor Henry Smith of Hometown College was dismissed today. Smith had been on the faculty 15 years.

A Hometown physician, Dr. Henry Smith was killed in an auto crash this morning. Smith was driving one of the 3 cars involved in the collision.

but

A Hometown pastor has pleaded guilty of disorderly conduct. The Reverend Henry Smith told Superior Court Judge Doe this morning he was ashamed. The Reverend Mr. Smith had been accused of parking in Lovers' Lane with a young member of his congregation.

President Smith is going to play golf again this weekend. Mr. Smith will be away from the White House until Tuesday.

If you know what title preferences are of the various churches, follow these preferences. Otherwise, ask your editor for instructions.

Miss and Mrs. and Ms.

The title of Miss or Mrs. or Ms. is used with a woman's name each time the name is used. Never use a woman's name without a title.

Examples:

A Hometown woman, Miss or Ms. Sally Smith will preside at a teacher's convention here next week. Miss or Ms. Smith is president of the Hometown Parent-Teachers Association.

or

A Hometown woman, Mrs. or Ms. Raymond Smith will preside at a teacher's convention here next week. Mrs. or Ms. Smith is president of the Hometown Parent-Teachers Association.

Mr. and Mrs.

The title Mr. is not used with a man's full name unless your station has a policy covering that matter. It is used with a man's last name only infrequently in special circumstances which your station may define.

Example:

A Hometown man, Raymond Smith will preside at a teachers' convention here next week. Smith is president of the Hometown Parent-Teachers Association.

Mr. and Mrs. are used when mentioning a husband and wife together.

Example:

A Hometown couple have been arrested on a charge of writing worthless checks. They are Mr. and Mrs. Raymond Smith who live at 334 Highland Avenue.

Mrs. Smith is a prominent horsewoman. Smith is president of the First Building and Loan Association.

Titles Instead of Names

Titles can be substituted for obscure, hard-to-pronounce, hard-to-remember names in foreign—nonlocal—news. In these cases the titles are more important than the names. It's probable many of your listeners never heard, certainly won't remember, the name of the prime minister of Monrovia.

So you might write:

The prime minister of Monrovia has requested United States aid, instead of Monrovia's Prime Minister So-and-So has requested United States aid.

or

The conservation director of Mexico said this morning that great deposits of uranium have been found in that country, instead of the conservation director of Mexico, So-and-So, said this morning that great deposits of uranium have been found in that country.

Don't substitute titles for names without first concluding the name itself won't mean anything to the listener, that the title has more news appeal than an obscure name.

#

Naming the Source

Telling the listener immediately and clearly the source of broadcast news is essential. There must be no confusion in the listener's mind as to whether the newscaster is speaking for himself or for a news source. Therefore, experienced writers for radio and TV generally place the source first instead of in the middle or at the end of a sentence, as is done by newspapers.

Here are 4 suggestions for identifying source in writing news for the air:

1. Name the source at the beginning of a sentence if this can be done without awkwardness. And it generally can be.
2. Avoid dangling the source at the end of a sentence or paragraph.
3. Avoid identifying the source inside a sentence, unless this seems necessary to avoid repetition in handling long quotations.
4. Never start a story with a startling statement and then add the source, such as—this is the opinion of Joe Blow.

Here are some examples of how to apply these methods in writing news for the air:

- Poor— dangling source at end of sentence.
Taxes will be increased in the state next year, Governor Joe Blow said today.
- Poor— naming source inside sentence.
Taxes in the state, according to Governor Joe Blow, will be increased next year.
- Poor— leading with startling statement followed by source.
Taxes in the state will be increased next year. At least that's the opinion of Governor Joe Blow.
- Better— naming source at sentence beginning.
Governor Joe Blow says taxes in the state will be increased next year.

Source Inside Sentence

When writing a long quotation, the source should be placed at the beginning of sentences but for variety may sometimes be placed inside sentences.

Examples:

Governor Joe Blow says taxes will be increased in the state next year. He made this prediction at his radio and press conference today. The Governor said he will recommend a tax boost in his message to the legislature next week.

or

Governor Joe Blow says taxes will be increased in the state next year. He made this prediction at his radio and press conference today. He will, the Governor said, recommend a tax boost in his message to the legislature next week.

Clarity of Source

The wire services are in agreement on this prime necessity of naming the source clearly at all times. UPI tells its radio staff:

“At all times be sure the source of information is absolutely clear to the listener.

“Where accusations or charges are made or controversial issues are discussed by persons quoted, this point cannot be over-emphasized. The listener must never be given the impression that the announcer reading the story is speaking for himself or the radio station on such matters.

“Frequently the source of a story may have considerable bearing on its credibility, and the listener deserves to be given a basis for evaluating the information supplied. Radio cannot, as the newspaper can, soften a startling statement by attaching a qualifier at the end of the sentence. The qualification must be clearly stated at the start.

“Similarly all predictions, presumptions and pretendings should be clearly declared.”

UPI warns against hanging phrases, and adds:

“For example, a newspaper lead might say:

Fourteen persons were killed today in an explosion at King’s Powder Mill, state police announced.

“The radio news report would say:

State police say that 14 persons have been killed in an explosion at King’s Powder Mill.”

Startling Statements

The Associated Press has a definite rule against starting news for the air with an unqualified startling statement. The AP tells its news writers:

“Never start a story with a startling statement and then follow with something like this—At least, that’s the opinion of the general manager of Ascot and Company, Joe Doakes.

“Too often the listener gets the impression that the flat statement is the viewpoint of the announcer. The punch of the opening sentence can make the listener only ‘half hear’ the very vital second sentence. If this sounds exaggerated, ask some veteran news announcer how many ‘scare’ incidents have occurred because the listening public heard sensational parts of stories and missed the explanatory parts.”

Inflammatory Items

Here’s some advice from UPI:

“Be careful in handling inflammatory items, e.g., racial disturbances or situations which might contribute to community unrest. Avoid use of the phrase ‘race riot’ unless large numbers of opposite races are rioting or out of control. Then pin everything on authorities.

“The same is true of hurricanes, floods, tornadoes. You can panic entire communities by sensationalizing. Never go beyond the words of the official sources. Always check back when mentioning directions of hurricane winds, tornadoes and rate of flood rise.

“Hurricane coverage is especially tricky. Remember always to:

“1. Stick with Weather Bureau facts. Never predict where the storm will hit unless you are passing along a Weather Bureau prediction.

- “2. Revise items promptly on the basis of new advisories.
- “3. Bracket in exact times Weather Bureau advisories were released to aid announcers.
- “4. Past-tense all but the most general statements.
- “5. Distinguish between the velocity of the wind and the speed of the storm’s forward movement.

“Economic items touch another sensitive area.

“Layoffs at one automobile plant in Detroit, or one steel mill in Pittsburgh, should not tempt the UPI writer to talk of recession or depression. If responsible government, industry or union officials comment on these layoffs, their *balanced* comment is significant. But the UPI writer never goes beyond facts. At all times he views the entire picture and keeps it in sharp focus.

“The source of a story has considerable bearing on its credibility. What the Secretary of Defense has to say about guided missiles probably carries more weight than what a Congressman says. Remember that in evaluating stories.

“Unlike most newspaper stories, newscast items carry the source at the beginning of a story. Let the ear tune in the source before you hit it with the charge, statement or prediction.”

#

Quoting the Source

Attribution—quoting the source—is a greater problem for radio newsmen than for newspaper writers. There's a solid rule against wordiness in radio and TV. This means throwing out every word unless it adds something. Consequently for that question—When and how often do I quote the source?—there's no pat answer.

However, the trend in news for the air is definitely in the direction of cutting down attribution.

Too much attribution in radio and TV news slows the action, dulls the color. At the same time, too little attribution may leave the listener confused.

As the AP puts it—"There's a fine line between when to attribute and when not to attribute." The AP adds:

"Only experience can supply the answer in every case. But it is well to remember this: attribute whenever anything which is said might possibly be disputed by anybody any time in the future.

"It is fundamental in handling of a story to make clear the source of the statement or of the story itself. For a newspaper, this attribution may be made anywhere in a sentence. For radio, this attribution must be at the start of a sentence, so there can be no doubt that what follows is the viewpoint of John Doe and not of the announcer. However, radio writers who are too conscious of this often make the mistake of too much attribution, which has a tendency to flatten a story."

Toward Less Attribution

The trend in radio and TV is to use less attribution than do newspapers in writing "official" news. Frequently, radio and TV news writers delay attribution in such news until after the lead.

As an example, here's a press association dispatch as it appeared in a newspaper:

Washington, D.C.—Secretary of Defense Henry Smith said yesterday that the Pentagon has begun an investigation into alleged mishandling of millions of dollars by Army officer and noncommissioned officer clubs in the United States, Europe, and Southeast Asia.

Smith made the disclosure at a special news conference here.

Because this is official news from a reputable official who is presumed to be telling the truth, it might be written for the air without attribution in the lead, such as:

The Pentagon is investigating alleged mishandling of millions of dollars by Army officer and noncommissioned officer clubs. The study will cover club operations in the United States, Europe and Southeast Asia. Defense Secretary Henry Smith made the disclosure at a Washington news conference.

The radio and TV writer should postpone attribution on official news only when the writer has confidence in the reliability of the source.

Referring to the writing of such official news for the air, the AP says:

“It is sufficient to say ‘President So-and-So will make the budget address to Congress on January 3rd. The President indicated he will ask for, etc.’ It is not necessary to start with ‘President So-and-So said today he will make his budget address to Congress on January 3rd. The President, etc.’”

#

Said vs Synonyms

The inexperienced writer in handling quotations may run into the problem of too many 'he said's' in a series. Some of these you may eliminate by adroit writing. For others you may substitute synonyms. But be very careful in the choice of substitutes.

Actually, many times there just isn't any substitute for 'said.' Don't hesitate to use it when it's the accurate verb. At other times, however, verbs with more color and action than 'said' may be accurately used in quoting a source.

Don't make obvious, awkward, inaccurate substitutions for 'said.' But get into your head some of the verbs that may be used in quoting a source. Learn their dictionary meaning. Many aren't synonyms for 'said.' Many have more impact than 'said' because they express a different intent on the part of the person being quoted.

Substitutes for Said

UPI says:

"Watch out for too many 'he said's' in succession. But choose the use of 'declare' and 'asserted' judiciously. They have strong connotations and there's a silly overtone if they have somebody declaring an obvious fact."

UPI also warns of the danger of editorializing:

"In paraphrasing quotations retain the speaker's exact meaning. Use neutral verbs in all direct quotations containing controversial material. SAYS or DECLARES comes through objectively. CLAIMS, POINTS OUT, MAKES CLEAR, INSISTS, SLAPS DOWN, CRACKS have an editorial flavor."

Comment by N.Y. Times

The respected New York Times also warns its staff of said vs. synonyms. The Times says:

"Tom Rover almost never said anything. He usually averred, asseverated, smiled, chuckled, grinned, groaned, expostulated, ejaculated, declared, asserted. Tom apparently has made his impress on journalism, where synonymymania is a common affliction.

"The simple verb *say* never seems to be good enough for more than one inning. Then writers or editors feel they have to rush in all kinds of bush league relief pitchers. *Say* means to express. Here's what some of the others mean. *Assert* is to express strongly or positively. *Aver* is to express with confidence. *Declare* is to express explicitly, particularly in a formal or public way. It is well to discriminate among these shades of meaning and not to assume the words are completely interchangeable.

"By the way," the Times continues, "*add* is another of those relief pitchers. It is thrown in even when the second statement in no way amplifies or is even connected with the first. For instance:

He declared (ugh) the small businessman is being squeezed by the Republican Administration. Housewives, *he added*, are concerned about rising prices.

“Continued, *yes*; added, *no*.”

Forceful Verbs

Sometimes the skilful writer can omit ‘said’ without raising any doubt within the listener as to the source being quoted. But in quoting controversial or unconfirmed material it’s almost impossible to avoid using ‘said’ or some substitute.

The skillful writer will study verbs more active and forceful than ‘said’ and will learn when and how to use them.

Many beginning writers in handling a speech story fall into the easy habit of writing something like this:

Joe Blow said in a speech before the Rotary Club here this morning.

The story could be written with more punch and more action, something like this:

Joe Blow *told* the Rotary Club here this morning.

No definitive list of substitutes for ‘said’ can be satisfactory, because language changes and because the newsman of the air uses colloquialisms. But remember that showmanship and color are part of writing for the air. Study your language and learn how to quote sources with verbs that properly interpret the situation surrounding the quotation. But be very sure you don’t put the speaker on the spot by having him *disclose* something when he merely *says* it.

#

Direct Quotations

Handling direct quotations on the air requires a special technique for the simple reason the listener can't see the quote marks.

To meet this problem newscasters have developed three devices. They're not all-inclusive, of course, but with variations the following rules apply:

1. Don't use long direct quotes. Paraphrase them into indirect quotes.
2. If use of a long quotation is desirable break it up with words naming the source.
3. Always use some device so the listener will know exactly when a direct quotation begins and ends. But be very sparing with the expression—quote and unquote.

The radio style manuals of the 2 press associations all carry advice on how to handle quotations for the air.

Advice from Associated Press

Here's the advice from the Associated Press:

"Quotes are useless unless the listener understands they are quotes. The method of having the announcer say 'quote' and 'close quote' was much used during the early days of newscasting. It has become almost obsolete. Preface the quote with some word or words that make it plain what follows is a quote.

"Before a lengthy quote you might say—Here is how Senator Jones explained it—or—The Senator put it in these words. And lengthy quotes can be broken up with—He continued—or—The Senator went on, etc.

"Don't put in quote marks words that make up ordinary expressions," the AP tells its radio staff. "It is not necessary to say—The Union leader pledged 'a determined fight' against, etc. The quotes are superfluous. But if he used the words 'inexorable offensive' it would be all right to say—The Union leader pledged what he termed 'an inexorable offensive' against, etc."

Advice from United Press International

And here's some advice from UPI:

"Be sparing of direct quotations. They interrupt the trend of thought when the announcer barks 'quote' and 'end quote.' But always look for a good one to point up a story. They are particularly good at the end of a story.

"It is possible also to write around quotation marks so that listeners will understand that the announcer is really quoting. It can be done this way:

Senator Smith denounced what he called the Administration's wastefulness and extravagance.

"This makes it perfectly clear that we are quoting Senator Smith and not editorializing."

UPI suggests that where the quote is a long one it should be broken up in several places because quotation marks on the air don't mean a thing. UPI tells its radio staff:

"After the first quote of 2 or 3 sentences—not more than that—you should insert the source again. For example:

The Senator went on to say—or—The Senator continued—
or—The Senator added.

"For the sake of smoothness it is permissible to insert qualification in the middle of a sentence occasionally if it is necessary to give the source 3 or 4 times."

Quote and Unquote

As the AP points out, the old device of—quote and unquote—has fallen out of favor. By using that language the broadcaster used to say:

Governor Smith said quote I will not be a candidate for re-election because I feel my health is such I could not survive another term unquote.

Instead of that outmoded device we might today simply rephrase the Governor's statement into indirect quotes, as:

The Governor said he would not be a candidate for re-election. He said his health is such he could not survive another term.

Or we might write:

The Governor said—and we quote him—"I will not be a candidate for re-election because I feel my health is such I could not survive another term."

Closing a Direct Quote

One word of caution. Sometimes because of what follows it is necessary to end a direct quotation by saying—end of quotation. Such a device should always be used unless the listener will know for sure when the quotation is ended and when the newscaster resumes with his own words. There can be no flat rule on this usage. But if you feel there can be any doubt by the listener as to when a direct quotation ends, tell the listener.

Probably it's impossible and unwise to standardize treatment of direct quotations. But for your guidance some of the language used by experienced newsmen is listed here:

The text says in part—
The President said in part—
As he put it—
And here are his exact words—
His exact words were—
He went on to say—
The Senator predicted—
Still quoting from the mayor—
The President pointed out—in these words—
This is how the President put it—

#

Pronunciation—Phonetic Spelling

It's the responsibility of the radio and TV writer and editor to supply the newscaster with phonetic spelling indicating pronunciation of unfamiliar names.

Correct pronunciation can be checked in dictionaries and reference books available at stations. You can then pass along to the newscaster the pronunciation information by inserting phonetic spelling.

In obtaining news the reporter should ALWAYS try to learn from his source how to pronounce names. Not all names will be found in reference books. It's the reporter's responsibility to insert phonetic spelling and if he hasn't learned the correct pronunciation from his sources he may have difficulty learning it elsewhere.

Remember: your story and your newscast aren't complete unless they include for the newscaster phonetic spelling of unfamiliar names.

Helping the Announcer

The Associated Press and United Press International both ask their writers to supply pronunciations. UPI says:

"It is just as important for newscast copy to carry pronunciations of difficult words as it is for newspaper copy to be spelled correctly. On any tongue twister give the announcer a helping hand.

"Remember that announcers have as much trouble with difficult names as you have. If a name of a person or place is essential to the story, and at the same time hard to pronounce, give the announcer a phonetic guide immediately after the name.

"Many times a name is not essential and may be eliminated. For example, few persons would know the name of the Greek minister of information. Rather than use his name, it is simpler merely to use his title or that of his office."

The AP says of pronunciation:

"Pronunciations of difficult names are necessary. These can be obtained from various sources, some of which, unfortunately, don't always agree. The editor should provide some routine method of getting pronunciations. Writers can assist with the editing job by leaving a space after a difficult name so that pronunciation can be written in. Pronunciations of domestic names usually are harder to get than those of foreign places, but a little foresight in planning will produce results."

Inserting Phonetics

After you've learned how to pronounce a word, tell the newscaster how to pronounce it by typing phonetic spelling in parenthesis after the name or by printing it above the name. Phonetic spelling should be used each time the name appears in the story. Inserting phonetic spelling after the name is preferable because it makes cleaner copy.

Divide the name into syllables by using hyphens. And type or print in capital letters the syllable to be emphasized.

Here are some examples from a wire service:

Secretary McElroy (MAC-ul-roy)
 Chairman Strauss (Straws)
 Prime Minister Gromyko (GROHM-ee-koh)
 Premier Krushchev (KROOSH-chev)
 President Ben-zvi (BEN-svee)
 President Bourguiba (Boor-GHEE-bah)
 William Heikkila (HAYK-ee-lah)

Phonetic Spelling Guide

There are probably many phonetic spelling guides in use. Here is one used by UPI:

Vowels

- A** Use AY for long A as in mate.
 Use A for short A as in cat.
 Use AI for nasal A as in air.
 Use AH for short A as in father.
 Use AW for broad A as in talk.
- E** Use EE for long E as in meet.
 Use EH for short E as in get.
 Use UH for hollow E as in the or le (French prefix).
 Use AY for French long E with accent as in pathé.
 Use IH for E as in pretty.
 Use EW for EW as in few.
- I** Use EYE for long I as in time.
 Use EE for French long I as in machine.
 Use IH for short I as in pity.
- O** Use OH for long O as in note, or ough as in though.
 Use AH for short O as in hot.
 Use AW for broad O as in fought.
 Use OO for O as in fool, or ough as in through.
 Use U for O as in foot.
 Use UH for ough as in trough.
 Use OW for O as in how, or ough as in plough.
- U** Use EW for long U as in mule.
 Use OO for long U as in rule.
 Use U for middle U as in put.
 Use UH for short U as in shut, or hurt.

Consonants

Use K for hard C as in cat.
 Use S for soft C as in cease.
 Use SH for soft CH as in machine.
 Use CH for hard CH or TCH as in catch.
 Use Z for hard S as in disease.
 Use S for soft S as in sun.
 Use G for hard G as in gang.
 Use J for soft G as in general.

#

Verb Tense

What tense shall I use?

That question is an important one for the radio and TV writer. And it's one of the most debated questions within the profession.

The one indisputable advantage radio and TV have over other mass media is immediacy—speed of getting news to the consumer. To exploit this advantage many writers in the early history of radio developed consistent use of present tense. This was a departure from newspaper reporting and quickly caught on. Present tense gave a fresher appearance to the news.

Then, as radio expanded and became mature, experienced writers and editors recognized that consistent use of the present tense often was illogical, and a swing away from the present tense became apparent.

Today, some stations still insist on present tense treatment of much of the news. Others have returned to consistent use of past tense, the old newspaper practice. Others have adopted a practice of dealing with each individual news situation and using the most logical tense—present, present perfect, past, past perfect or future.

There's no denying that logical use of present tense does give a tinge of freshness to news, makes it sound more immediate.

But one rule is positive—don't use verb forms that result in inaccurate reports or stilted language.

Present Tense Immediacy

Preparation and broadcasting of news for the air is sufficiently fast that much news can be written in present tense because the action is still continuing when the listener hears it.

Here's an example.

A newspaper press wire carries a story that the President left Washington for Paris at 8 this morning to attend a summit conference. The newspaper almost has to write the story in past tense because a good deal of time will elapse between writing and printing of the story.

But radio and TV are so much faster they can exploit immediacy by saying.

The President *is* flying to Paris to attend a summit conference.

Or radio and TV might use the present perfect tense and say:

The President *has left* for Paris by plane to attend a summit conference.

Or immediacy could be emphasized by stressing present time:

The President *this very moment* is flying to Paris to attend a summit conference. The presidential plane took off from Washington *just one hour ago*.

All of these leads make the news fresher than the straight newspaper past tense lead.

Time Phrases

In some stories you can emphasize immediacy by using past, present or future tense and by connecting your verb with some nearby time.

Here are some examples:

Just one hour ago a jet transport crashed near Reno. Reports from Cross Country Airlines say 70 passengers were aboard.

or

The Executive Mansion *has just reported* the governor *will fly* to Washington tomorrow to seek flood control aid.

or

A disastrous fire *is raging—at this moment—*on Hometown's waterfront.

or

In just a few moments—at noon—the governor *will convene* a special session of the general assembly.

or

Just before broadcast time Hometown's Mayor Smith told station AYZ he will not be a candidate for re-election.

All of these leads convey a greater sense of immediacy than would the verb standing alone.

But overuse of these time phrases should be avoided. Overuse will make them commonplace and purge them of their impact. Use them only when you want to emphasize the time element.

Logic in Tense

But remember, in striving for immediacy don't use present tense for past tense events in an illogical or awkward fashion. In some stories, accuracy and clarity demand the use of past tense. It's illogical to use present tense in describing a past situation which is ended.

It would be impossible to set down a list of such situations. Too many variables are involved. Each writer must use his own common sense in deciding when past tense is desirable.

As an example consider an incident in which a plane crashed with 70 aboard. Of the 70, 63 were killed and 7 were not killed. The 7 were hospitalized.

It would seem logical to write that entire story in past tense such as:

A plane crashed this morning, and 63 of the 70 persons aboard were killed. The other 7 were hospitalized.

But take a plane crash where a plane has crashed in secluded country. Seventy persons were aboard. The airline says the condition of the wreck leads officials to believe all are dead. The action here is still continuing. Rescuers are still approaching the plane. Nobody knows how many are dead and how many are living. The situation definitely is not one for past tense.

So you might write it like this:

An XYZ transport plane has crashed and the 70 persons aboard are believed dead. The plane is down in a secluded mountainous area and rescuers haven't reached the wreck. Observations by pilots who flew over the area lead airline officials to believe none of the 70 passengers and crew have survived.

The best advice is to use your common sense and be logical in deciding what tense to use in each individual situation.

Past Tense

Common sense and logic require use of past tense for accuracy and completeness in some stories. Sometimes you can bring freshness to these situations by mixing past and present tense. Some writers object to such a mixture, but it appears to be logical treatment.

Here's an example:

Past tense— Mayor Smith told a news conference today that taxes would increase in Hometown next year. He said costs of maintaining streets had increased and that this would necessitate raising more revenue by taxation.

Present tense— Mayor Smith says taxes are going up in Hometown next year. He says the city needs more revenue because of increased costs of maintaining streets.

Mixture of tense— Mayor Smith says taxes are going up in Hometown next year. He told a news conference today that costs of maintaining streets had increased. The mayor said to meet this added cost the city must increase taxes.

Mixture of Tense

In the above example, the past tense has the less immediacy. The present tense has the most immediacy but doesn't tell the entire story, that is, when and where the mayor made the statement (and frequently omission of such details is necessary because of radio brevity). The mixture of tense emphasizes immediacy in the lead, then deals with the news conference in past tense because the action is past.

Here's another example, this time from the national scene:

Past tense— President Smith announced today he would address Congress next Wednesday on the current recession. He said he would present data he's preparing based on Department of Labor studies.

Present tense— President Smith is preparing a report on the recession—and he will hand it to Congress next Wednesday. The President says he'll address Congress and will present material from Labor Department studies.

Mixture of tense— President Smith is preparing a report on the recession—and he will hand it to Congress next Wednesday. The President said today he will address Congress and will present material from Labor Department studies.

Freshening News

Despite the speed of radio and TV, stations frequently must use stories that broke overnight or late the night before. In handling such stories you can use various devices to play down the past tense angle. Here are 2 ways of doing this:

1. Look for a new angle.

2. Lead with a present or present perfect verb and delay mentioning yesterday or last night until your lead has been presented.

Here's an example of developing a new angle:

Notes on last
night's meeting
of the city
council.

Council met at 8 o'clock.
Transacted routine business.
Just before adjournment at
11 P.M. the city manager
gave the council the tentative
budget for next year.

Obviously a lead in a morning broadcast saying that the city manager gave the Council the budget last night loses all immediacy. So you look for a new lead by telephone. You learn Council will start public hearings on the budget next Monday. That's your new angle with fresh news. So for this morning's first newscast you write:

Hometown's City Council will open public hearings next Monday on a tentative city budget for next year. The city manager handed the budget to Council last night.

Or if you fail to develop a new angle, you can make your story sound less old by leading with a present verb as:

The City Council has before it today a tentative budget for next year. The city manager handed the budget to Council last night.

Or you can start with a present perfect verb as:

Hometown's city manager has handed the City Council a tentative budget for next year. The manager gave the budget to Council last night.

Here's another example of how to freshen up an overnight story.

Last night the chamber of commerce elected a new president. That's too important to ignore in this morning's newscast. So you try for a new angle or lead with present or present perfect tense and avoid mentioning last night in your opening sentence.

Developing a new angle. Telephone the new president and ask him about his plans. He tells you he's going to push for a new local auditorium to attract conventions to Hometown. So you can write it this morning:

Hometown's new chamber of commerce president is going to campaign for a new city auditorium. He says the new auditorium would bring conventions to Hometown.

The new president is Joe Blow, and he was elected at a chamber meeting last night.

If you can't get a new angle, you can write it:

Hometown's chamber of commerce has a new president—Joe Blow. He was elected last night.

or

Hometown's chamber of commerce has elected Joe Blow as its new president. Blow was elected last night.

Use of 'Today'

Use of present tense brings up the problem of the word *today*. Its overuse makes newscasts monotonous. You may have 15 today items in one newscast. Obviously you don't want to hit the listeners with 15 todays in 5 minutes.

You can eliminate some of the todays simply by present tense.

For instance, it's enough to say "The President is flying to Paris." No *today* is needed.

You can eliminate todays by using some other time reference such as this morning, this afternoon, this evening, tonight, just before broadcast time, one hour ago, just before we went on the air.

You can eliminate todays by the present perfect tense if the exact time isn't essential in your story. You can write—"The governor has left for Washington: instead of "The governor left for Washington today."

Don't be artificial about eliminating the word *today*. But if you can cut down on todays in your newscast in a natural fashion, do it.

The Associated Press says of the word *today*:

"The word *today* can get very monotonous when used again and again in a newscast made up of a dozen or more items. It should be used sparingly—when it points up the action where the time element itself is part of the story."

And UPI says:

"Use *today* sparingly, especially in the opening sentence. The present tense ordinarily is the most desirable for radio, and when used the word *today* usually is unnecessary."

#

Color

Because radio and TV involve showmanship, one of the effective, attention-getting forces of writing for the air is color.

Conversation is more colorful than written word. In talking we're more likely to use forceful verbs, vigorous adjectives, short, lively sentences. For our listeners that's color. We like it because it paints more vivid word pictures.

There's no better way of getting color than by active verbs. They're more effective than adjectives because they create a feeling of action. Study verbs, look for vitalizing verbs, use them. But be sure they're accurate—don't write off-color.

When you write news, you're reporting about humans—about human emotions—action, struggle, conflict, success, failure, beauty, sorrow. These events have emotional impact. We don't always talk about them in tea parlor language. We can't always write about them for the air in tea parlor terms.

So when you write for the air get some feeling into your writing. Use verbs that tell the story with color.

Some adjectives can help you get color for the listener. But use them sparingly. Don't suffer from adjectivitis. And if you can substitute an active verb for an adjective, jump at the chance.

You can add vital color to your writing by using short, energetic sentences. Don't let this ruin the flow of your writing. Don't fall into a pattern of child patter. But when you shorten sentences, you add impact if you shorten skillfully.

Avoiding the Negative

In many stories you can add color by converting from the negative to the positive.

The lead story that starts with a negative approach may be dull. It's equivalent to telling the listener that somebody isn't going to take any action. The skillful writer will frequently add the color of impact by translating into positive terms.

Here's an example:

The President told his press and radio conference today he will not recommend a tax cut as an anti-recession measure.

You could rewrite that into more positive action:

The President refused today to recommend a tax cut. He told his press and radio conference he wouldn't ask Congress to lower taxes as an anti-recession measure.

Or you might do it this way:

Congress has before it today word from the President he will not recommend a tax cut. The President told his press and radio conference he wouldn't ask Congress to lower taxes as an anti-recession measure.

Here is another example:

Hometown Mayor Smith told newsmen today he won't fly to Washington and seek flood control funds. He said he didn't think demands by the chamber of commerce that he make the trip were justified.

You might rewrite it this way:

Hometown Mayor Smith today rejected chamber of commerce demands that he fly to Washington to seek flood control funds. The mayor said he felt the demands were not justified.

Obviously it would be unwise and impossible to convert all negative leads into the positive. But it can be done frequently and effectively.

Use Active Verbs

UPI tells its broadcast writers "One sure way to slow down a newscast is use of the passive voice. The active voice tells it better."

In grammar, voice shows whether the subject performs or receives the action expressed by the verb. The active voice shows the subject as the actor: The pilot flew the plane into the mountainside.

The passive voice shows the subject acted upon: The plane was flown into the mountainside by the pilot.

Word order is often the key to movement in our sentences. We learn early that the basic subject-verb-object is the active voice. There is a forward movement of the idea—someone does something to something. When we change this order, our sentences too often do not have very much life. The actor is not allowed to act. The sentences become weak. They become passive.

One of the most justified criticisms of broadcast writing is that too many passive verbs are used and the entire effort to communicate becomes weak. Many radio and television news writers have told us they use too many passive verbs because of early writing habits. They would like to break the habit but find this difficult in the rush of deadline copy.

So the beginning writer will be wise if he gets into the habit of subconsciously using active verbs. They're more colorful, have greater impact, move more rapidly. Sometimes, of course, the use of passive verbs is unavoidable. Linguists report that 75 per cent of the sentences in general writing (books, magazines, business letters and such) follow the basic subject-verb-object pattern. But amateur writers reverse this trend completely.

So get into the habit of using active verbs. Sometimes, of course, you'll have to use a passive verb in order to give proper play to news elements. And you may want to use passive construction occasionally for variety. But don't forget—the active verb has motion, color, impact and more excitement.

Remember what UPI tells its writers—and don't slow down your message with passive verbs.

#

Statistics

Giving radio and TV listeners statistics so they'll understand them is difficult. Here again the rule is simplicity.

Figures in themselves just can't mean much to the listener. He doesn't have time to absorb them, to interpret them, to ask the announcer for an explanation. So be careful in use of figures. Use them sparingly. Simplify them. Use round numbers. Interpret them. Make them mean something to the listener.

Each station probably has its own style for handling figures. The suggestions below are based on practices found within the radio and TV profession.

In writing *numbers*, use figures as a general rule.

Use figures for numbers from 1 through 999 except for *one* and *eleven*. Always spell these out to help the newscaster avoid confusing them with other symbols on the typewriter.

For numbers over 999, use a combination of figures and spelling, thereby avoiding confusing strings of cyphers.

Write: one-thousand 5-thousand
 17-million
 2-billion dollars
 2-and-one-half billion dollars

Here are some exceptions to this general rule:

Fractions: Spell out all fractions.

Write: one-half
 three-quarters
 5-and-one-half

Ordinals: Use figures except for first and eleventh.

Use nd, rd, th, after numbers to be read as ordinals. In such constructions always spell out first and eleventh.

Write: 21st anniversary
 first event
 eleventh event
 12th birthday

Dates: Use figures except for first and eleventh.

Write: 1900 September 13th
 September 13th 1937
 September first
 September eleventh

Street addresses: Use figures, except for first and eleventh.

Write: 24 120th Street
 118th Street
 First Street
 28 Eleventh Street
 In radio the preferred use is—
 Herman Smith *who lives at* 21 East Morton Street and
 NOT *of* 21 East Morton Street.

Ages: Use figures except for one and eleven.

Don't use the construction, Herman Smith, 21.
 Preferred is 21-year-old Herman Smith, or Herman Smith, who is 21 years old.

Decimals: Spell out the decimal point.

Write: 2 point 9 per cent instead of 2.9
 21 point 7 per cent instead of 21.7

Telephone and license numbers: Hyphenate to inform the newscaster to read each digit separate and slowly.

Write: Homeland 6-7-1-7-6
 California M-N-L-2-4-4

Time: Use figures except for one and eleven. Never use PM or AM on the air.

Use this morning, this afternoon, this evening, tonight.

Write: 12:01 this afternoon
 eleven this morning
 11:07 this morning
 8 tonight

If the exact time is important, use it. Usually the exact time isn't important. You can avoid figures by using such expressions as—early this morning, late this afternoon, just before broadcast time, just one hour ago.

\$ and ¢ signs: Don't use them, spell out.

Write: 18-dollars
 23-cents

% sign: Don't use it, spell out.

Write: 17-per cent

Sports and market news: always use figures.

Caution. Don't substitute *a* for *one* if the *a* might sound like 8 on the air. Make it *one* million, not *a* million.

Making Statistics Understandable

The experienced radio and TV writer makes his statistics meaningful and understandable by using certain devices acquired through experience.

Here are some suggestions:

Avoid using lists of numbers. The listener can't grasp them.

Avoid starting a story with an important number if possible—and sometimes this isn't possible.

To simplify numbers use such generalizations as—about, approximately, nearly, almost, at least. But never use more than. That expression can have no specific meaning for anybody.

Round off large and detailed figures.

Here are some examples:

<i>Poor</i>	<i>Better</i>
\$518,000	about one-half million dollars
100 per cent increase	doubled
1,606	16-hundred
227,521	about one-quarter million
\$505,216,724.92	about one-half billion dollars
36	3 dozen

If exact figures are necessary for accuracy and completeness, use them. Sometimes exact numbers are essential. But the listener won't remember them unless they're mighty important to him.

When 'A' Sounds Like '8'

Here's a quotation from the UPI radio style manual:

"Be careful in the use of figures. Make them round whenever possible. For all practical purposes, 1623 eggs become 16-hundred.

"Don't ever say *a* million. The *a* makes it come out 8 on the air. Write it *one* million.

"In handling figures don't write \$25,000,000. Put it this way—25 million dollars. Then the announcer can't go wrong. Statistics, percentages and technical details may be impressive in print, but they mean little to the radio audience. There isn't time to absorb them. Exact figures tend to be confusing and irritating to the listener. And if there are two or three sets of figures, he's completely lost. So when it's necessary to use figures, put them in round numbers."

And the Associated Press says of statistics:

"Use figures for all numbers up to one million—with the exception of 1 and 11, which should be written—one, eleven.

"When it doesn't matter (and usually it doesn't) drop the unnecessary figures. If the President calls for a budget of \$8,020,321,481.32, drop the \$481.32. Nobody—not even the President—will miss them.

"Watch out for tricky combinations that might be misunderstood. Don't say *a* million. It sounds too much like *eight* million. Say *one* million."

Making Statistics Familiar

You can help your listeners get meaning out of statistics by comparing them with something familiar.

Here's an example. A press story said an aircraft carrier had 4 acres of landing space for planes. How big are 4 acres? The average person can't visualize an acre. You can help listeners visualize the landing area on the carrier by expressing it in terms of football fields, city blocks, the area of your town, the country club, or some other familiar measuring stick.

Here's another. You have a story about the remote little country of So-and-So, only 300 square miles in area, being the scene of an incident which threatens a world war. How big is 300 square miles. As big as your county? Twice the size of your county? As big as your city?

If you'll use a little imagination and do some research you can many times translate abstract statistics into terms your listeners can understand and appreciate.

#

Handling Wire Copy

Much news put on the air reaches radio and TV stations by wire from the major press associations.

The AP and UPI both supply a service for newspapers and a service for radio and TV stations. The newspaper service is written for printed publication, is more detailed than the radio and TV service. The radio and TV service is written in oral style and capsule form.

Some radio and TV stations prefer to subscribe to the newspaper service because they thus have a greater choice of detail and an opportunity to do a better job of interpreting news for listeners.

Localizing Wire Copy

There are 2 major criticisms of wire service copy.

1. A great deal of the copy is written on a national and international level and lacks localization.
2. It enters all stations in the same language and makes for endless repetition if stations use the rip-and-read system.

You can do much to offset these weaknesses.

In handling wire copy check every story for possible local application to your own community.

You may have a plane crash story written for national use. In the last paragraph you may find the name of a local person killed or injured. Use a local directory, get on a telephone, get local details and lead with a local angle.

Or you may have a wire story about a nation-wide strike or strike settlement. Get in touch with local labor and management spokesmen and lead with the local angle.

Rewriting Wire Copy

If you have time, rewrite every wire story, putting it into your own language. That means when your newscaster reads the item it will sound different and perhaps fresher to the listener who has heard the same item from the same wire service read over the air by another local station perhaps 5 minutes earlier.

Another reason for rewriting wire copy is that much of it comes set in capital letters. Research has proved that copy in all caps is more difficult to read than copy in capital and small letters. Also, copy in all caps is more difficult to read and correct.

Probably there's no agreement on preference among newscasters. Some like all caps. Others prefer caps and lower case letters. The skilled radio news writer will learn to write both ways.

If you want to use wire copy without rewriting, copyread and correct it as you do your own copy (see Page 11 for copyreading marks).

The press associations have world wide staffs of generally competent writers and editors. But they do make errors. Other errors get into copy when it's transmitted. You'll find misspellings, punctuation

errors, long and complicated sentences. So check wire copy as carefully as you check your own copy. And you can often improve the writing and grammar.

When moved by wire the news is transmitted generally by teletype. You'll sometimes come across stories that have been garbled by the machine or operator. You can unscramble some of this copy by using a code known to most editors who work with wire copy. The code is based on symbols as they appear on the teletype keys and simply indicate which symbols should be substituted for the garbled symbols.

Here's the code:

A	-	N	,
B	?	O	9
C	:	P	0
D	\$	Q	1
E	3	R	4
F	!	S	'
G	&	T	5
H	2	U	7
I	8	V	;
J	'	W	2
K	(X	/
L)	Y	6
M	.	Z	"

If you have a scramble, substitute the symbols according to the code.

Here's an example:

SEVENTEEN &84)'

becomes

SEVENTEEN GIRLS

Wire Service Examples

Following are stories from the Associated Press radio and TV wire and United Press International newspaper wires. They're both about the same news event, were transmitted at about the same time on the same day.

If you'll analyze them you'll note the differences in styles for the air and for the printing press.

Note how the newspaper wire leads with a name and the radio wire leads with a warmup and then follows with the name.

Note the shorter sentences in the radio wire.

Note the handling of figures and quotations.

The AP wire was not boiled down as much as usual because the story was for the state wire and was big news locally.

UPI Newspaper Wire

SX 100

URGENT

LEAD PENDLETON

DAYVILLE, ORE., APRIL 24—(UPI)—BRUCE DAVIS, 36-YEAR-OLD FRESNO, CALIF., ORCHESTRA LEADER STUMBLED INTO THE RANCH HOUSE OF MR. AND MRS. GUS ROBERTSON HERE AT 6:10 A.M. TODAY AFTER WALKING MORE THAN THREE DAYS FROM THE SCENE OF HIS WRECKED PLANE WHERE HIS WIFE STILL LAY INJURED.

THE DAVISES HAD BEEN OBJECTS OF AN INTENSIVE SEARCH SINCE THEY WERE LAST HEARD FROM FOUR DAYS AGO WHILE ON A FLIGHT FROM FRESNO TO SPOKANE, WASH., IN THEIR SINGLE ENGINE CESSNA. THE SEARCH WAS CONDUCTED THROUGH SOME OF THE WORST WEATHER OF THE YEAR IN OREGON.

DESPITE MORE THAN THREE DAYS OF HIKING THROUGH THE RUGGED CENTRAL OREGON COUNTRY, DAVIS REACHED THE ROBERTSON RANCH IN FAIR CONDITION, SUFFERING EXHAUSTION AND EXPOSURE.

HE SAID HE BELIEVED HIS WIFE'S CONDITION TO BE GOOD AND THAT NO BONES WERE BROKEN. HE SAID, HOWEVER, THAT SHE WAS UNABLE TO WALK.

"I KNOW I CAN FIND HER," HE SAID, "IF I CAN GET A HELICOPTER TO TAKE ME."

DAVIS TELEPHONED SEARCH HEADQUARTERS AT PENDLETON, ORE., AND AUTHORITIES THERE IMMEDIATELY DISPATCHED A HELICOPTER FROM GEIGER AIR FORCE AT SPOKANE.

DAVIS SAID HIS LIGHT PLANE CRACKED UP IN THE MOUNTAINS NORTH OF HERE AND WAS BADLY WRECKED. HE SAID HE HAD NOT RUN OUT OF FUEL BUT THAT HE DIDN'T KNOW WHAT HAPPENED. HE HAD RADIOED PENDLETON THAT HE WAS LOW ON FUEL AND WAS FLYING WEST.

"PART OF IT PROBABLY WAS DAMNED FOOLISHNESS ON MY PART," HE SAID. HE SAID HE SAW A SPOT BETWEEN TWO TREES WHERE "I THOUGHT I COULD LAY IT INTO BUT IT'S PRETTY BADLY SMASHED."

HE SAID HE CONTRIVED A LEANTO FROM PLANE PARTS FOR HIS WIFE. HE SAID HE KNEW SEARCH CRAFT WOULD NEVER FIND THEM AND HE KNEW HIS WIFE COULD NOT WALK FROM THE SCENE. HE DESCRIBED THE TERRAIN AS "IMPOSSIBLE."

HE SAID HE CHECKED HIS WIFE AS BEST HE COULD BEFORE HE LEFT HER FOR HELP AND BELIEVED SHE WOULD BE ABLE TO SURVIVE.

(INCLUDES EARLIER)

AJ802A

AP Radio Wire

AP44FX

(PLANE—SUBS PVS)

(DAYVILLE, OREGON)—A CALIFORNIA FLIER MISSING SINCE MONDAY STUMBLED INTO A RANCH 3 MILES SOUTH OF DAYVILLE IN NORTH CENTRAL OREGON TODAY. THIRTY-SIX-YEAR-OLD BRUCE DAVIS, WHOSE PLANE CRASHED IN THE SNOW 3 DAYS AGO, SAID, "I'M ALL RIGHT."

HE LEFT HIS WIFE, UNABLE TO WALK, AT THE PLANE. A RESCUE PARTY STARTED FOR HER AT ONCE.

DAVIS ADDED, "I DON'T KNOW HOW SHE IS."

HE SET OUT WITH STATE POLICE TO RETURN TO THE PLANE. IT APPARENTLY WAS SOME DISTANCE SOUTHEAST OF DAYVILLE, IN THE BLUE MOUNTAINS.

DAVIS WAS FLYING FROM FRESNO TO SPOKANE WHEN HE SENT A RADIO APPEAL TO THE C-A-A AT PENDLETON AT 3:30 P-M MONDAY, SAYING HE WAS LOST IN THE CLOUDS AND NEEDED RADIO HELP TO GET IN. THAT WAS THE LAST HEARD FROM HIM UNTIL THIS MORNING.

DAVIS SAID "WE HIT ABOUT 4 O'CLOCK. I PUT THE PLANE BETWEEN 2 TREES AND THEY TORE THE WINGS OFF BUT ACTED AS A BUMPER."

HE SAID HIS WIFE RECEIVED A BLOW ON THE HEAD BUT DID NOT LOSE CONSCIOUSNESS.

DAVIS WENT ON TO SAY:

"I MOVED HER LEGS AND DETERMINED THEY WERE NOT BROKEN, BUT SHE COULD NOT WALK. I SAID I HAD BETTER START RIGHT OUT.

"I WRAPPED HER UP IN EVERYTHING I COULD FIND, THEN LEFT."

THAT WAS THREE DAYS AGO. HE HAD WANDERED THROUGH THE MILE-HIGH MOUNTAINS OF THE AREA, 225 MILES EAST OF PORTLAND, SINCE THEN, LOOKING FOR A ROAD OR A RANCH.

"I'M WORN OUT," HE SAID, "BUT BASICALLY I'M ALL RIGHT. TOO MUCH WALKING."

THE GUS ROBERTSON RANCH AT WHICH DAVIS ARRIVED AT 6:10 A-M TODAY IS 3 MILES SOUTH OF DAYVILLE AND ABOUT 35 MILES EAST OF THE POINT WHERE AERIAL SEARCH FOR HIS PLANE HAD CENTERED YESTERDAY. A SHEEP-HERDER'S REPORT OF HEARING A PLANE ENGINE FALTER AND QUIT DURING A SNOWSTORM, HAD SENT PLANES INTO THE SUTTON MOUNTAIN AREA. IT IS A RUGGED REGION OF SAGEBRUSH, SCATTERED JUNIPERS AND ROCK OUTCROPPINGS.

EB842APS 24

#

Rewriting

One of the most common—and justified—criticisms of radio and TV news is against the repetitious broadcasting of news written in exactly the same words. This practice does much to offset the advantage of immediacy that radio and TV have over other mass media.

There are 2 major causes of this consumer-discouraging repetition: (1) failure of stations to rewrite continuing stories and (2) failure of stations to rewrite wire service copy.

And there are probably 2 reasons for such repetition. (1) Too many stations simply rip and read wire copy. (2) There's a shortage of editorial man power at many stations.

Consider the situation where 5 stations in the same community subscribe to the same wire service. All 5 rip and read without rewriting. All day long they give to listeners exactly the same diet written in the same fashion. And to make the news sound even less fresh, station A may carry exactly the same item written in exactly the same words as station B had an hour earlier.

Freshening Your Newscast

Rewriting can freshen your broadcast in 2 major aspects. (1) It can present new angles. (2) It can make the news sound newsier and less like repetition by the use of different words in a different approach.

Here are 3 rewrite rules.

1. Rewrite every story of the same event if you repeat the story on different newscasts throughout the day.
2. Rewrite every item of a continuing story. Never use the same lead.
3. Rewrite all wire copy unless it's a last minute piece of news you rush to the mike.

Test of a Good Rewrite Man

The UPI radio manual deplors repetitious broadcasting of the same language when it says:

"A problem peculiar to radio is the fact that, once written, a story cannot be forgotten. An announcer may go on the air at 10 a.m. and again at noon. For example, Mr. Jones may hear the announcer say on the 10 a.m. newscast—

The Russians are forging a trap around Smolensk.

"At noon Mr. Jones turns on his radio and hears—

The Russians are forging a trap around Smolensk.

"Mr. Jones would be justified," UPI argues, "in assuming that the rest of the newscast was nothing more than a repetition.

"This problem makes the test of a good rewrite man. A really good story must be rehandled several times during a day and it is his job to dig up an angle which can be dressed up as the lead on successive stories without distorting the essence of the story itself.

“Naturally, the above applies to regional as well as the big national news. Remember that, just as in newspapers, a good regional or local story takes precedence over a story that has no home appeal.”

Stale News in Stale Language

Below is an example of the boring repetition many stations are serving listeners. We checked this in our own home town.

A premiere of “South Pacific” was given in our town one night. The performance was a benefit for a local Boys Club. The amount of funds raised by the performance was not known until late at night.

The morning newspaper story naturally emphasized that \$7,400 has been raised for the boys club. Morning radio broadcasts led with almost the same language—“Last night’s premiere of South Pacific raised 74-hundred dollars for the Clairemont Boys Club.” The stations continued with the same language throughout the day. As late as 8 o’clock that night—the night after the show—stations were continuing to use the same lead which had been on the air many times since early morning.

To the casual radio listener this repetition might not be irritating. But to the listener who turns regularly to the radio for news this dispensation of stale news in stale language is discouraging and bound to be irksome.

The local stations could have freshened the news by checking with the boys club to learn what’s to be done with the money, how much more is needed, immediate plans for new fund-raising drives.

If radio and TV news is to grow as it should, reporters and editors must develop new angles or rewrite original stories so that listeners won’t, as UPI puts it, be justified in assuming the newscast is nothing more than a repetition.

#

The Oral Style

Simplicity is the essence of writing news for the air.

The public is trained to observe with its eyes but not with its ears. The eye and the ear must transmit signals to the brain. But the ear must transmit them the first time it hears your news. It can't go back and rehear, as the eye can go back and reread written communication. So when you write for the ear you must do so in the fashion that will assure the highest probability of accurate reception and transmission of your signals to the brain. That means you must be as simple as possible.

That means you must simplify your own and other persons'

ideas

thoughts

words

language

sentences

punctuation.

If you'll read aloud to some friend a stiffly-written piece of newspaper copy he'll miss or fail to understand much of what you're saying. He doesn't have a chance to relisten to a strange word or unfamiliar phrase, as he could reread a newspaper. Rewrite the same story in simple, everyday language and your friend will absorb much more of it.

UPI says of broadcast news writing:

"How does it differ from newspaper writing? What are the techniques, the problems, the aims?"

"Broadcast news copy is good if it is accurate, authoritative, entertaining and 'listens' well. It must inform and please the ear—not the eye.

"Since people speak more informally than they write, a newscast is more informal than Page One of a newspaper. It must not, however, be so informal it fails to win listener respect.

"The newspaper writer has Five W's. The broadcast news writer has his Four C's—Correctness, Clarity, Conciseness and Color.

"At the risk of over-simplification, the ability to write for the ear could be defined as: 'Selection and placement of story detail on paper in such a way as to create listener illusion that the announcer is back-fence talking the facts in an authoritative yet entertaining way.'

"And let's not look down our journalistic noses at that word 'entertaining.' A good newscast must have sparkle. If yours is dull, the listener will turn to another. He has plenty from which to choose.

"The reader makes his choice at the newsstand. The listener tunes in to what pleases him at no cost or inconvenience. Your words have one fleeting crack at the man with the finger on the dial. Select them carefully."

Hearing What You Write

The average person, when setting down his thoughts in writing *sees* what he has said.

An experienced radio writer, on the other hand, will tell you that he *hears* his copy as he writes it. He has trained his mind to work in terms of sound rather than sight. That helps him simplify his writing.

Learning to hear your copy as you write is a difficult but valuable knack in radio writing. The best way to develop this ability and the surest way to determine whether your radio copy is listenable is to read it aloud. Mumble it as you write. If you have used words or word-sequences that are hard or awkward to read, or if you find yourself running out of breath, you can be sure the announcer will have similar difficulties.

So to simplify your writing, read it aloud as you write it.

Writing for the Ear

Here's a piece of advice an experienced radio news writer and announcer gave one of our radio news writing classes:

“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 at 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.

“If you can combine these three elements in your writing you'll be off to a good start on writing for the ear.”

Simplifying Sentences

Begin simplifying your language by simplifying your sentences.

The best way to communicate with your neighbors is the simple declarative sentence—subject, verb, object. That's the way most men-in-the-street talk. So it's logical to carry this form into broadcast news.

But there's danger in this. You can fall into the habit of short, jerky, balanced, disconnected sentences and thoughts. Guard against this pattern. Your writing should have transition, should flow. Most of us use transitions in talking. We can do a better job of using them by thinking as we write and edit for the air.

In the first place, sit at your typewriter with the idea you want to produce talk—not essays. Try to write as you talk. Talk to your typewriter as you write. That will help you gain the conversational approach with the typewriter keys.

Usually you talk in simple sentence of subject and verb—noun and action. That makes sense. Carry the technique into writing for the air.

Generally you can—and should—avoid complicating phrases and clauses. You just don't talk normally with a lot of commas, semicolons and colons. So right now throw semicolons and colons out of your vocabulary. Most punctuation for broadcast news will be commas, periods and dashes.

Specific Don'ts

Here are some specific don'ts that will help you simplify your sentences.

Don't start a sentence with long and modifying phrases or clauses.

Here's an example:

Poor Hoping to clarify the situation with respect to the recession, the President will address Congress tomorrow.

Better The recession will receive official attention tomorrow when the President delivers a special message to Congress. The President hopes to clarify the economic situation.

Don't dangle modifying phrases and clauses. Anything that dangles in radio writing is poor writing.

Here's an example:

Poor The country has reached the bottom of the recession, according to a report released today by the Bureau of Labor Statistics.

Better The Bureau of Labor Statistics says the country has reached the bottom of the recession.

Don't place long or confusing material between the subject and verb of your sentence. This makes understanding difficult.

Here's an example:

Poor The Cuban rebels, after suffering an all-night bombardment by government forces, surrendered this morning.

Better The Cuban rebels surrendered this morning after government forces had bombarded them all night.

Don't clutter your sentences with inside dependent clauses. Make new sentences.

Here's an example:

Poor Hometown's Mayor Smith, who took office only 6 months ago, announced today he would not be a candidate for re-election because he feels improving Hometown's government is a hopeless task.

Better Hometown's Mayor Smith says he will not be a candidate for re-election. His reason—he feels improving Hometown's government is a hopeless task. Smith revealed his decision today only 6 months after he became mayor.

Dependent Clauses

"Beware of clauses," says the Associated Press. "Clauses are trouble-makers.

"They are not flatly ruled out, because they can be useful if deftly placed. Often, however, they are employed in an effort to cram too many facts into the confines of a single sentence. This confuses the listener.

"Clauses are particularly undesirable when they bring about a wide separation of subject and predicate. Never write a sentence like this: 'American Legion Commander John Smith, son of Senator Tom Smith, died today.' Many listeners will be left with the impression that Senator Smith died today.

"A clause should NEVER be used at the beginning of a sentence."

Sentence Length

How long should the sentence be in radio and TV news?

That's a question many experts have tried to answer with specific word length limitations. That's theoretical nonsense. There's no pat answer to sentence length.

Some sentences can be long and easy to understand. Others can be short and hard to understand. Simplified writing is much more than keeping sentences below a certain word length.

Short sentences are the most common in radio and TV. That's logical. We use many short sentences in talking. But we also use long sentences. And if you feel you must write a long sentence, don't be afraid to if you have simplified the content.

The real yardstick is not how many words you use but whether you make your sentences understandable.

Some of the most vital effects on the air are achieved with sentence fragments. If not overused, this technique is effective. You don't always need a verb to get impact and action.

But on the other hand, the expression of some thoughts or facts requires long sentences.

Strive for a pleasing pattern of short and long sentences and sentence fragments once in a while.

It's content, rather than length, that determines how difficult a sentence is to understand.

Sentences Without Verbs

UPI tells its staff to be careful about using clauses and balanced sentences on the air. The UPI radio manual says:

"To write effectively, you must unlearn the prose writer's rules about sentence structure. Disregard such forms as dependent clauses and balanced sentences. You can even forget the first grammatical rule you ever learned—that a sentence must have a subject and verb.

"Some of radio's most effective sentences are not complete sentences at all. They are descriptive phrases. They save a lot of words and go over smoothly on the air.

"Ordinarily, short sentences are the best for radio. But the real test is whether they can be read aloud, whether the announcer finally can arrive at the end without gasping for breath."

Simplifying basic grammar of sentence construction is essential in oral presentation of news. Just as essential is simplifying sentence content. The radio and TV writer avoids or simplifies content that listeners may have trouble hearing and understanding immediately. Examples of such content are unfamiliar words and expressions, and statistics.

Here are some don'ts that will help you simplify content.

Big Words and Statistics

Don't use jargon, scientific terms, foreign words and expressions if you can avoid using them. If you feel you must use them, then explain them in terms the man-in-the-street will understand.

Don't use big, formal words. If other people use them, simplify the big words and phrases unless you carry them inside quotation marks.

Don't use detailed statistics unless they're essential to the story. Most listeners won't understand or remember detailed statistics. Simplify them.

#

Writing the Lead

The first thing you'll write for each story is the lead.

That word, lead, is newspaper jargon. It was developed as a specialized way of getting into the top of a newspaper story all the salient facts. The idea was to stop the reader and hold his attention by exciting him with a fact-filled first sentence.

Original intent of the newspaper lead was to crowd into the first sentence the 5 W's of the story—the who, what, where, when and why. This often resulted in long, cumbersome, overloaded sentences that even the most careful reader found confusing.

Radio news writers were quick to recognize that this fact-jammed lead—this “hard” newspaper lead—was not suitable for the ear. The hard lead got too many important facts into the air too soon and beyond recall before listeners were ready to hear and understand those facts. So radio writers developed the “soft” lead, the purpose of which is to catch the listener's attention and ease him into the story with a major fact or two, to prepare him for other facts which will follow.

The philosophy of the soft lead is basic. The ear can hear and transmit to the brain only a certain number of signals within a given time. The ear must be alerted and be prepared to hear these signals.

The soft lead must be colorful enough to arouse the listener's interest. But it must not give so many facts as to confuse the listener and leave him confused throughout the story.

The Subconscious Listener

The need for a soft lead to radio and TV news is stressed by the fact that broadcast news frequently must compete with other activities for attention.

Actually the listener may be only half listening until his attention is seized by something the announcer says. The listener may be eating, drinking, talking, driving an automobile, washing dishes, fishing, reading—even snoozing. He listens only subconsciously until something the announcer says makes him sit up and want to hear the story. Something rings a bell, brings him alert.

UPI urges its radio staff to write with these listening conditions in mind. The UPI radio manual says:

“Radio news, unlike printed news, frequently must compete for attention with other, simultaneous interests: conversation, a magazine, book, household duties. To get attention your story must be interesting, colorful and, above all, easy to listen to and understand.”

And the Associated Press says:

“Newspaper readers select what they want to read and merely glance at the rest of the newspaper. Radio listeners, in effect, do the same. They tend to pay close attention to subjects which interest them and to glance at the remainder of the newscast.

“Also, newscasts are listened to by persons engaged in eating, drinking, talking, or dishwashing—or perhaps all of them together. Radio stations are constantly getting telephone calls and letters from listeners who ‘misunderstood’ stories. In some cases these stories were perfectly understandable—but in too many instances the stories themselves were at fault. Be clear and you will cut down the number of such misunderstandings.”

Warming Up the Listener

This half-way listening attitude of the radio and TV audience creates for the writer of broadcast news a special problem which the newspaper writer can largely ignore.

The problem is this: how to snare the undivided attention of the listener without giving him vital facts that he'll need later to understand the news.

The newspaper writer can cram vital facts into his opening words without fear the reader will miss them. The reader has the facts in front of him in type and he can always check back on them as the story unfolds.

The broadcast writer, on the other hand, must remember that the listener may not actually "hear" those first few words. The writer of news for the air is faced with the problem of getting the listener's full attention without jamming into those first few words many major facts.

To meet this problem of alerting the listener, experienced radio and TV writers frequently use a "warmup" method of telling the listener to come awake and listen closely. The warmup warns the listener what he's about to hear but postpones presentation of certain important facts until the listener is really listening.

But this opening of radio and TV news can't be empty words. It can't be dull and meaningless. When a listener turns to a newscast he's in effect asking—"What's new?" He'll drift away if you don't tell him quickly what's new.

The Opening Sentence

Referring to this attention-getting skill, UPI says:

"Don't try to tell too much in your opening sentence. The radio listener requires a little time to get adjusted after each story. We call it 'warming up' the listener.

"Radio leads should be simple, but not so over-simplified they fail to tell the story.

"It is important to remember that good radio is basically good showmanship. This applies to radio news as well as to any other program. An attention-getting lead that sells the story to the listener at the outset will keep his interest—make him want to hear more. A dull, slow-moving lead that wastes two or three sentences before the meat of the story is reached probably will be lost. The listener will write it off as uninteresting and devote himself to his bridge game or some other occupation before you've caught his attention."

At the same time, the UPI warns against sensationalizing leads, says "that it is a fault which must be avoided." The UPI says to make the lead interesting but never maudlin.

And the Associated Press says of the lead:

"The Five W's—Who, What, Where, When and Why—are important. But don't try to cram them into the first sentence.

"The first sentence of a broadcast story is, in many respects, the equivalent of a newspaper headline. It should (1) catch the listener's attention—(2) orient him and prepare him for what is to follow."

Unfamiliar Names

Here's one rule that's widely accepted. Don't ever start a radio or TV story with an unfamiliar name. If the name is important enough to use, it should be important to the listener. If you start a story with an unfamiliar name, before getting the listener's attention, the listener may never actually hear the name.

Of course, if the name is known to most listeners and will be immediately recognized, it's all right to start with it.

Here are examples:

- Poor John Jones of 3443 Morton Street, Hometown, today was named a professor of journalism at State College.
- Better A Hometown man has been named a professor of journalism at State College. He's John Jones and he lives at 3443 Morton Street.
- Poor Miss Sally Smith of 1818 Raymond Street, Hometown, was named today Queen of the Blue Book Ball at State College.
- Better A Hometown girl will be queen of the Blue Book Ball at State College. Miss Sally Smith, who lives at 1818 Raymond Street, was named queen today.

Starting with a Title

Frequently a title can be used as a warmup. In other words, the title is placed before the name. The title catches the listener's attention where the unfamiliar name might not.

Here are examples:

- Poor James Jay, commissioner of sanitary facilities in Hometown, said today cost of garbage collections would increase next year.
- Better The Hometown commissioner of sanitary facilities, James Jay says the cost of garbage collections is going up.
- Poor Dr. Malcolm Love, president of Hometown College, announced today that 3 new dormitories would be built on the campus and would be ready for occupancy next November.
- Better The president of Hometown College says 3 dormitories are to be built on the campus. President Malcolm Love says the dormitories will be ready for students in November.

Frequently the names of office holders are obscure. You probably know you have a local fire chief. That office itself is not obscure. But a large percentage of the people in your town won't recognize immediately the name of the fire chief. So whenever you're in doubt about the prominence of the man, lead with his title. Always be careful about warming up the listener with a name he may not recognize.

Starting with Statistics

Here's another don't for opening a radio or TV story. Don't start with an important statistic if you can delay the statistic without spoiling your story. Save the statistic until you've caught the listener's attention.

Here are examples:

- Poor Thirteen persons were killed today when a passenger plane and an Army jet collided over Hometown's municipal airport.

- Better** A passenger plane and an Army jet collided over Hometown's municipal airport today and 13 persons were killed.
- Poor** Three persons were killed and 7 were injured in a 3-car collision today at the intersection of El Cajon Boulevard and College Avenue.
- Better** Three automobiles collided here today and 3 persons were killed. Seven others were injured. The crash was at El Cajon Boulevard and College Avenue.
- Poor** One-thousand Boy Scouts rang 10-thousand Hometown door bells today and collected 2 and one-half tons of discarded material for Goodwill Industries.
- Better** Hometown Boy Scouts did their good deed today by collecting 2-and-one-half tons of discarded materials for Goodwill Industries. One-thousand Scouts rang 10-thousand doorbells and made the collections.
- Poor** A one-cent reduction in the price of milk became effective in Hometown today.
- Better** The price of milk was cut one-cent in Hometown today.

Starting with a Warmup

Warming up the listener is almost a headline technique. It does the same thing as the headline by giving a fact or two as a summary of what's to follow.

The warmup is not universally required in radio and TV news. Many writers won't use it. It isn't appropriate for all situations and all stories. But it's still used by experienced writers to help the listener by not over-taxing the ear with facts before the ear is properly tuned in.

When to use the warmup must be determined by each writer with respect to each individual story. Writers will learn to use the warmup effectively only through experience.

The Generalized Warmup

A warmup may be in the form of a generalized statement with specific facts following.

Here's an example from the wire:

The Republic of Israel celebrates its anniversary today with a big parade in Jerusalem—ignoring Arab complaints against the tanks and troops in the line of march.

Nationwide celebrations began last night, and there was dancing in the streets of Jerusalem until dawn. The Arabs charge that the military forces are in Jerusalem in violation of the 1969 armistice.

The Interpretative Warmup

Or a warmup may be a short interpretative roundup of several items grouped into one story.

Examples:

There's tragedy in the local news tonight. Traffic accidents have resulted in the death of 3 local persons. Two others drowned while swimming. And a 5-year-old child is missing and feared kidnaped.

or

Three Hometown schools are in the news today.

or

The nationwide aircraft industry strike continues—and 13-thousand workers have been made idle in Hometown.

In Washington, meetings between management and labor continue. And Defense Department spokesmen warn that unless the strike is ended quickly our defense efforts will be hampered.

or

No break in the drought is in sight. Reports from eleven states show great suffering of livestock and millions in crop damages.

or

The recession still blankets the country—but the President says we're at the bottom.

However, reports from the automobile industry in Detroit continue to show falling sales and dividend cuts.

Interpreting vs Editorializing

But be careful about editorializing in your warmups. Don't warmup the listener with such editorial conclusions as—There's good (or bad) news from Washington tonight. What may be good news for one person may be bad for another. There's a difference between editorializing and interpreting, and editorializing has no place in the straight newscast.

Interpretation of news by writers is becoming increasingly desirable as living becomes more complex. Some experienced radio and TV writers have taken the lead in trying to tell listeners what news *means*. This has been brought about in part by the need for brevity in news for the air.

Newspapers can use half a column giving "facts." The radio and TV writer doesn't have that half column, and the competent writer, with an adequate background, can save his listeners and his station much time by boiling down that half column into a paragraph of interpretation.

But when you interpret news, try to tell the listener honestly what it means. Then let him reach his own conclusions. Don't try to persuade him to agree with you by selling him your opinion. That's editorializing, not interpreting.

The Newsmen as an Interpreter

The need is drying up (this is the opinion of the editors of this book) for the newsmen who can do nothing but get facts and put them on paper or on the air. That goes even more for newsmen of the air

than for newspaper writers. The need is growing for newsmen who can understand the meaning of the facts they get and tell their public what those facts mean.

When we were discussing this book with a TV news executive in Washington we asked him what he wanted most in his staff. He replied:

“What this profession needs and needs soon is a type of thinking news photographer or cameraman who can interpret the news with pictures. I don’t mean just a competent technician with an idea of news values. I mean a real high level newsman who can take good pictures and who is willing to expend some energy. He might also have a little of the Billy Rose showmanship for some occasions.”

This demand for “interpreters” of news for the air will continue to grow. The need today is for more than a mechanic. It’s for newsmen with broad understanding of politics, government, finance, religion—almost every aspect of everyday life. And above all the interpretative newsman must be able to do an honest job of interpreting without injecting editorial opinion calculated to sell something to the listener.

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Some Press Association Advice

Here are some general suggestions by the press associations for radio and TV writers.

Clarity, UPI: Avoid using any word or phrase that would stump an announcer or confuse a listener.

Understand what you write, AP: The saddest reply a writer can make to a questioning editor is, 'I didn't understand it myself so I just followed copy.' If you don't understand it, ask the editor, or ask somebody. If nobody understands it, don't write it until the point in question has been cleared up.

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

Slang, AP: Slang has an occasional place in a feature story, but those places should be few and far between. It doesn't belong in a serious story at any time unless in itself the slang is a part of the story. This would occur, for instance, if a prominent person used a slang expression to explain something. And then it should be made perfectly clear that it is a quote. There are colloquialisms which do not exactly fit into the slang category. They may be used if they help to clarify and not because they sound clever.

Dialects, AP: Do not use dialects at any time—and that goes for dialects of nationalities and of sections of the United States. Their use often is insulting.

Adjectives, UPI: In radio, as in newspaper writing, no adjective has been invented that will take the place of a good, active verb. Radio wants particularly the verb which paints the quickest picture. Good but terribly overworked examples are such words as roared, and thundered.

Wordiness, UPI: Radio news editors are hungry for small, live items to round out their newscasts. A long, wordy piece may automatically be ruled out before it ever gets to a microphone. Hence, the value of brevity and news judgment. The writer must have a critical eye and weed out unessentials and use only pertinent facts of a story.

Question leads, UPI: Never lead into a story with a question. The similarity between such leads and commercials is apt to be confusing.

Nicknames, AP: Nicknames should be placed in parenthesis, as Henry (The Dutchman) Grunewald, which gives the announcer the option of whether to use them.

Humor, UPI: Look for a laugh, for radio audiences like to be amused as well as informed.

Locations, AP: In locating the site of an event, always use one which gives most of the listeners a reasonably good idea of where the place is.

Ages, UPI: Don't bother with ages in newscasts unless they really play some part in the story.

Background, UPI: It must never be assumed that the listener has sufficient previous knowledge of a story to understand clearly a dispatch in which only the newest developments are discussed. Each item, even if only a paragraph, must be complete in itself. Because it is particularly necessary in radio to be brief, unessential new developments sometimes must be sacrificed in order to round out the story with background.

Features, UPI: While the main emphasis in radio news writing is on the handling of spot news developments, no discussion of radio news writing would be complete without a section on radio news features. The news features lighten the loaf of the newscast by providing a relief from the heavier news of politics, economy or war.

Overwriting, UPI: Nothing pegs a beginner so quickly as a flowery, verbose style. Write with enthusiasm but flavor with dignity. The best adjective or adverb is no match for an active verb.

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United Press International Do's and Do Not's

Here are some specific do's and do not's from the UPI radio manual:

Please differentiate between 'can' and 'may.' Can denotes ability to do a thing. May signifies that it is permitted.

And the following vastly overworked and misused expressions should be avoided. They almost always are mixed metaphors, which even children of from 8 to 10 are taught to avoid—SWEEP—LOOM—COMB—FLARED (especially with 'ups' after them).

The word 'rush' is most atrociously abused. Let's hurry or just plain go once in a while.

Once in a while PLEASE:—

SEND something—don't always transmit or dispatch it.

CALL a person to a meeting—don't always summon him.

BUY something—don't always purchase it.

LEAVE someplace—don't always depart or evacuate.

ACT—don't always take action.

TRY—don't always attempt.

ARREST OR SEIZE—not take into custody.

SHOW—don't always display or exhibit.

GET—don't always obtain.

NEED—don't always require.

SEE—don't always witness.

HELP—not always aid or assist.

HURT—not always injured.

BREAK—not always fracture.

BUILD AND BUILDING—not always construct, erect, construction.

MEET—not always confer, convene, or hold a conference.

Avoid vulgarisms such as:

Meet up with.

Join up. (meet and join are sufficient)

Groom for bridegroom. A groom is a stablehand.

Red-headed for red-haired.

Avoid make-shift, meaningless, easy-way-outs such as:

CRACK DOWN ON.

BREWING.

SHOWDOWN.

#

Common Errors to Avoid

Suicide is a noun, not a verb. It cannot be used as a verb.

A turkey is red-headed, but a secretary is red-haired.

A prisoner is hanged, not hung. A picture is hung.

Something is unique, but not very unique or most unique. The same is true for words like certain and perfect.

He was graduated from college, will be graduated, is to be graduated; not he graduated, will graduate, is to graduate.

Every lady is a woman, but unfortunately, every woman is not a lady; therefore, avoid terms like scrublady for scrubwoman.

Make it this kind and these kinds, that kind and those kinds.

There is a difference between a house and a home. A home is not sold. A house can be.

He is a sort of radical, not sort of a radical. There is a difference.

Injured refers to persons; damage refers to objects.

A resolution is adopted. An ordinance is passed.

Don't say a person broke his arm unless he did so deliberately.

A person doesn't sustain a fatal injury. Sustain means to bear up under.

Attendance was more than 100, not over 100.

A child is reared, not raised. Chickens are raised.

Webster says all right is all right. Allright and alright are not all right.

Number can be singular or plural: a number of those standing on the roof were killed; the number of dead is undetermined.

Wedding Terms

The man who got married is a bridegroom; but it is permissible to refer to them together as bride and groom. When mentioning the man alone, he is the bridegroom, unless he takes care of horses.

Take it for granted that a marriage is consummated but don't discuss the matter in print.

The thing about which you write is the wedding ceremony. An event that has not been arranged or planned occurs. A wedding, a party or a conference takes place.

Afterward, forward, toward and similar words with the suffix ward take no s.

Go a short way, not a short ways.

A sum of money takes a singular verb. Ten dollars is the right amount.

Headquarters, molasses and whereabouts all take singular verbs.

Fifty persons were present, not 50 people. The people of the United States is correct.

Who, Which, That

Who refers to persons; which to animals, things or ideas. That refers to persons, animals, things or ideas. Don't say the persons which.

There is a difference between a boat, a motorboat and a sailboat.

Mrs. Jones is the widow of John Jones, not the late John Jones. He leaves his widow, his widow survives.

A person died of pneumonia, not from pneumonia.

Rosary was recited or said; Requiem Mass was celebrated.

Make it the body or the ashes, not the remains. The body was sent to Chicago, not shipped.

Make it miles an hour, not miles per hour; 10-dollars a year, not 10-dollars per annum, unless you work for a Latin language newspaper.

It is proved, not proven.

Affect and effect don't mean the same thing.

Collective nouns generally take singular verbs, but there are exceptions. The pair were married. The pair spent their honeymoon in San Francisco. The public is alert. The American people are dependable.

A scholar is a learned person. A child in school is a pupil. A person attending high school or college is a student.

He dived into the water, not dove.

Further and Farther

Farther refers to distance. Further means additional or more.

It's is the contracted form of it is; its is the possessive form of it.

Heart disease is an ailment of the heart; heart failure is what occurs everytime anybody dies.

Murder is a technical term denoting a degree of guilt and should be used advisedly.

Trial verdicts should be reported as acquittals or convictions instead of guilty or not guilty; also he pleaded innocent, or pleaded guilty, not pleaded not guilty or guilty. This obviates errors that might occur through dropping of the word "not."

Not all real estate brokers are realtors. A realtor is an active member of a local real estate board having membership in the national association of real estate boards.

Character is what one really possesses; reputation is what one is reputed to have.

#

Associated Press Tips

The Associated Press in its revised broadcast stylebook summarizes what it calls “Timeless, timely tips” as follows:

Flags are flown at **half staff** on land, **half mast** at sea.

A person is **unidentified**, not **unnamed**; most people have names.

It should be **young**, not **small**; a child could be large for his age.

Only is a word with editorial connotations and almost never is necessary; delete it.

For the same reason, avoid the use of **so-called**. If we have legitimate reason to doubt something we are reporting, let’s hang it right on the source, thus “what so-and-so called.”

Plan usually is a better word than **scheme**.

The phrase should be **not yet** instead of **not immediately**; the story with the word **immediately** could be hours old.

Use **similar** rather than **same**.

It’s a **joint session** of Congress **only** when the President appears; otherwise it’s a **joint meeting**. And remember, the Senate and House are **co-equal** branches of Congress; there is no upper or lower house.

You can’t **love** an inanimate object; use **like**.

You compare something with **not to**.

The couple is going to do something, **not are**.

Businesses is too tough for announcers, make it **business firms**.

For the same reason use **integrate** not **desegregate**.

Make it **Cardinal John Jones** simply because that’s the way we talk.

It is the **Chief Justice of the United States**; he is the **presiding justice of the Supreme Court**.

Words We Will and Won’t Use

Society now recognizes openly that there are such things as contraceptives, such acts as rape, etc.—words that formerly were almost totally taboo on the air. They are being used now, along with similar words and, where they are pertinent to the story, we will use them in Broadcast copy. We will not use the well-known “four-letter” words, nor their multiletter variations under any circumstances.

Let’s not underuse any word simply to keep a sentence short. For instance, try using “that” in sentences every now and then. Quite often we write “The President said today this would happen.” It just might read better if we wrote “The President said today that this would happen.”

Your copy is being read aloud so don’t add to the announcer’s chore by using a string of sibilants which could cause him to sound like a tea kettle just coming to boil.

Alliterative phrases and sentences can cause a similar problem.

Beware, too, of the sound-alike words, homonyms like “great” and “grate” and “bare” and bear.” The difficulty with words like these is obvious.

You don’t have to say in every sentence “the President said.” It is permitted to use “he said” when there can be no mistake that “he” is the President.

But always remember the careless listener is more careless than the careless reader—and the listener can't "go back" to hear what he didn't hear the first time.

For that reason we avoid words like "former" and "latter."

And since the listener you are writing for may be in Alabama or Alaska "here" and "there" referring to locale are meaningless on the Broadcast wire. Get the place into the body of the story—even though datelines are used; not all broadcasters use the dateline format.

Remember, too, your copy is being used in four time zones so be careful how you handle the time element in the story; this afternoon in New York could still be this morning in Honolulu.

When you can shorten a title do so. We always refer to it as the Teamsters Union; the real handle is International Brotherhood of Teamsters, Chauffeurs, Warehousemen, and Helpers.

Let's never use "cop" or "lawman" to describe policemen, detectives, sheriffs, investigators, etc.

Nor should we call a just-set record "new record"; it is just "record."

If you have red hair, you are "red-haired," not "red-headed."

When something happens in Washington, make it clear it is The District of Columbia or the state you are writing about. Take similar care with other same-name locales.

Be just as certain when handling persons with identical names who may have identical or similar positions.

#

Putting the Newscast Together

One of the truly grand old pioneers of radio news—the late Paul White—used to tell journalism students that putting together a newscast involves the little Red School House formula of readin', 'ritin', and 'rithmetic.

Here's how the formula applies to three basic steps of putting news together into a smooth-flowing continuity of thoughts and details.

1. Readin'. . . Read all the news copy available, local and wire, and place different stories in different baskets or piles according to your own classification. You may want to use such categories as local, state, regional, national, foreign, Washington, politics, fires, etc. You don't need any fancy filing kit—just stack the stories by classifications which will help you evaluate the news and decide what to put on the air.

2. 'Rithmetic. . . You know how much copy you need to fill the airtime. After you decide what stories you're going to use, assign a given number of typed lines to each item so that the total of your cast will exactly fill the available time. Include opening and closings, commercials and station identifications.

3. 'Ritin'. . . Write and edit the news to the number of lines assigned each item. Arrange the items in the order they'll be put on the air. Departmentalize if possible, and write transitions or coupling pins between items where appropriate. Then edit your total cast down to the exact number of lines required to fill the time.

This is a simplified version of what's involved in putting a newscast together. With this mechanical formula, of course, go such intangibles as news judgment, background knowledge, local situation and station policy. But if you follow this basic procedure you'll avoid getting tangled in yards and yards of copy and making hasty last-minute judgments.

Here is an example of how one California editor applied these basic steps in putting together a 10 minute newscast which went on the air at noon.

Editing a 10 Minute Newscast

The editor had before him 3 1/2 hours of local and wire news. He knew it was the policy of his station to provide announcers and newscasters with an average of 16 typed lines of copy for each minute on the air. He also knew that opening and closing the news program required 5 lines. So here was the beginning of his 'rithmetic.

10 minutes @ 16 lines each minute	160 lines
Less opening and closing	5 lines
Total for news	155 lines

With that total of 155 lines in mind he read all the available news copy. He piled it according to categories. Then he selected these items for the newscast:

3rd satellite launched	national
Queen candidates	local
Professor to speak	local
Teacher recruitment	local
Easter seal drive	local
Bus fare cut asked	local
Women's Club Scholarship	local
White House on recession	national
Astronaut's death	national
Confessed slayer	national
Gossip screens	international
State whips Stanford	local
Hockey	national
West Coast baseball	local
Major league baseball	national
Basketball playoffs	national
Japanese wrestler	local
Championship boxing	national

Timing the Closing Items

The editor then went back to his 'rithmetic. On the basis of experience he knew he would have 5 lines of weather. He regarded that as a must item, last on the newscast.

He next decided the item on gossip screens in England would make a bright zipper. That would be the next-to-the-last item on his cast so he immediately set aside 5 lines for the zipper and marked it must.

From the 155 lines available for news he subtracted the 10 lines for the zipper and weather. That left him 145 lines for the 17 news items he had selected for the cast. Aiming at the 145 total, and evaluating the news on the basis of his judgment and experience, he assigned to each of the 17 items the following number of lines:

3rd satellite launched	national	9 lines
Queen candidates	local	5 lines
Professor to speak	local	7 lines
Teacher recruitment	local	7 lines
Easter seal drive	local	9 lines
Bus fare cut asked	local	9 lines
Women's Club Scholarship	local	6 lines
White House on recession	national	9 lines
Astronaut's death	national	7 lines
Confessed slayer	national	6 lines
State whips Stanford	local	6 lines
Hockey	national	4 lines
West Coast baseball	local	16 lines
Major league baseball	national	9 lines
Basketball playoffs	national	12 lines
Japanese wrestlers	local	8 lines
Championship boxing	national	20 lines
Total		149 lines

The editor missed his 145 line objective by 4 lines but he decided to go ahead and write the news according to the 149 line schedule, insert transitions, and then edit the whole cast down to the 145 line maximum.

Then came the 'ritin.' The editor put aside until last the satellite story because the wire service was carrying additional information. The editor, with the assistance of a sports writer, then wrote and edited the various items to the assigned number of lines.

Arranging the Stories

Next came the arranging of the stories. The editor decided the satellite story was the lead—the top story and the latest-breaking story of the day. He could see little departmentalizing other than by local and national categories. So he arranged the cast this way:

3rd satellite launched	national
White House on recession	national
Astronaut's death	national
Confessed slayer	national
Professor to speak	local
Easter seal drive	local
Teacher recruitment	local
Bus fare cut asked	local
Queen candidates	local
Women's Club Scholarship	local
Sports	
State whips Stanford	local
Japanese wrestlers	local
West Coast baseball	local
Major league baseball	national
Hockey	national
Basketball playoffs	national
Championship boxing	national
Zipper	humor
Weather	local

Inserting Transitions

The editor next read through his cast to decide where transitions could be appropriately used to help move the listener from one story to another. He wrote in 3 lines of transitions.

More 'rithmetic showed he was now 7 lines over his goal of 145 lines because he had added 3 lines of coupling pins to this 149 line budget. He decided to cut to the 145 maximum by editing 7 lines from the 20-line boxing story.

Last-Minute Checks

With most of his newscast ready for the newscaster, the editor telephoned the local weather bureau and wrote 5 lines of weather as previously planned. He added his weather and zipper at the bottom of the cast and was then ready for a last-minute check on the satellite.

He telephoned the San Diego satellite tracking station and was told that station had not yet picked up the 3rd satellite. He tore the latest satellite news from the ticker and wrote 9 lines, leading with the local angle. His cast was ready for the air.

Just before airtime the news ticker carried this bulletin—"It has just been announced that the explorer satellite launched today is in orbit around the earth." The editor handed this bulletin to the newscaster who ad libbed it into the cast as a substitute for the language—"The Army has not yet stated whether or not the moon is in orbit."

The Basic Arithmetic

The basic arithmetic done by the editor throughout his putting together of the newscast looked like this:

Total for 10 minutes airtime	160 lines
Less	
Opening and closing	5 lines
Zipper	5 lines
Weather	5 lines
Total	15 lines
Left for news items	145 lines
Allocated to news items	149 lines
Transitions written	3 lines
Total	152 lines
Cut from boxing story	7 lines
Final news total	145 lines

Measuring Copy

As the basis for his arithmetic the editor must know how to accurately fit copy to his time limitations. Copy is measured for time by the average number of words to be read in one minute. Most writers and editors arrive at this measurement by counting typed lines.

There seems to be no agreement on the number of words a "typical" newscaster should read in one minute. One large station says its studies show 175 words a minute is ideal. Other stations prefer a count as low as 150. Some newscasters average even more than 175.

So if you're writing for a radio or TV station follow the policy of that station as to the number of words each minute.

Here's one practical way of fitting copy to time.

Set the typewriter margins at 10 and 75. That setting should give you an average line of 10 words. The newscasters, depending on their own habits, will read an average of 15, 16 or 17 of these lines a minute.

Therefore you can tailor your copy to station policy by simply counting the number of typed lines.

For the purpose of this workbook, station policy will be 16 lines a minute. So you'll need 80 lines for 5 minutes, 160 lines for 10 minutes and 240 lines for 15 minutes. These totals, of course, must include any openings and closings, commercials and station identifications.

This system of fitting copy to airtime isn't foolproof. Some newscasts will include more hard-to-read words than others. Some will include more material to be read slowly for emphasis and understanding. So many stations help the newscaster by 2 other devices, (1) signals from an engineer or editor, and (2) backtiming the last 2 or 3 minutes of news.

Sign Language

Sign language in radio has become widely used and universal in nature. It's used when the newscaster is before the mike and can't indulge in conversation. By signals, the editor or engineer coaches him.

The signs below, with slight variations, are used in this mysterious hand waving. If the editor or engineer wishes to relay information to the man at the mike he does it in this form:

<i>Message</i>	<i>Signal</i>
Watch me for cue	Points to one of his eyes with an index finger
You're on the air	Points an index finger directly at newscaster
Slow down	Draws hand apart slowly as though stretching something
Speed up	Points an index finger at the newscaster and rotates hand clockwise rapidly
Everything OK	Forms circle with index finger and thumb, other fingers extended
Two minutes left	Holds up 2 fingers
One minute left	Holds up one finger
Half minute left	Makes T with index fingers
You're off the air	Draws an index finger across throat as though cutting it
Move back from mike	Moves hand away from face, palm out
Move closer to mike	Moves hand toward face, palm in
Speak louder	Moves hands up, palms up
Speak softer	Moves hands down, palms down

If the newscaster wants to ask if the program is running according to schedule he touches his nose with an index finger. If the answer is "Yes," the editor or engineer touches his nose. If the answer isn't "Yes," the signalman coaches the newscaster by using the appropriate signal.

Backtiming

"Backtiming" the last 2 or 3 items in a newscast can help the newscaster adjust his pace to avoid noticeable hurry or delay the last minute or so of his program.

Backtiming simply means that an editor actually reads the last 2 or 3 items on the cast against a stopwatch. He marks the required time on each of the backtimed items, then tells the announcer exactly when he should start reading the first backtimed item to finish on schedule.

This backtimed material should be prepared and timed before the remainder of the cast is processed. It should be clipped to the closing remarks—also backtimed— and set aside within ready reach. Here's how to backtime your cast.

1. Prepare the copy to be timed first. This copy should, if possible, be completed and timed before you write the balance of the cast.

2. Determine the exact time required for this copy by reading it against a stopwatch. Mark this time in the right-hand margin of each item.
3. Include the program closing.
4. At the top of the first page of the backtimed copy write in heavy figures the time of the day at which the newscaster should start reading this copy if he is to finish on schedule.

Simplicity in Makeup

General makeup of a newscast calls for simplicity. It leads with the story of most interest, then follows with less important items arranged if possible in a pattern that has as few jolts as possible between stories. And to keep the listener to the end, makeup saves for last the 2 items with universal appeal—weather and humor.

An ideal newscast contains stories so related and arranged that the listener is moved from one item to another without confusing abruptness. But this ideal condition is rare. News just doesn't seem to break that way.

Departmentalization and Coupling Pins

So to help the newscaster lead his listeners from subject to subject many editors use 2 devices, (1) departmentalization, (2) transition lines, otherwise known as coupling pins.

Departmentalization—grouping news items by subject or geography—helps the listener evaluate the news and helps the newscast flow smoothly.

Coupling pins—word bridges between items—helps the newscaster lead the listener from one story to another without attention-losing voids or jolts.

Some editors like and use these devices. Others feel they aren't needed. There seems to be general agreement that the longer the cast, the greater is the value (if any) of these devices. Certainly there seems to be little need for them in the one- or two-minute summary.

Departmentalization

In the longer newscast you as editor will frequently have more than one story dealing with the same subject. These may be from one area or several areas. If you like departmentalization you weave these together into what the listener hears as one integrated story.

For instance, you might have 3 incidents of campus unrest in your own area. If you tie these together with a generalized lead you help the listener realize the significance of campus dissent on his own doorstep.

Or even if the 3 incidents occur in widely separated world communities you can aid the listener by departmentalizing them. He better understands the worldwide meaning of student rebellion.

Just about any kind of news can be departmentalized to advantage in longer summaries—crime, riots, school developments, strikes, accidents, space flight, war. Such departmentalization really gives a sense of depth reporting, helps the listener measure the importance of news.

In the same fashion you may departmentalize your news by geography—local, state, regional, national, international. By so doing, you lead the listener from area to area without those attention-losing jolts.

There's really no conflict between departmentalizing by subject or geography. Both may be used in the same newscast. If used skillfully, they remove barriers to hearing and understanding.

Allan Jackson's Advice

Allan Jackson writes, edits and reads as many as 15 newscasts weekly for CBS Radio. CBS says of him—"He writes by EAR, that's one reason he has so many listeners."

Mr. Jackson insists radio news must F-L-O-W. He says—"Make your copy F-L-O-W. Don't let it jump all over the place." And he argues this F-L-O-W can be accomplished by writing and newscast organization. Here's some of his advice:

"Hear" copy should F-L-O-W. It must move easily. A story should have a beginning, a middle and a finish. So should the broadcast. Simple? Elemental? Just turn on your set and rather sooner than later you will hear the jumble of "see" copy.

You can do a lot to help the F-L-O-W of your news broadcasts by paying a little attention to the sequence of items. They won't always fall into a pattern and there will be times when you will want to emphasize two or more unrelated items because of their importance. Otherwise, however, you can make your writing chores a whole lot easier if you'll stay in one general area of the news, geographical or topical, until you have finished. Why not, for example, write a general summary of what happened in Congress and then go on to another area, instead of jumping back and forth for no apparent reason. (And we shall ignore the childish dateline approach which has the local broadcaster sounding like an utter ass as he brays such edifying datelines as, "The Capitol," "The House," "Again, the House," "Washington," "The nations capital," "Once more, Washington.")

There are a couple of pitfalls to avoid in trying to make your copy F-L-O-W. Don't strain for connecting words or phrases. Avoid the obvious, the contrived, the manufactured. IF there is a comfortable verbal link, use it if this doesn't jar the sensibilities. The word "meanwhile" does. This poor, once useful little word has been so contorted through three decades of broadcasting that the mere sound of it is enough to send shudders up the backbone. There is nothing you can say with the word "meanwhile" that you can't say better without it because, writing for the ear (remember?), you have an added dimension that is not available to the writer for print—inflection. It's inflection that carries one story into the next and makes it apparent that there is no relation, and that a change of locale or tenor is taking place in your report. Inflection can do a lot without being affected. After all, inflection is as important as your vocabulary in every day conversation. Why shouldn't it be a useful tool in your broadcast work?

Let's maintain a sense of logic and reason in our efforts to keep our copy F-L-O-W-I-N-G. There was the example one Sunday morning of a young broadcaster who went into some detail on the effects of an airline crash and then followed this with the painful connector that "another plane in the news this morning is flying President Eisenhower. . . ."

Watch the sequence of your stories and avoid the unnecessary use of titles. If, for example, you're talking about Nikita Khrushchev in one story you should not refer to him as "the Soviet Union's Premier, Nikita Khrushchev" in the story immediately following. And for that matter, if he is a pertinent part of the following story, your copy should F-L-O-W from one to the other. It isn't necessary to end the first before starting the second. To illustrate: I once heard a broadcaster in New York talk about a speech by then Vice President Nixon which was devoted, in large part, to Khrushchev. In the very next story the broadcaster, as though encountering the name for the first time, started off, "The Soviet Union's Premier Nikita Krushchev has arrived. . ." This sort of thing is jarring to the listener and disruptive to his comprehension of the news.

The young people who aspire to writing positions in broadcast journalism would do well to bear in mind that their opportunity, first, for a job, and then for advancement, will be enhanced by their ability to write—accurately, quickly and interestingly—copy that F-L-O-W-S into the ears of the customer—the listener. There will always be a place for the writer who can write.

This ends advice from Mr. Jackson.

#

Coupling Pins

Coupling pins can be used effectively whether or not copy has been departmentalized. A coupling pin is merely a word bridge between stories. It may be written at the end of one item or the beginning of the next.

Actually the coupling pin is throw away material. It adds no new facts. It can be tossed away and the facts remain unchanged. Yet when skillfully used it contributes to the continuity of a newscast, gives the listener a feeling he's listening to an integrated presentation of news rather than a set of stories selected at random and shoveled at him without related evaluation.

Coupling pins are controversial in radio and TV news. Editors and newscasters disagree on their effectiveness. At one extreme are some veteran newscasters who won't use any transitions, who insist they can carry the listener along with them by their personality and voice punctuation. At the opposite extreme are editors and newscasters who insist on too many coupling pins with a resultant artificiality.

We feel that coupling pins when used with skill and discrimination do effectively help carry the listener from story to story. But a word of warning—don't use them unless they give a natural effect, don't force them.

Without being aware of it many of us use coupling pins in everyday conversation. Before we give the hard facts of what we're telling the other fellow we're likely to use such expressions as

By the way
That reminds me
As you'll recall
As a matter of fact
And
But
So much for that
However
Also

These are spontaneous coupling pins. They come naturally when we change a subject or perhaps add a new thought to an old subject.

Competent newspaper reporters have long used transitions. Many competent radio and TV writers use transitions even more effectively by reason of voice presentation.

Geographical Transitions

Geographical coupling pins can be used to advantage. In early radio news the writer and editor used such transitions by simply datelining stories and reading the datelines, such as Lincoln, Nebraska or Washington, D.C. or Paris, France. Few stations today continue that practice. Most weave the geographical transitions into language that fits more smoothly into announcing.

By writing the location as a coupling pin you can help the listener move from area to area more smoothly and with less concentration on his part.

Consider, for instance, a situation where the wire service has given you 3 separate stories of Russian fleet activities in situations important to the United States. You might open with a generalized lead such as this:

“The news tonight stresses activities which might be considered unfriendly to the United States. *In the Mediterranean* Soviet electronic spy ships continue to harass U.S. naval craft

on maneuvers. *In Canada*, a fisherman has reported he thinks he saw 2 Russian submarines off the Vancouver coast. *And southward in Peru* observers say 3 Soviet undersea boats have been operating just off the coast for several days.”

First, you help your listener by departmentalizing your news about the Russian fleet.

And second, you help him understand how widespread are these activities by telling him when you move from place to place, by getting him ready for a shift in locale.

It would be unwise—and probably impossible—to present here a list of coupling pins and to say when to use each. There are too many forms of transition, too many times when a coupling pin would be effective and too many times when the same transition would be ridiculous. The beginner will learn to use coupling pins skillfully only through the experience of analyzing and writing and editing radio and TV copy.

One solid bit of advice is this: don't force yourself into looking for transitions to drop between every item—use them only if the result is a natural flow of language and thought.

Paul White, who helped found and develop CBS radio and television news coverage, used to tell journalism students the organization of a news summary was as important as the writing. He said there could be no rule-of-thumb on the time required to put a newscast together, that a 10-minute cast might require as much as 4 hours of work, a 15-minute summary as much as 6 hours. He always insisted most editors wind up with more copy than they can use and that “There never was a script that couldn't be improved by cutting.”

#

Briefs, Weather, Humor

One of the functions of the editor is to put together his newscast so adroitly that the listener will be held until the very end. The end of the cast must be consistently appealing.

Three types of items tend to persuade the listener to hang on. These are weather, briefs, and humor.

Getting the weather report is a routine staff assignment. Or some stations prefer to have the report transmitted directly from the local weather bureau.

Delivering in rapid-fire fashion a series of short news items at the end of the newscast provides a change of pace believed to make the listener sit up and take notice.

The zipper—humor—is intended to have the listener wind up his listening with a chuckle.

The wire services are making a special effort to provide stations with humor items. And, of course, there's local material.

But a word of caution. Real humor is rare. Some stations try to end each newscast with humor. That's apt to backfire, to leave the listener bored rather than grinning. And writing the zipper requires skill. So don't overdo the zipper idea and when you use one be very certain it's handled in good taste. Some developments just aren't funny.

Below are some zippers, first as they were transmitted by a wire service and then as they were rewritten and broadcast by a radio station. They are carried here merely as examples.

Drunkometer Test

UPI MEMPHIS, TENN., MAY 1,—(UPI)—A MOTORIST STOPPED BY A PATROLMAN AND ASKED IF HE WAS WILLING TO TAKE A DRUNKOMETER TEST REPLIED WITH CONFIDENCE.

“YES,” THE DRIVER SAID. “I’M A COLLEGE GRADUATE.”

Radio Well, one motorist in Memphis Tennessee thinks his college education is wonderful.

He was stopped by a patrolman and asked if he would be willing to undergo a “drunkometer” test.

To which he replied—“Yes, I’m sure I could pass it. I’m a college graduate.”

###

UPI THREE RIVERS, MICH., FEB. 27—(UPI)—POLICE ASKED 11-YEAR-OLD THOMAS KLINE YESTERDAY HOW IT HAPPENED THAT HE RAMMED HIS BICYCLE INTO A MOVING AUTOMOBILE.

“YOU WON’T BELIEVE THIS,” THOMAS TOLD THEM, “BUT I FELL ASLEEP AT THE HANDLEBARS.”

Radio On the lighter side.

An eleven-year-old boy was being questioned by police in Three Rivers Michigan yesterday. The boy, Thomas Kline, was asked how he happened to ram his bicycle into a moving automobile.

"You won't believe this," he replied, "but I fell asleep at the handlebars."

###

Inside John Gunther

UPI GREENSBORO, N.C., MARCH 20—(UPI)—JOHN GUNTHER, AUTHOR OF "INSIDE U.S.A.," "INSIDE ASIA" AND OTHER "INSIDE" BOOKS, HAS A YOUNG ADMIRER HERE. HE IS HIGH SCHOOL STUDENT JERRY SAWERS, WHO BUILT A DISPLAY OF THE HUMAN RESPIRATORY SYSTEM FOR A SCIENCE FAIR AND TITLED IT "INSIDE JOHN GUNTHER."

Radio The tables have been turned on John Gunther, author of such books as "Inside U.S.A." and "Inside Asia."

A Greensboro North Carolina high school student has named his science fair exhibit after author Gunther. The exhibit is of the human respiratory system and is entitled—"Inside John Gunther."

###

UPI NORFOLK, MASS., FEB. 28.—(UPI)—THE NORFOLK PRISON DEBATING TEAM WILL UPHOLD THE AFFIRMATIVE IN A DEBATE SATURDAY NIGHT WITH A TEAM FROM MCGILL UNIVERSITY IN MONTREAL. THE SUBJECT: "RESOLVED: THAT TODAY'S BANKS ARE TOO EASY TO ROB."

Radio And in Norfolk Massachusetts a prison debating team is getting ready to compete with the debate team from Montreal's McGill University.

The subject —"Resolved that today's banks are too easy to rob." The prison team will uphold the affirmative, of course.

###

UPI CHICAGO, MARCH 25.—(UPI)—ALFRED E. VALENTINE, 28, JOINED A CLUSTER OF PEOPLE AT A LIQUOR STORE THAT HAD JUST BEEN ROBBED BECAUSE, HE SAID LATER, HE WAS EAGER TO "WATCH THE EXCITEMENT." THE EXCITEMENT GREW GREATER THAN HE EXPECTED WHEN THE STORE OWNER IDENTIFIED HIM TO POLICE AS THE HOLDUP MAN.

Radio A Chicago man who joined a cluster of people at a liquor store that had just been robbed is wishing he hadn't.

Alfred Valentine says he was eager to watch the excitement. Valentine's excitement was greater than he had expected when the store owner told police that Valentine was the holdup man.

###

The Roaring Crowd

UPI LONDON, MAY 6.—(UPI)—ITALIAN BOXER AN TOM GERMANI HAD THE CROWD ON ITS FEET ROARING LAST NIGHT, BUT IT WASN'T BECAUSE OF HIS FLASHY BOXING. NO TRUNKS.

Radio In London an Italian boxer had the crowd on its feet and roaring. However, it wasn't because of his flashy boxing. He had forgotten his trunks.

###

UPI WALESBY, ENGLAND, APRIL 24.—(UPI)—A GOAT ARRIVED HERE BY TRAIN TODAY AFTER A TWO-DAY DELAY OCCASIONED BY ITS EATING THE DESTINATION TAG HUNG AROUND ITS NECK.

Radio In Walesby (WALLS-by) England a goat got an extra long train ride this week. The baggage car attendant didn't know where to unload the animal because the goat had eaten the destination tag which hung around its neck.

###

UPI JACKSON, MISS., MARCH 25.—(UPI)—POLICE CONCEDED TODAY THAT WHEN THEY ASKED ELONZIA GRIFFITH A SERIOUS QUESTION THEY RECEIVED A FRANK ANSWER.

PICKED UP BECAUSE HIS CAR WAS WEAVING RECKLESSLY THROUGH DOWNTOWN TRAFFIC, AND ASKED WHAT HE'D BEEN DRINKING, GRIFFITH REPLIED "WHISKEY, WINE AND BEER."

Radio When police ask a guy a question they want a frank answer.

A frank answer is exactly what Jackson Mississippi police got when they picked up Elonzia Griffith. Griffith's car was weaving recklessly through the downtown traffic and he was asked what he'd been drinking.

Replied Griffith—"Whiskey, wine and beer."

###

Headlines

Headlines appear to have become a necessary evil in radio and TV news.

Probably it's dangerous to generalize, but most news writers and newscasters seem to believe headlines are not desirable insofar as presenting the news is involved.

However, the use of headlines smooths the way for the commercial. A common pattern is for the announcer to open with headlines, then pause for the commercial, then follow with the news.

Headlines in this capacity may be dangerous unless used skilfully. They interrupt the flow of news. They may drive away the listener if they tell too much or too little. If they tell too much of the news, the listener may not stay around for the details. If the headlines tell too little to arouse the listener's curiosity, he may tune to another station.

So if you write headlines, write them as teasers.

Here's an example. You may have a wire story on continued revolt in Lebanon.

Your headline might say—

More trouble in Lebanon—21 killed.

Theoretically at least, listeners with friends or relatives or other interests in Lebanon might stay tuned through the commercial in order to get the details of the Lebanon developments.

But remember, tell too much of the story and the listener may not stay tuned.

#

Special TV News Techniques

In recent years, television has become the dominant source of news for most Americans. New stature has meant new responsibility. And, it has meant major changes in what television news covers, how TV newsmen cover stories, and how those stories are presented on the air.

Studies have shown that viewers of TV news are no longer content with just seeing film of a fire, an accident scene, or a luncheon meeting of the local Kiwanis Club. As a result, there is more investigative reporting, more interpretative reporting, and more people-oriented reporting.

Delivering the news people want, the way they want to see and hear it, has brought new formats to television newscasts. The most notable of these are the “Eyewitness News,” “Action News,” and so-called “Tabloid News” formats. They vary from the so-called “straight news” presentation largely through the degree of informality with which they are delivered.

“Anchormen,” the on-camera talent in the studio to read news items and introduce film stories, have long been considered a key to audience ratings. They still are. But, they are, at some stations, beginning to share some of their “star” role with reporters. It is not uncommon to see a reporter on camera in the studio during a newscast, introducing his own story and discussing it with an anchor-man.

Changing TV Techniques

In talking about radio and TV news we’ve summarized radio and TV writing under the oral style. That’s generally correct. Radio and TV are both written for the ear. Radio and TV newsmen have a common problem—producing material which will catch and hold the interest of people through the spoken word.

But TV involves seeing as well as hearing, and this combination permits and often requires techniques not recommended for the ear alone.

TV news was originally built on silent film to which the reporter and airman added words. But today silent film is yielding to SOF.

“Yet,” says CBS, “to push itself to the very limit of its possibilities television news still depends upon words. One of the real needs of any successful television program is a man who can write. His role, his ability to write good clean prose, his ingenuity, his education, his authority, his understanding of the medium, his thinking—all can make the difference between a good or bad show.”

Because of the rapidly changing TV techniques, we offer to you in this section generalized advice from the professionals which should help *beginning* writers practice some of the fundamentals of combining words with film. We stress silent film because we believe writing to silent film, following cues with respect to time and content, is an excellent learning discipline for beginners. In following sections we give you reports from specific stations on what is expected of reporters under current format trends.

As one news director put it, “We are expecting more from a reporter than ever before. He should be able to make suggestions for stories, judgments on their length, decisions on how they should be produced and edited, and have the ability to present them live on the air. In short, it’s a job that

requires not only writing and reporting talent, but also initiative, ingenuity and the ability to work in all kinds of situations. It's not a job that can be done in just eight hours. A reporter must be willing to do his homework so he can contribute ideas and be able to cover any kind of story."

In the early days of television news, it was not unusual to see an anchorman read all of the copy on a newscast, his on-camera presence broken only by occasional still pictures or silent and sound film clips. Today, reporters are expected to produce packaged stories that can be delivered on the air with only simple introduction by the anchorman.

Fusion Between Words and Pictures

The important task in TV news writing is to create immediate fusion between words and pictures. Few pictures without words can tell the news story. The viewer sees a still photo, videotape, or motion picture film clip of a news event, but the story-telling ability of the picture is limited. The newscaster must bring alive and complete the story with words.

Through the eye the viewer "sees" the news in pictures, and his eyes telegraph messages to the brain. Through the ear the viewer "hears" the news, and his ears telegraph certain messages to the brain. The skilled TV writer combines pictures with words so that there is immediate fusion of the 2 sets of messages into what is a sort of third-dimensional pictorial communication.

In creating this fusion between words and pictures the TV writer runs into the problem of moving his audience from topic to topic to an even greater degree than does the radio writer.

The TV viewer has 3 difficulties: (1) seeing the picture, (2) hearing the words, (3) translating the picture and words into a general understanding of the topic. This viewing and listening and translating frequently requires greater concentration than does the simple act of hearing. Hence, the writer's task of moving the TV viewer from topic to topic increases as the viewer's concentration on a given topic increases.

Transitions

The newscaster can overcome part of this concentration by voice delivery—by snapping the viewer out of his concentration with a properly timed pause or with a change of voice. But the writer can help both the newscaster and viewer with transitional or throwaway introduction to news stories.

Like the transition in radio, the transition in TV is a word bridge between topics. It (1) draws attention to the next story and then (2) prepares him for the facts that follow.

This first sentence or transitional phrase must not be wasted. It must present enough "news" to attract the viewer, warn him of a change in topic. By doing this you arouse the interest of the viewer and give him some reason for listening to the basic facts that follow.

Just as in radio news, use of transitions in TV news is debatable and is debated. Of course you won't always need warmup transitions. Some TV news writers and newscasters use neither. But we believe that many times writers and editors can help their public move more easily from topic to topic with word bridges, especially where topics are not directly related. Best rule seems to be to use word bridges when they seem helpful and logical. Otherwise, don't use them. Don't use them if they seem forced, illogical or awkward.

One difference between radio and TV news reporting that writers should note deals with formality. Television news style may be less formal than radio news style. It may be more conversational in tone because, after all, what the newscaster is doing is holding a face-to-face but onesided conversation with viewers. So when you write TV news copy, remember that you're writing copy the newscaster will deliver in this informal face-to-face atmosphere. But don't waste time by pointless rambling.

Writing to Pictures

Writing to the picture requires a very specialized skill. You'll write to cues—audio and visual cues. In other words, you'll write for periods when viewers will be seeing only the newscaster and for periods

when viewers will be seeing only the picture. You must be aware of the competition between picture and sound for the viewers' attention.

When the camera is on the newscaster you'll want words to dominate. But when the camera is on the picture you'll want to subordinate the words in such fashion that they'll explain and supplement and fuse with the picture.

This requires a skill relatively new in journalism—a skill many professionals find hard to explain to students.

Writing to the picture can't be taught by formula. It can't be standardized. You'll learn it only by writing to many pictures on many different news situations. If you're lucky, you'll develop a style of your own which helps the newscaster achieve that informal, relaxed presentation of news which seems to be replacing the breathless, racing style of earlier radio and TV.

You can get a good deal of realistic training by clipping pictures from newspapers or magazines, organizing them into newscasts and writing to time limitations. Or perhaps you can borrow old film from local TV stations and write to those pictures. You may be able to get discarded wire pictures from local newspapers and write to them.

One TV editor and newscaster talking to a journalism class put his advice into these words:

"It's hard to tell you how to write to pictures. Many of the professionals themselves can't tell you just how they do it. It seems to be getting a feeling for the job—like writing by the seat of your pants."

Advice by Professionals

But the professionals do have suggestions, and here are some of them.

1. Before you write your script, try to see the picture or film. If this is impossible, and frequently it is impossible, you may have to write entirely from a spot sheet listing scene order, contents and time of each scene.
2. Best procedure is to cue the words as closely as possible to the picture. If generalized points must be made, you should make them while the camera is on the newscaster or on scenes specifically cut for generalizations.
3. Write to the picture but try to avoid mentioning the picture specifically. If possible, avoid such expressions as "seen here," "shown here," "here we see," "shown in the picture." Just describe what the viewer is seeing with as few references to the picture as possible.
4. It is not always necessary to describe in radio fashion the action which viewers may see themselves. But there must be enough explanation to leave no viewer in doubt.
5. Try to identify each newsworthy person or thing in the picture. If possible, avoid the newspaper formula of "left to right." Identify people and things the way you would in everyday conversation. But be sure your identification will be immediately recognized by viewers. Here are examples of conversational identification phrases you might use:

The man in the dark coat.

The woman wearing sun glasses.

The girl with the umbrella.

The man holding the rope.

The woman holding the bouquet.

6. Write your script to *exact* time limits. Match script with proper cue lines.

7. Time your copy accurately by setting your typewriter margins to get the line length used by your station. There seems to be no agreement as to line lengths. Some stations prefer a 1 1/2-second line. Others use lines as long as 4 seconds.

8. The question of what tense to use is just as debatable and debated in TV as in radio news. Best system seems to be to use the most logical tense. In describing the picture action use present tense if it fits the situation. If it doesn't, then use the tense that best tells the story to the viewer.

Script with Many Cues

As an illustration of one way of co-ordinating script with film, we show on page 90 a TV silent film story.

The station uses a 4-second line of typed copy.

The material in parenthesis tells the writer, the newscaster and the director how long each scene will be on the air. The copy below the parenthesis accompanies that scene.

This script was written to film. It opens with a 7-second establishing shot, then moves into the action, shifting from scene to scene according to the cues.

Script Form for Still Pictures

As an illustration of a script sheet used for still pictures we show on page 91 a TV still picture story.

The station uses printed forms for convenience of inserting cues and counting copy time.

Cues shown on this sheet were inserted by the writer. Other cues may be added by the director for his own guidance in controlling the show on the air.

Writing to Film

Ideally, perhaps, all TV news film should be shot and edited so that script could be written to exact scene content. This is impossible, because frequently the writer must refer to people and places and facts that just can't be photographed.

So the photographer and writer must work together in a compromise. The photographer shoots as many specifics as possible. He also shoots cutaway scenes and general scenes which assist the writer in telling the story but which the writer doesn't have to write to specifically.

Consider, for instance, a court trial. The television cameraman is not permitted to shoot in most courts while judges are on the bench.

So the photographer shoots general scenes which help tell the overall story. He may shoot the judge's bench with its name plate before the judge enters the court. He may shoot the persons involved in the trial, in corridors or in the court before the judge enters. These scenes help establish the situation while the newscaster talks about the trial without referring specifically to the out-of-court scene content.

In the case of many accidents, the photographer will be unable to shoot persons involved. Yet those persons must be identified. So the writer identifies these specific individuals while the viewer is looking at scenes which help him understand the event.

CBS urges its newsmen to cue the words "as closely to the picture as possible." That's sound advice. It encourages the newsmen to write to the picture when possible but to realize there will be times when he just can't write to the film action.

But here's one solid rule—always cue the copy to the film precisely when the picture shows specific persons and places you want to identify.

If Joe Blow is being honored at a farewell banquet, identify Joe Blow the first time the viewer sees

Segregation
33 secs

(1. Tilt shot, capitol 7 secs)

At the state capitol in Nashville Tennessee segregation receives a setback.....Hundreds

(2. Pan, cars parked 5 secs)

of segregationists from all over the state converged on the capitol to

(3. CU signs, several shots 12 secs)

enlist the help of Governor Joe Blow. They wanted the governor to call a special session of the state legislature to enact laws to block racial integration in public schools.

(4. Crowd inside capitol 3 secs)

The governor refused.....criticized pressure

(5. Delegation enters governor's office 3 secs)

groups such as these and said their proposal isn't

(6. MC, governor at desk 3 secs)

"in the best interest of the Tennessee people."

###

T*V News-continuity

Slug Shark

Length 48 seconds

Date 5/18

VIDEO	AUDIO
Announcer	<p>In northern California today a Great White Shark attacked and fatally injured a San Francisco State College student. The victim -- 18-year-old Albert Smith -- was swimming with a fellow classmate Shirley Smathers off Willard Beach. The 2 were in the water near Golden Gate Bridge when the shark appeared and attacked Smith.</p>
Pix 15	<p>Miss Smathers tried desperately to save her companion and succeeded in dragging him to shore. However, he died shortly after he was taken to Letterman Army Hospital.</p>
Announcer	<p>Marine experts say the incident is without precedent as far as is known, because sharks are very rare in the Bay Area.</p>
	<p>###</p>

him. Don't show Joe Blow receiving a plaque and identify him seconds later after the picture has been replaced by some other individual or action. Or if you're explaining that the robber escaped in a cab and that Cab Driver Joe Blow explained the escape, cue your mention of Blow's explanation while the film shows Blow talking.

In other words, if you can write to the film scene, do it while that scene is on the TV screen.

And here's another solid rule—write as nearly as possible to the time called for in the cue. If you have to err—underwrite. The newscaster with too little copy is much less likely to be embarrassed than the newscaster with too much copy.

If the newscaster runs out of copy, he can simply stop talking while the viewer watches the remaining film. But if the newscaster has too much copy, he will probably be talking about story No. 1 after the film is finished and the film of story No. 2 is being shown.

Film Without Words

Sometimes, the content of film is such that showing the film without words is especially effective. But if you as the writer decide you want a portion of a scene showed without words, you should so advise the newscaster by filling the cue space with a series of periods.

Here's an example:

(Governor watches mob 8 secs)

This cue calls for two 4-second lines. But because you want to show some of the film without words you write the script this way:

Governor Blow went to the balcony outside his office
window and watched the mob.

Use of the periods helps the newscaster pace himself and remain silent during the latter part of the scene.

Film Story Elements

Film for the average silent film story includes three elements:

1. Establishing or cover shot.
2. Scenes of main action.
3. Cutaway shots not of the main action.

Many television news stories are as short as 30 seconds. Obviously the cameraman can't present in 30 seconds, film showing all of the main action without interruption. So he uses the devices of the establishing and cutaway shots.

Normally, silent film runs through the projector to the air at 36 feet a minute. This is a little more than 7 inches of film a second. So the 30-second story includes about 18 feet of film. The cameraman can't shoot the uninterrupted main action on 18 feet. So he shoots scenes of the main action, an establishing shot with which to open the story, and cutaway shots to insert between the main action scenes.

As an example, assume you're a cameraman assigned to cover Miss Hometown leaving the airport for Center City where state finals of the Miss America competition will be held.

Miss Hometown arrives at the airport and enters the terminal building where she's greeted by Junior Chamber of Commerce men. She smiles, talks, receives best wishes then walks out of the building, along a path to a gate, through the gate to steps to the plane, up the steps, pauses to receive a bouquet from your mayor, continues up the steps, waves to the crowd and enters the plane.

You can't photograph all of this action—the film would run much too long. Your editor will probably tell you to edit the entire story to 30 seconds. So you shoot an establishing shot perhaps some feature the viewer will identify as the airport, perhaps the car with Miss Hometown arriving at the airport. You shoot at least 10 or 12 seconds because the establishing film must be long enough for the script writer's lead.

You move into the terminal building and shoot a few seconds of Miss Hometown being greeted by the chamber of Commerce people. You then move out of the terminal building and photograph Miss Hometown walking along the path and into your viewfinder for a closeup. You hurry through the gate and shoot film of the Queen mounting the steps to the plane and receiving the mayor's bouquet. You see a small boy staring through the fence, fingers hooked in the wire, eyes bulging. You recognize a great cutaway so you grab a few seconds. You then shoot Miss Hometown as she turns in the door and waves. You know the scenes of the Queen receiving the bouquet and waving can't be spliced together without jump action so you take a few seconds of film showing spectators to be used as another cutaway. Just for insurance you shoot the plane as it takes off. Probably you won't use this but having it is good insurance.

The finished film story might look like this:

- | | | |
|------------------------|--------|---------------|
| 1. Establishing shot | 7 secs | |
| 2. Greeted in terminal | 4 secs | |
| 3. Cutaway of crowd | 2 secs | |
| 4. Walks toward plane | 4 secs | |
| 5. Cutaway of child | 2 secs | |
| 6. Receives bouquet | 4 secs | |
| 7. Cutaway of crowd | 3 secs | |
| 8. Waves farewell | 4 secs | 30 secs total |

Let's review what the writer should have to work with:

1. The scene sheet. This is called by different names in different stations. One San Diego station calls it the breakdown sheet. Another calls it the shot card. Whatever its name, the sheet tells you the arrangement, content and time of each scene. This helps you write to time and action.

2. Establishing shot. Sometimes called cover shot. Purpose of this film is to let the writer report the essence of the story as the opening film is shown. He writes what is really an abbreviated newspaper lead while the viewer sees the general or specific locale of the story.

Frequently a live opener will be read by the broadcaster ahead of your establishing shot. This means the viewer will see the newscaster read the live opening before the film is called up by the director. The live opener will be in addition to your script and will lead into the establishing shot.

The establishing shot for a fire or bank robbery might show the name of the business. In an accident, the shot might show police and ambulances. In a graduation story, a crowd in a bowl or auditorium. The film should be so sufficiently generalized the viewer can hear the essence of your story while seeing the film. Length of the establishing shot varies with story content.

3. Cutaways. These help the cameraman tie together related or unrelated scenes and avoid jump action. They're not main action scenes. They might be shots of spectators, people at a luncheon table, one child waving a flag, policemen handling traffic at an accident scene, cheerleaders. You do not write to cutaway action. They're generalized so that without conflicting with the content you may write about main action details not filmed.

Writing the Script

Your first try at writing to film may be frustrating. It's probably different than any type of writing you've done. You write to cues. Your words are governed by film content. Length of your copy is determined by film length. You may sometimes underwrite slightly. You must NEVER overwrite. If you underwrite slightly the newscaster can pause at the end of your copy until all the film is projected. If you overwrite, the newscaster will probably still be reading your message while the viewer is seeing the next news story or commercial. So NEVER, NEVER overwrite.

You'll be writing to the scene sheet cues. For instance the sheet on the Miss America competition has a cue—Greeted in terminal 4 secs. That means there are 4 seconds of film showing the greeting. You should write 4 seconds of copy to be read while that scene is being shown.

But there are dangers in writing too exactly to the time and content of scenes. Avoid starting and ending each cue copy with a sentence. Otherwise, your copy becomes choppy. Your finished copy must flow with the film. So your thoughts and writing should flow from one cue to another without any artificial or obvious pause.

The cues are intended for the station's staff. The viewer and listener should never be aware your copy was written to time and content cues.

And don't try to tie your copy so closely to the shot sequence that your writing becomes cramped and stilted. Usually it doesn't hurt to start a little ahead or behind a given scene if your copy is smooth and you use transitions that aren't obvious. But if you underwrite on one cue then overwrite on the next so that the voice in the longrun will have 30 seconds of copy for 30 seconds of film.

If possible, identify the characters of the main action when they first appear on film. But try to avoid identification at the exact beginning or ending of a time cue. This lessens the possibility the voice may read the name when conflicting film is being seen.

ALWAYS be sure your words never conflict with what the viewer is seeing.

In generalized terms, preparing a silent film story involves 4 rather separate but related activities:

1. Shooting the film and getting the facts.
2. Processing film.
3. Editing film to specific scenes and time.
4. Writing to the film.

There is no standardized method of preparing film and copy. What is expected of cameramen and reporters varies widely, depending in great part on the size of the news staff, the budget and the commitment the station has to news.

Visual Medium

Because television is a visual as well as aural medium, the cameraman plays a key role. Using film or tape, he is responsible for providing the visual material needed to tell the story.

In the early days of television, cameramen often covered news stories alone. They were responsible not only for getting the visual material, but also facts at the scene, editing the film and, sometimes, even for writing the copy to be used on the air. This multiple cameraman-reporter role still is used by some small operations, and in emergency situations by big newsrooms.

Team Reporting

Most television news stories are covered by reporting teams. They consist of a cameraman and a reporter, or a cameraman, a reporter and a sound man. Regardless of the size of the team, the visual aspects of the story remain the responsibility of the cameraman. Here's some basic advice on shooting film for a news story:

Every cameraman has his own ideas on the best way to film a story. He bases his ideas on his past experience—things he's read about, heard about and done in the past. In the event his memory is rusty, this chapter will help refresh his memory as to such things as the kind of shots, cutaways and panning.

Do not shoot too much film on any single story. The editor will tell you approximately how long a story is wanted and you should judge your shooting accordingly.

There is a temptation to protect oneself by shooting everything in sight. This is not only costly in terms of time and raw film, but it also adds to the problem of editing.

A cameraman should not attempt to edit in the camera, unless he's an expert, but at the same time, he should not, for example, shoot 30 seconds of a street sign when he knows that three or four seconds will be sufficient.

All newsreel stories should begin with a good establishing scene or cover shot about seven seconds in length.

The establishing scene should set the stage for the story which follows.

The reason for this is that a printed title is superimposed over the first few seconds of film. The printed title and the film picture should clue the audience as to the general nature of the story.

Following are a few examples of conventional establishing scenes: fire engines at a fire, police car and policemen at a robbery, long shot of water spout at a water main break, a good action shot for a zoo story, an approaching ambulance for an accident story, and so forth.

Imagination and ingenuity will help you produce innumerable establishing scenes.

Kinds of Scenes

Story scenes should be long shots (LS), medium shots (MS) and close-ups (CU).

There should be a minimum of long shots and an abundance of close-ups. However, too many close-ups ruin a story because the viewer loses all orientation.

Following would be a good arrangement of scenes for a typical near drowning story:

- Scene 1 Police car, fast pan to Ls victim and crowd on beach, 8 secs.
- Scene 2 Ms Victim and crowd, 5 secs.
- Scene 3 Cu victim, 4 secs.
- Scene 4 Ms victim and lifeguard working respirator, 5 secs.
- Scene 5 Cu respirator, 3 secs.
- Scene 6 Ms group showing victim's companion standing off to the side, 5 secs.
- Scene 7 Cu companion's anguished expression, 2 secs.
- Scene 8 Ms victim on stretcher, into ambulance and away, 7 secs.
- Scene 9 Ms companion talking with cops, 3 secs.
- Scene 10 Ls companion and cop on beach, 4 secs.

Good taste dictates certain things. For example, in the drowning story, if the victim were dead, Scene 3 would be omitted. We do not use close-up shots of dead bodies, unless the body is covered with a sheet or blanket.

Some viewers resent having strange lifeless bodies in their living rooms.

Film Editing

The general practice for many years was to have the cameraman edit his own stories. This practice has several advantages. A cameraman is less likely to over-shoot a story if he has to edit the film. Also, he knows exactly what has been filmed which speeds the editing process.

Some stations, particularly the larger ones, employ specialists who do nothing but edit film. The film editor, because he was not involved in shooting the story, is more likely to keep a story "tight." With a film editor on the job, it's possible to keep a cameraman in the field covering news stories for longer periods.

The length of time required to cut a story will vary, generally according to the amount of footage shot. That is why cameramen, even if they aren't going to edit their film, are urged to shoot carefully, photographing only those scenes which have a direct bearing on the story.

Scenes to be used are separated from the remainder of the film. The selected scenes are placed in the order they will be used on a line of clips at the editing bench. Usually, each scene is timed, either by eye or by using a timer, during the selection process. After the scenes have been spliced together, a final time for the various scenes and the full story is made on the timer.

All of the good quality film that is not used in the edited story is referred to as "outs." Outs generally are filed separately from film that has been aired and is kept only for a short time.

Breakdowns Essential

There is no hard and fast rule to dictate whether the script will be written to the edited film, or the film edited to the script. The pressure of time often will dictate which way it will be. But, in either case a film breakdown is needed. When the script is written first, the reporter must let the film editor know what scenes he wants, how long each should be and the order in which they are to be spliced. If the film is edited first, the film editor should provide the breakdown.

The breakdown given to the writer should be brief and whenever possible should include names, ages and addresses.

A typical traffic accident scene breakdown might look like this:

Traffic Accident

1. ls two cars, crowd, 7 secs
2. ms same, 4 secs
3. ms and cu victim john doe, 37, 4848 academy, 5 secs
4. victim's car damage, 4 secs
5. ambulance arrives, 3 secs
6. victim into ambulance, away, 4 secs
7. driver second car mary smith, 21, 3604 44th, 4 secs
8. smith's car, 4 secs
9. cop citing smith failure to yield right of way, 5 secs

Total time 40 secs

Keeping the breakdown brief and to the point will make it easier for the writer to condense it even further so the announcer will recognize a scene described in only a word or two. In this story, the final script breakdown probably would read as:

Traffic Accident

40 secs

- (1. ls cars, 7 secs)
- (2. ms cars, 4 secs)
- (3. ms cu man, 5 secs)
- (4. auto, 4 secs)
- (5. ambulance, 3 secs)
- (6. man into amb, away, 4 secs)
- (7. woman, 4 secs)
- (8. auto, 4 secs)
- (9. cop and woman, 5 secs)

Script Writing

News film scripts may be written either in the past or present tense, whichever better fits the story mood.

Accuracy is the most important factor to be considered. Never sacrifice accuracy for "cleverness."

Make sure all copy, including script notations, conforms to the style used in the news room. Variations from the standard form, particularly "in cues" and "out cues," can lead to disastrous foul-ups when the story is aired.

Writing Guidelines

Here are some guidelines from the professionals:

News items should be written concisely. Keep the sentences short. Watch out for "double meaning" in what you have written.

Sensation for sensation's sake is bad news and worse journalism. Of necessity, the content of many stories will have unpleasant aspects. Such information must be handled with discretion and tact. We are, after all, intruding into people's homes; serving up a dead body during the dinner hour does very little for the digestion.

Write the news from an unbiased, nonpartisan viewpoint. Don't use stories dealing with sex unless you can treat them in an inoffensive manner. In crime stories avoid gruesome details.

Watch the news carefully for possibilities of libel.

Watch for good, lively quotations which will help brighten up a story. However, avoid using phrases like: "and we quote" and "end quote." When the quotation is a long one, it's desirable to break it in places with a reference to the source. For example: "The Senator went on to say," or "The Senator continues," etc.

As an example of news film script, the "Traffic Accident" referred to earlier might be scripted as follows.

Traffic Accident

40 secs

(1. ls cars, 7 secs)

..... A serious injury accident today at the corner of Academy and Law in Pacific Beach.

(2. ms cars, 4 secs)

Injured was the driver of one of the two cars he was

(3. ms and cu man, 5 secs)

thrown fifteen feet and landed in a geranium bed. He was 37-year-old

(4. auto, 4 secs)

John Doe of 4848 Academy Street. His brand new sports car

(5. ambulance, 3 secs)

was a total loss. His four broken limbs were splinted

(6. man into amb, away, 4 secs)

and he was taken to Scripps hospital where his condition

(7. woman, 4 secs)

tonight is "fair." Driver of the other car, Mary Smith, 21,

(8. auto, 4 secs)

of 3915 Loma Alta was not hurt. She said she tried to stop

(9. cop and woman, 5 secs)

but her shoe got caught in the floor mat. She was cited for failure to yield the right of way.

-sb-

Show Order

The newscast takes shape when a show order is prepared. This may be done by the News Producer, or another person given that responsibility. Although there is no standard form, most show orders provide not only the story listings and lengths, but also writer responsibilities, air talent, graphics to be used, and audio and video sources. An example is shown on Page 99.

Film Order

Some stations also prepare a film order to be used in splicing together the various film stories in the order in which they will be used. The show order may be used for this purpose, but is more difficult for the film editor to follow because it lists tape stories, "live" items, and other material with which he is not concerned. An example is shown on Page 100.

SHOW ORDER

SHOW: 5 p.m.

DATE: 4/12

PAGE: 1

TALENT	WRITER	SUBJECT	TIME	VIDEO	AUDIO	KEYS	REMARKS
HG	JB	1. SHOOTING/211	1:15	LF	LF	VIOLENCE	
		2. OPEN CC1565	:15	LT	LT		
HG	LB	3. BANK/211	1:00	LF	LF	BANK ROBBERY	
JW	BH	4. CANYON FIRE	1:00	LF	LF	FIRE	
JW	FC	5. MURDER SUSPECT	:45	LFP	L	MURDER	
JW	JW	6. KIDNAP	:15	LP	L		PIC?
HG	HG	7. WEED SPEAKS	1:30	LT	LT		NET
HG	HG	8. TEASE	:05	L	L		
COMM.							
1							
HG	HG	9. PRES. TRAVELS	:15	L	L	PRES.	
HG	HG	10. PRES. TALKS	:20	LP	L		PIC
JW	JW	11. AMBASSADOR	:30	LT	L		NET
JW	JW	12. VIETNAM	:15	L	L	VIETNAM MAP	
JW	JW	13. SERVICEMEN	:30	LT	L	FLAG	NET
HG	HG	14. STORM/TOSS	:20	LP	L		PIC
MA	MA	15. WEATHER	2:00	LTP	L		PICS
COMM.							
2.							
HG	HG	16. TOSS	:05	L	L		
HC	HC	17. SPORTS	4:00	LTFPS	LTF		

TV 8 ACTION NEWS FILM LINE-UP

SHOW: 5:30 Thurs.

DATE: 18 April

SEGMENT	STORY	REP	CAM	A ROLL		B ROLL		SYNC START	DONE
				SIL	SOF	SIL	SOF		
A 5	Tuna Fishing	HK	DH		X		X	X	B
B 2	Student Attack	CC	DH		X		X	X	A
B 6	Mock Arson	GG	GG		X		X	X	B
B 7	Fire Station Closing	JG	GG		X		X	X	B
C 1	Action Report	SC	JB		X				A
	Sports								?
E 3	Newspaper Recycle	CC	JJ		X		X	X	B
F 1	Council	JDR	DC		X		X	X	B
F 3	School Food	KP	GG		X		X	X	B
G 2	Newsracks	JDR	DC		X		X		A
H 1	Downtown Drive	JG	GG		X				A
H 3	Female Mechanics	JDR	DC		X		X	X	B
I	Keen								?

The Search for a Style

In discussing special television news techniques we've given you generalized advice on how to put words and pictures together. This broad approach seems advisable because TV news right now is trying to develop a style and while so doing is experimenting with formats which directly affect the reporter and his skills.

Perhaps this variance in style may be illustrated by the *New York Times* and *New York Daily News*. The major news difference between the papers lies in treatment of news. The style of the *Daily News* is the sensational, rather light-hearted and informal approach. The *Times* style is a more serious formal treatment.

And TV management is not unaware the circulation of the *Daily News* is some 2-million as against a half-million for the *Times*.

So in the fight for TV ratings the real problem is the degree of informality that should be injected into news shows—how much show biz reporters and airpersons should use—and in some cases just how much frivolity can be safely fed to viewers.

And out of this battle over style the reporter is being forced to come up with more skills and to appear on the air more frequently in Sound on Film and on camera in the studio.

Format Characteristics

It's impossible to classify and define these experimental style formats in specific and precise terms. But here's an effort to give you some impressions of the New vs the Old:

Traditional Formal Format. Little show biz. Anchorpersons and other air personalities sit or stand before the camera and read. No Nonsense. No wisecracks. Straight reporting.

Eyewitness Report. Anchorpersons and reporters are free to ad-lib or comment on what they have just reported. Seeks the informality of a conversation at home where anchorpersons and reporters tell in chatty fashion what they've seen and heard. Strives for on-the-spot reporting impression. An almost complete departure from the formal approach.

In-the-Newsroom Format. On-air people reporting from their natural working areas. Busy atmosphere. Noise of typewriters, wire machines. Cluttered desks, busy people. Purpose—to give the viewer the impression he's in a newsroom seeing and hearing the professionals work and talk.

Tabloid Format. Just what the label implies. Sensational content and treatment. Sex, blood, and violence stressed. But some TV persons hope and believe the tabloid approach can be revised into a modern, informative form of communications, lively and chatty without sensational treatment.

Happy Talk Format. Controversial right now. Airpersons crack jokes, seek laughs, throw in an item of serious news occasionally. In general, the old-time vaudeville approach to entertainment. An extreme reaction away from the traditional formal style.

These, of course, are necessarily broad and generalized classifications of formats and you'll find variations and overlappings with respect to the degree of formality. But one fact is emerging—this search for a style is going to force the reporter to become competent in areas previously reserved to air personalities.

Some Terms Defined

To help you perhaps get a better idea of what the pros are expecting from reporters we follow this section with advice from an NBC bureau chief, a so-called small independent station in Los Angeles, an ABC affiliate in the Stockton-Sacramento area, and an NBC affiliate in San Diego.

In discussing formats these pros use some terms you may not be familiar with. So we give you brief definitions and suggest as you come across the terms you refer back to these explanations:

The Stand-up. That part of a filmed news story on sound film which features the reporter in front of the camera and delivering facts on the story. It is filmed outside the studio with a background appropriate to the story. As originally conceived, the stand-up called for the reporter to stand before the camera. Now, the stand-up can include movement by the reporter, such as walking along while talking, riding a ferris wheel while reporting, even marching or swimming while talking.

The A-roll. The primary film in the story, the backbone film piece, usually carrying actuality of subjects, reporter's stand-up, in short, film absolutely necessary to the telling of the story. It has sound track and visual material to be used.

The B-roll. Generally film material that can be used over A-roll. Visual materials to illustrate what is being discussed in the story. Ancillary material, such as visuals, to cover what an interviewee is talking about or a brief burst of film to cover jump cuts. Can include reaction shot of reporter, an audience, or a reverse shot over the subject's shoulder. The B-roll includes only visuals, is silent.

Here, generally, is how the A-roll and B-roll are put on the air. The A-roll and B-roll for a story are the same length. But the B-roll is mostly blank leader enclosing visuals without sound.

The A-roll and B-roll are put on separate projectors in the studio. When the director calls up the story, both projectors start and the pictures and sounds on the A-roll go over the air. The B-roll projector is running only the blank leader. Then, at the proper moment, the director orders the technicians to *take* the B-roll. At that directive the visuals on the A-roll are held in the studio and the visuals on the B-roll are substituted on the air, accompanied by the sound track on the A-roll.

Here's an illustration. The A-roll of a story shows the reporter standing in front of a fire-damaged building, explaining what happened. As the reporter talks, the director calls for the B-roll. The picture of the reporter on the A-roll vanishes from the air and the B-roll takes you inside the building where you view the damage for 40 seconds as you continue to hear the reporter on the A-roll sound track. Then the director calls for the A-roll again and you see and hear the reporter conclude his story on the A-roll.

If this material were all put on one roll it would be necessary for the reporter to do part of his stand-up outside the building, then move inside to cover the damage, then return to the same spot on the pavement and end his report. But the sound jumps each time you stop and restart the camera. And it's impossible to match sound. So using the B-roll over the A-roll results in a much smoother air job when properly directed.

Two other terms the pros use are bite and vidifont.

The bite is simply a portion of film or tape extracted for use in telling the story. For instance, a question and answer from a lengthy interview on film or tape.

Vidifont is material in the form of type, such as a reporter's name, superimposed over tape or film being broadcast.

#

Advice from KGTV, Channel 10, San Diego

KGTV, Channel 10, San Diego, uses a format which emphasizes the stand-up coverage by reporters. This means reporters are expected to have or develop ability to appear on the air with increasing frequency. Writing skills alone no longer meet the requirements of the station.

KGTV, an NBC affiliate, tells its staff that, with rare exceptions, the stand-up method is to be used. "We need to see the reporters, not just hear the voices," says station management. "Stories which can't be done this way should be short, natural sound stories which will be read by one of the anchormen. These should be considered the exception to the rule."

Doing Stand-ups

Producing stand-ups requires reporters to have sufficient background to write material on the run in the field. The reporter must also be able to adapt to the unexpected because situations change and comments are not always as terse or appropriate as desired.

In preparing his material, the reporter must keep in mind that the viewer needs to have enough background to understand the story, information that indicates why the story is worth reporting, and details indicating the effect on the viewer, if any. And, the reporter must keep the stories short, without losing any of the essential elements.

Here's some advice from KGTV on producing stories:

Remember, use sound bites to *reinforce* what *you* are telling. Don't let the interviewee try to tell the whole story, that's your job.

Keep the lead-ins to film and tape stories 10 seconds or less; *in-the-field* planning of your stories will facilitate more use of film.

Personalize your stories. Don't stand away from a situation and report the obvious; find out how a certain turn of events affects the *people* involved. The stand-ups will help you to personalize the story, but you'll have to dig around a bit to get the human angle. Example:

A welfare office closes . . . moves food stamp distribution facilities to the suburbs . . . longer distance to travel and smaller facility serving more people. Get *short* SOF (sound on film) from administrator, but shoot plenty of cover film of buildings. Interview folks in neighborhood and *people* who are standing in lines, using plenty of tight shots. Include a stand-up open or close.

Facts for Director

Channel 10 also cautions reporters that even the best production and reporting job in the field can fall apart on the air if proper notations are not made on the copy for the director. Problem areas cited include:

Locators left off scripts. Remember, these are required in *every* story.

End cues left off. These are very necessary for getting in and out of sound bites smoothly.

Time not included for studio read-over B-roll leading to A-roll sound. This info is essential for the director to decide if there will be enough film to make the transition. If he has the time on the script, he can make an early decision and avoid foul-up.

Total script times (the time of the *whole* story including the lead-in, the film components, and the tag). It is very important to the producers to be able to see at a glance how long a story will run.

When you use vidifont info over film track or slide, include specific instructions on the script pertaining to *content* of material being shown and *times* for hot changes, or reads, the technical name for on-air changes.

The following example, based on an actual reporting situation, incorporates some of the techniques described in this section:

Reporter at Work

Reporter Joe Smith is assigned to cover a news conference by a state official. At the news conference, the official announces an increase in the state's minimum price for milk. Joe decides his package would be enhanced if he goes to a nearby dairy farm to do his stand-up and to get a comment from the owner.

Here's the sound bite he plans to use from the news conference: "Production costs, particularly the cost of feed, have been skyrocketing during the past eight months. We have no choice. If we don't increase the state's mandatory minimum price to reflect these increased costs, a lot of small dairy farmers will be forced out of business." Joe won't have the exact words until the film is processed, but he remembers the points made by the state official and estimates the cut would run 20 or 25 seconds.

In an interview with the dairy farmer, Joe again finds a cut that should run 20 or 25 seconds. And, again, he has to keep in mind what was said in order to do his stand-up. Here is what the dairy farmer said: "Every time milk prices go up, people complain. If they would stop to think, they would realize that all of the increases in the past few years, including this one, amount to only 15 cents a half-gallon. My feed costs in the past year alone have doubled. I don't know how I can stay in business."

With recollections of what he plans to use from the two interviews, Joe has to write an open, a bridge for the two interview cuts, and a close. He and the cameraman also must make sure to shoot enough B-Roll film to make the story visually interesting and to cover any transition needed. Because natural farm noises would enhance the story and not interfere with the main audio track, the B-roll film is SOF instead of silent.

Joe writes his stand-up while the cameraman is shooting B-Roll at the farm. Here's his open: "Small dairy farms like this one are caught in a cost crunch. The cost of maintaining dairy herds is going up rapidly. Dairy men say the price they get for milk isn't keeping pace. State officials apparently agree. They have announced the price of a half-gallon of milk will go up five cents, effective next week. The state's top agricultural official, Gerald Johnson, explains."

Joe decides most of the open, which runs about 20 seconds, can be covered by B-Roll of the farm, so he doesn't have to memorize the copy. The open will be followed by the interview clip from the state official. He can keep the bridge to the next interview short, about 10 seconds, and B-Roll won't be necessary.

Here's Joe's bridge: "This will be the fourth increase in milk prices in the state in the past three years. Dairy farms like this one look prosperous. But, owner Jim Brown says a look at the books would give a different picture."

Joe summarizes the story in a brief close that is people-oriented and can use some more B-Roll. Here's the close: "Dairy farmers, state officials and consumers all are concerned about milk prices. Over-pricing could put milk out of the reach of many consumers. Under-pricing could put men like Jim Brown out of business. Another party that should be concerned, but apparently isn't, is Elsie, the cow."

Joe plans to let the film and natural sound of the cow complete the close. His tag is: "Joe Smith reporting from Hometown Dairy."

Back in the newsroom, Joe helps the film editor put the pieces together. He also gets times for the film segments and the total story and writes a brief intro for the anchorman. The finished script is shown on Page 105.

RT 1:42

STORY MILK PRICES DATE 4/12

SHOW 5 PM WRITER SMITH

LIVE/JONES/KEY SLIDE :04
 'MILK PRICES''

THE PRICE OF MILK IS GOING UP AGAIN. REPORTER JOE SMITH HAS THE DETAILS.

CONTINUOUS ROLL A & B

A-ROLL/TRACK :20

B-ROLL/FBG

MATTE: SMITH RPTG

LOC: HOMETOWN DAIRY

EC. . .GERALD JOHNSON EXPLAINS.''

A-ROLL/SOF :20

MATTE: JOHNSON

LOC: STATE OFFICE BLDG

EC. . .OUT OF BUSINESS.''

A-ROLL/SOF :10

MATTE: SMITH RPTG

LOC: HOMETOWN DAIRY

EC. . .PAST THREE YEARS.''

A-ROLL/SOF :20

MATTE: BROWN

LOC: HOMETOWN DAIRY

EC. . .CAN STAY IN BUSINESS.''

(LAP) B-ROLL/FBG

A-ROLL/SOF :15

MATTE: SMITH RPTG

LOC: HOMETOWN DAIRY

EC. . .ELSIE THE COW.''

B-ROLL/SOUND FULL ;10

EC. . .NATURAL SOUND (COW MOO)

A-ROLL/6track ;03

B-ROLL/FBG

EC. . .FROM HOMETOWN DAIRY.''

Advice from KHJ-TV, Channel 9, Los Angeles

Chances are many of you if you enter television news will first work for one of the so-called smaller stations rather than for the giants of the industry or the commercial networks.

So we asked Del Linam, newsstaff member of KHJ-TV, Channel 9, Los Angeles, to tell you what to expect if you join one of the smaller stations. KHJ is one of the 4 television and 6 radio stations affiliated with RKO General and is served locally by City News Service.

To gather information for his report Del selected a day at random and recorded what happened to a news team of reporter, photographer, and sound man. He took notes on "everything that happened." So his report that follows is drawn from real life—a one-day review in the life of a reporter at KHJ:

Your First Day

Imagine that you've been hired as a reporter by KHJ-TV News, Los Angeles, a small, independent station with a limited budget, competing in a vast, metropolitan area with numerous news breaks. Here's what you might encounter during a day in the field and, later, in the office.

At 8:30 a.m. you report to the assignment editor in the news room. Your news crew, a cameraman and soundman, also check in. While they take care of paper work and equipment, you and the assignment editor go over the day's news budget prepared by City News Service. That's an independent organization which files news leads by wire to member firms for a monthly fee.

The assignment editor decides that the budget is dry, containing second-day items or stories of little interest. You agree as you realize that the assignment editor (a woman, in this case) has a handful of news clippings which represent story ideas. She has saved these ideas for a slow moment, which this happens to be.

The Rape Whistle

It's 8:35, you have a clipping and instructions in hand, and you follow the crew outside to a news van. There, you climb in and glance at the instructions for an address: 4526 W. Pico, the Wilshire Division of the Los Angeles Police Department. As you ride you read the instructions and the clipping: the police are recommending that women in the Wilshire District carry whistles on strings around their necks; that they blow these whistles in order to ward off rapists. This, they say, would turn the tide against this kind of crime in the street. The instructions name an officer to contact at the scene. As you pull up to the police station your crew notices that the parking lot is deserted, and the building has been abandoned. At once you call the assignment editor on the van's two-way radio telephone. The assignment editor is glad to hear from you, and tells you to hold on while she calls her contact for new instructions.

In a few moments she's back with a new address for the Wilshire Division, only a half mile away on Venice Boulevard. But before you go there she wants you to film the abandoned station, and then, later, film the new police building as a relocation story, an addition to the rape whistle story. You have the crew do this, asking for general shots to show the inactivity of the place. While the crew is doing this you use these minutes to study up on whistle rape. Or perhaps you catch up on your

reading of the morning's edition of the Los Angeles Times. You wish to be well-read and knowledgeable about the city.

Presently the crew is back and you drive over to the new station which, you notice, has no windows. It's built like a fortress—it is a fortress to ward off, no doubt, attacks on itself from the citizenry it serves. You ask the cameraman to show this, and to emphasize the activity here in contrast to the deserted old station. While the crew is doing this you go inside and make contact with the officer in charge of rape whistle. He is pleased as punch to see you, since you are publicizing one of the division's pet projects. He shows you a large red poster which outlines the fight against rape and crime in the streets. It is only one of many such posters, installed at stores and shops, and at prominent places in the district. He also has a whistle, and you realize that it and the poster will make good visuals in the story. Then it occurs to you that you need a woman to blow the whistle as a visual way to get into the piece. You also think of adding a rapist, but this would be asking too much. So you ask the officer if he has an office girl who would like to be on television blowing the whistle. This is no problem, and he agrees to get a girl, then come outside with you since you've decided the story would best be shot in the sunshine. The cameraman likes this idea.

You tell him that you would like to begin the story on a tight shot of the woman's face as she blows the whistle, then pull back to a full shot of the girl and the officer as he answers questions concerning the anti-rape campaign. And so it goes. Afterwards the cameraman tells you that he's shot 225 feet, or almost one-fourth of the day's film budget of one-thousand feet. It being your first day on the job you hope that they'll make allowances for you—if you overshoot.

The Fact Sheet

At 9:40 you call the assignment editor for your next move. She says go downtown to the Federal building and do a story on taxpayers who are rushing the Internal Revenue Service for information just before the tax deadline on April 15. You give her an okay and as you ride you fill out a fact sheet on the rape whistle story. You want to wrap this story up as neatly as possible because a messenger may be meeting you a little later for the film and for the information. And you want the writer who gets the information to be able to write the story off of your fact sheet. In addition, you write down any film editing instructions on the fact sheet so that the writer might pick up the "feel" or atmosphere of the story. You will do this leg work or information gathering on most of your stories, save the ones in which you will appear on camera. Those you will edit and write yourself. The news director has told you that you shall have a minimum of three such stories a week, and according to your AFTRA (American Federation of Television and Radio Artists) contract you shall be paid an additional fee of about \$11.50 for each such story. Naturally, you are eager to do as many of these stories as possible since these fees are added on to your base salary of \$290 a week. At the risk of being called a scab, you don't volunteer to do them for free.

We show you a copy of the rape whistle fact sheet, prepared by the reporter, on Pages 108 and 109.

At 10:10 you reach the Internal Revenue Service where you advise the crew to stand by while you go inside and ask for clearance for filming the crowd. Once this is done you bring the crew inside and film a brief interview with the woman in charge of assisting taxpayers in the outer lobby, which is full of people. She explains on camera that the IRS service is similar to having a free tax accountant available to the taxpayer. The catch of course is the wait, especially so close to the deadline. After the interview you tell the cameraman to film activity in the lobby where taxpayers are at various stages of receiving help. But mostly you want a general shot of the room, a two-shot of a taxpayer and an accountant, and a tightshot of the 1040 forms being worked on for Uncle Sam.

A Chimpanzee Hairdo

At 10:25 the crew wraps up the shooting, and you marvel at your efficiency: only 15 minutes to cover the story. You telephone the assignment editor for your next move. She tells you that a

KHJ-TV FILM STORY INFORMATION

STORY SLUG RARE WHISTLE FOOTAGE 225
 DATE 4/11 SOF X
 TIME 9³⁰ A.M. SIL _____
 WHERE Wiltshire Division HQ REPORTER STEVE
 CONTACT _____ CAMERAMAN Phil/De

COMMENTS:

NAMES & TITLES OF SUBJECTS:

Wiltshire and Rampart Division
 are encouraging citizens -
 especially women - to buy these
 official police whistles for \$04 each.
 They claim that blowing on the

- 1) Officer Mike Rothmiser
- 2) (L.A.P.D.)
- 3) _____
- 4) _____
- 5) _____
- 6) _____

OTHER STATIONS PRESENT:

whistle often scares off potential muggers and
 Rappists, simply because it draws attention. Program
 has been in operation since 1972 - 15,000 sold
 to adults only - so successful they want to
 expand it.

Based on Assumption that criminal is just as
 scared as victim during AN ASSAULT. - Back -

Incidentally - these whistles can be bought at either Whistle Div. or Rampart HQ's - but Whistle has moved to new location... last Sat.

Left old blockhouse, N.Y. tenement-type, at 4526 W. Pico and moved about 1/2 mile to 468 W. Venice Blvd. Most people in area not yet aware of move. We shot footage of both places - the old abandoned bldg. on front of the roll and the modern new place at end, after the interview.

If you need B roll footage for Rope Whistle story - mount that poster we got and use it.

The woman blowing the whistle on film was Mona Britt a police dept. secretary. She says she carries one all the time.

chimpanzee is getting her weekly hairdo at a beauty shop on La Cienega Boulevard. You laugh knowingly because of course she's putting you on. But she assures you that she's not putting you on: a chimp is having her coiffure, as usual, in West Hollywood. Hurray for Hollywood, you think, as you realize that this may be your chance to show the world how funny you can be with a humorous story. The assignment editor detects the tone of enthusiasm which has crept into your voice, and appreciates it. Besides, she adds, the chimp thing is the only thing happening right now. She says drop your film and fact sheets at the film laboratory on the way to the beauty parlor.

You tell the crew that they won't believe the story coming up, and they tell you that nothing could surprise them: they've shot talking dogs, dogs that do math, and hamsters which play ping pong, and masses of asses streaking across campuses, not to mention the serious embarrassments of our time: the plane crashes, mass murders, and calamities of the region promoting or demoting it to a disaster area at times. Thus deflated you announce the chimp coiffure and they tell you that, after all, perhaps they were mistaken: they can't believe they'll soon be filming a chimp getting a hairdo.

Robbery Confusion

And as it turns out, they don't. At 10:40 a.m. the van's police radio blares out, "We've got a good one, at 54th and Crenshaw, a bank robbery." The crew is impressed because of the unusual way the radio announced the bank robbery as "a good one." Immediately you call the office and are told to head toward the bank robbery while the story is checked out by telephone.

Meanwhile, you learn from the police radio that the bank robber escaped on foot and is believed to be still in the area. A police helicopter has joined the hunt for the suspect, a man believed to be armed. The assignment editor calls back giving you the okay to proceed to the bank story, though she has no additional facts. You relay those facts you've just learned. She says thanks, but what about the film you've already shot: the rape whistle story and the IRS yarn. Where are you going to leave it so that a messenger can pick it up. You spot a service station ahead and instruct the crew to pull in there and leave the film, and you give the assignment editor the address. You take the film and the facts sheets inside and gain permission from an attendant to leave them in the station's office for the company messenger. Then you hurry on your way to the bank robbery.

As you near the area a copter circles overhead, and numerous black and white police cars are cruising the streets. The crew spots a command post, a central location where police officers have assembled several black and white cars, drawn out their maps, and are directing the searching operation. You ask the crew to film the command post while you check in there for the latest details. You feel reassured as you approach the officers because you notice other newsmen covering the story, which could be nothing in Los Angeles, often called the bank robbery capitol of the world. But before you can open your mouth the newsmen all break and run to their cars, and begin to drive away. An officer shouts at your puzzled face, "It's another 211 in the area." You run back to the van and call for the crew to do likewise.

After the car is rolling you ask them to follow the other newswagons to a second 211, which is the police code for robbery. You realize that you'll have to memorize the police code to stay on top of these police conversations. You explain to the crew that you don't know the address of the second robbery, but that the other news teams apparently do: that's why you're following them. Or was. You missed a signal light and the competition has drawn out of sight.

As you drive you realize that you're confused: should you drive on a few blocks, or head back to the command post to find out what is going on in the area? You ask the crew, and the cameraman wonders if the bank robber has had the presence of mind to telephone in a fake 211 to draw police off his track. Luckily, you see the other newswagons up ahead in front of a bank and they are pulling out, heading back toward the command post. So are two black and whites, so you follow them without learning what caused the confusion.

Back at the scene you learn that the bank robber simulated having a gun, got a bag of money, ran

outside, leaped a wall, took off a jump suit, climbed back over the wall into the bank parking lot, ran across Crenshaw, and disappeared into the U.S. Post Office where he is believed to be hiding.

You relate these facts to the crew and have them film the general getaway path of the suspect. As you do this you find out that bank employees who saw the suspect are being brought across the street to the post office to see if any of the employees there fit the description of the bank robber. It may be that a postal employe robbed the bank during a coffee break. You have the cameraman film the bank employees crossing Crenshaw.

Lunch vs News

At 11:45 you call the assignment editor who presents you a problem: she wants you to have lunch, a one hour break, and then be at City Hall by 1 p.m. when a former Mayor is supposed to surrender some documents subpoenaed by the City Council. You realize that the crew's union contract calls for a full hour of lunch, or a meal penalty will be invoked, and that you won't have enough time to drive all the way downtown in 15 minutes. You convey this problem to the assignment editor who asks that you do the best you can.

To complicate this problem the police radio blurts out that they have a suspect at the bank, and you ask the crew to rush back there only to learn that they have a whole parade of suspects being marched before the bank manager. You ask the crew for a long shot of the scene, then depart for lunch.

During lunch, which starts at noon on this day, you reflect on the chimp that got away, and how your debut as a comedian must come at a later date, though it will be laughable how late you'll arrive at the Mayor story.

That happens at 1:30 p.m., just as the Mayor is preparing to walk out of City Hall. Fortunately, a television crew has stopped him for an interview and your crew is ready too. Since you have no idea what has transpired at the hearing which has just ended, you listen to the other reporter's questions, trying to glean the story and the heart of the matter in one swipe. You realize that you are a comedian after all though you feel like crying at your comedy.

Then you learn the Mayor has refused to turn over his documents, and the burning question is why, and you ask this obvious question, even though you're sure it's been asked before. The Mayor's face reveals his disappointment in your question, but you are pleased with his answer: he's appealing to a higher court. You quickly grasp the fact that in the scramble to get television news you'll disappoint a lot of persons to satisfy the tube.

Now you search out a councilman for the council's side to the Mayor story, and having done this and filmed it, you realize that you've recouped the story, though you lack actual shots of the hearing itself. You relate this on the telephone to your assignment editor who thinks you're super for having gained both sides of the story. Then she apologizes in advance as she explains that you must cover a Board of Education news conference which starts at 2 p.m. You glance at your watch which shows 2 p.m. You notice a knot in your lunch before running down a hall to tell your crew that they are late to the next assignment.

Board of Education

As 2:10 p.m. you arrive at the Board of Education and rush inside to discover that the press conference has been delayed until this moment. And when you recite your dilemma they grant you a couple of minutes, as the other news crews give you the raspberry. The crew arrives and squeezes its gear into the already overcrowded room. As they do it occurs to you that you haven't any idea about the story. Quickly, you read the press release and discover that the state supreme court has ruled that the method of financing schools in the state is illegal.

Since every television station news department in town is represented at the news conference you

decide to take advantage of the questioning by other reporters. But first you have your cameraman film the opening statement by the Superintendent of the Los Angeles Unified School District. He explains that the board is essentially in accord with the high court's decision which is to bring about equality of financing of schools throughout the state. Immediately you wonder whether the decision won't tend to bring down the better schools while bettering those in poverty areas. You ask this during the question and answer period which soon follows. The superintendent believes the court's purpose was to upgrade schools, not downgrade them. Yes, he replies, this will cost the taxpayers more money, though the burden will be shifted from property taxes.

Councilman Arrested

At 3:15 p.m. the news conference breaks up and you call the station. You learn that a Long Beach City Councilman has been arrested on charges of receiving stolen property, and is being booked at County Jail. The assignment editor wants a picture of the guy being taken out of the sheriff's car into the jail. You relay this word to the crew and they ask you if you know what the councilman looks like. You don't. And they don't. But they express hope that another crew might be at the jail and know the guy. Since the jail is only five minutes away you find yourself there before you know it. A TV crew is there but they don't know what the guy looks like either, only that he's running for the state assembly. That's no help. You go inside the jail and contact the public relations man who asks that you call the district attorney to verify that the prisoner is coming to jail. You do this on a jail phone.

Back outside the crew has its gear on the jail lawn, waiting for the arrival of a prisoner, probably in a nice-looking suit, a candidate for the state assembly. And the wait is fruitless. Forty minutes later you call the assignment editor on the van phone and she instructs you to return to the station with what you have. She doesn't want to get the crew on overtime for this story.

As you head in you realize that you lost track of the footage you've shot on each story, so you check this out with the cameraman. You have 225 on rape whistle, 170 on IRS, 75 on bank robbery, 135 on the former Mayor, 175 on Board of Education. This comes to a total of only 780 feet. Of course, the bank robbery story didn't really pan out, and neither did the last story on the prisoner, or you would have used up the budget. Also, you didn't get to do an opening or a closing this day, something you look forward to. An opening is a short on-camera introduction to a story, something preferably that will grab the audience's attention while being informative; a closing is a brief wrap-up, often clever, which sums up the situation in a nutshell, or points to the future. At Channel 9 you will be doing about three a week.

At 4:20 p.m. you reach the film laboratory, an independent company about six blocks from the station. There the film is processed in about 40 minutes, and picked up by a KHJ messenger who relays it back to the newsroom. You tell the lab that all of the film is scheduled for showing that night, which means that they will process it without delay, then let the station know that it's ready.

Back to the Station

At this point the crew's day is over but you report back to the station to see how things are going. Since this is your first day the assignment editor tells you to take it easy, or to study the inside operation. Since you did no openings or closings you won't have to edit film tonight, so you watch the others in action.

The producer decides what stories will go into the show. He chooses from the film items the crew filmed this day, from videotape stories supplied by United Press International Television News Service, and then from on camera materials rewritten from the wire services and from the writers. The producer also doubles as a writer, as does the assignment editor at times. In addition, a full-time writer and a part-time writer help with the show, which runs an hour. The writers edit the film, though technically they never touch it. They sit at the shoulder of a union film editor and tell him exactly

what scenes they want and how to arrange them. The writer may leave the editing to the discretion of the film editor, but this is rare. The film editor is highly qualified for his job and simply takes care of the technicalities as the writer communicates how he wants the film edited.

In handling magnetic sound you are aware that the sound precedes the picture by 28 frames. Put simply this means that the camera should have been rolling a full second and a half before you began your interview. In fact, you played it safe, counting two full beats from the time the cameraman said rolling until you started to ask questions. If you had not done this you might have recorded a moment of sound over black, or over a piece of fogged film at the head of the film. This problem of matching sound and picture doesn't come up at the end of the film.

At a long table you notice that scripts are being assembled for the show, which goes on at 9:30 p.m.

Script Format

KHJ-TV scripts bear the story title, the date, and the writer's name across the top of the page. Instructions for the technical director and other engineers are written down the left side of the page and correspond with the copy, which covers the right side of the page. For instance, when it says take film on the left side of the page, then the film should roll exactly on the corresponding line on the right side of the page. The lines on the right side of the page count two seconds each. In other words it should take the announcer about two seconds to read each line. There are small technical rules which will soon become second nature to you as you make yourself at home on this Hollywood beat.

We show you a copy of the rape whistle script on Page 114.

As you walk out into the wilted, smoggy, dissipating evening you surmise just what it will take to make a success of yourself here at Channel 9. You'll have to be a scrambler, a hustler, thirsty for details, and yet at the same time be willing to drop one good story to run after another. In addition, the rules of the game dictate that you learn the union rules governing your camera crew and the film editors. It is a large order to fill for a small station, but the market is huge and you will make the most of it.

#

RAPE WHISTLE FILM

4-11 (51) CHUCK

1:01 MORGAN
ON CAM

BLOW THE WHISTLE ON CRIME IS A
CAMPAIGN BY THE LCS ANGELES POLICE
DEPARTMENT TO GET WOMEN TO CARRY
WHISTLES TO HELP DEFEND THEMSELVES
IF THEY ARE ATTACKED ON THE STREET.

TAKE FILM
BG SOUND

SUPER:

THE POLICE ARE SO IMPRESSED BY THE
PROGRAM THAT THEY HAVE GONE INTO
THE WHISTLE SELLING BUSINESS AT
BOTH THE RAMPART AND WILSHIRE
DIVISIONS.

OFFICER MIKE ROTHMILLER TOLD US
HOW THE ~~PROGRAM~~ GOT STARTED:

SOUND FULL AT: 12

SUPER: ROTHMILLER

FILM AUDIO OUTCUE....BE IDENTIFIED

TOTAL FILM TIME: 51

Advice from KOVR-TV, Channel 13, Stockton/Sacramento

KOVR-TV, an ABC affiliate, is one of the so-called larger stations. It is licensed to the Sacramento-Stockton area and is a dual operation with studios in both cities, some 45 miles apart. This complicates the gathering of news and the production operation and requires a coordination process involving personnel at two studios and newsrooms.

We asked Paul Baldrige of the news staff to describe the station's news operation and what is expected of reporters.

In this discussion, Paul refers to such forms as the assignment sheet for the reporter, the story availability list prepared by the Assignment Editor, the lineup sheet prepared by the Producer and the script format for writers. We include examples of each of these at the end of this section and suggest you turn to each example as it is discussed.

Now Paul tells you what you might expect if you worked for such a station:

The Assignment Editor

Because of the difficulty of logistics in developing television stories, the Assignment Editor is the pivotal person in the day-to-day operation. He conceives story ideas—he directs reporters and photographers to their stories. Normally, reporters are given “assignment sheets” upon arriving at the station. They explain the nature and background of the assignments. See Page 119.

Starting early in the morning, the Assignment Editor arranges for network and cooperating stations to ship film stories of interest to Stockton-Sacramento from throughout the West. As the day progresses, he must keep the Producer of the evening newscast and the News Director informed of what stories are being covered. Constantly the Assignment Desk will have to cancel stories and divert news teams to fast-breaking developments. On hectic days, the Assignment Editor's job resembles that of a traffic controller at a busy airport.

By mid-afternoon most stories will have either been filmed or firmed up as to their probability for making the evening news. The Assignment Editor will then write and distribute the “availability list” of stories ready for air that day. If some news reports are in doubtful disposition, he will note that on the “availability list.” See Page 120.

The Producer

The person most interested in the “availability list” is the Producer. He is responsible for organizing the sequence, content, and visuals for the evening news. By the time the “availability list” is ready, he will already have a rough idea what the lead stories will be.

One of the Producer's most important functions is determining the length of each news “piece.” After discussion with the reporter, the Producer sets the film time length. As broadcast time approaches the Producer supervises the ordering of special graphics and superimposition slides from the art department. He also assigns members of the news department to write copy for the nonfilm stories. The production and engineering departments have to be advised of any special problems or needs.

Coordination is the name of the game. Every KOVR-TV newscast has multiple news feeds from the Stockton newsroom of the station. KOVR-TV is a dual operation with studios both in Sacramento and in Stockton, some 45 miles to the south. These microwave feeds are yet another feature in the coordination process that must involve the personnel of both locations.

After assisting the director of the newscast in locating all visuals, the Producer will check the film reel with the film editor to make sure all the stories are in the correct order. The Producer checks the film order against his "Line-Up Sheet." It has the exact sequence of the stories to be used including the source of the video and audio. This has been distributed to everyone involved before the newscast reaches the air. The television engineers use the "Line-Up Sheet" to dub off in correct order any video tape reports from the "ABC Daily Electronic Feed," "The ABC Evening News," or in-house tapes. See Page 121.

He also coordinates with the program's talent for any props, films, or devices which might be used in the "interaction" between personalities or to illustrate stories.

Once the show is on the air the Producer sits next to the director. The Producer times the program, makes last minute decisions on what material to delete or add, and coordinates still more details with the on-the-air people in the studio.

After the evening news, the Producer meets with his 11 p.m. counterpart. The two producers discuss any errors or possible changes to improve film stories for the late newscast. The Producer of the 6:30 p.m. program also meets with reporters to critique stories and offer suggestions on how stories can communicate to the viewer more effectively.

The Reporter

In the *Action News* format the reporter will normally be assigned from two to three stories a day. Since each story in the format should approximate one minute in length, the reporter is challenged in many ways. The newscaster must report his or her piece in the clearest and most succinct manner. This goes for the story concept as well as the written script. Sound on film interviews must be short and to the point. The viewer should be *shown*—not merely exposed to a talking head. The reporter should help the viewer experience the event on a more personal basis.

One thing that occurs frequently is the radical change in story concept from what is on the "assignment sheet." When this happens, the reporter has to replan the story in the field. The newscaster often must creatively assemble diverse elements in order to report or even save the story. "Discussions" between assignment editors and reporters usually follow changes in story conceptualization. Desk people sometimes regard deviations as the reporter's "excuses." Reporters blame assignment personnel for not understanding the difference between paper plans and rough reality.

Television news craves visualization. In earlier times, important stories not visually exciting were once in a while shortchanged. Today's challenge is to use graphics, animation, and other elements to make even the most abstract story clear to the viewer. A story should not be dropped because it lacks visual appeal—it should be made visual.

In writing and filming stories, reporters must relate the story to the viewer. The newscaster always is asking how his or her story will affect the daily lives of those in the Stockton-Sacramento market. Will the story result in the viewer having higher taxes, lower rents, inflated prices or less service? Reporters ought to be more conversational in their writing styles. More short sentences and phrases. It is easier for people who speak the everyday language to understand the news in the same manner.

The story should always summarize to make a point and not just recite facts and expect the viewer to grasp its significance. Every viewer is waiting for the "payoff," that is, what the story means.

Reporter Scripting

Some of the best stories have been mangled on the air because of incorrect scripting for the director of the newscast. Each person has his own writing style and sometimes his own scripting style. The

television director can't keep track of 15 different reporters' styles while running the news program. Uniformity in scripting style is the key to a smoother operating program. See Pages 122-123.

Continuity in identifying elements to the story is still another way to insure against confusion. The identification "slug" (e.g., "rapid transit hearing") on the top of the script should match exactly the rundown sheet, audio cartridge or other ingredients. The day of the "rapid transit hearing" could have produced other rapid transit stories on the same newscast with closely related "slugs."

The Reporter-Photographer Team

Both reporter and photographer have copies of the KOVR "assignment sheet" before they leave on a story. They will discuss ideas on how they will proceed to film the report. The discussion will include whether the story should use natural sound, interviews, on-camera narration, etc.

The news team will try to "edit" in the camera and in their minds so as to expedite shooting the story and save on needless film expenditures. Many times decisions have to be made on the spot and are dictated by uncontrollable factors: uncooperative people, inarticulate interviewees, impossible lighting conditions and any number of other problems.

Back at the station the same reporter and photographer normally edit the piece they have both filmed. They select the strongest visual footage which tells the story. The reporter knows what the cameraperson has filmed and generally writes his script while the film processing is being done. With a completed script the reporter and photographer cut the story. This is a highly efficient system for working against deadlines. It does have some drawbacks. What the reporter thinks the camera captured on film and what comes out of the processor can be two different things. Another frequent impediment is when the photographer has trouble cutting to the script because some scene or action footage exceeds the length the reporter calls for. The script either has to be rewritten or the resultant footage may look like it was cut by the local butcher.

To avoid complications, the reporter has to understand that the shooting concept affects the editing of the story. For example, a piece filmed for reverse chronology (the effect, then the background sequence) is photographed with certain cutaways and transition shots. If the concept is altered by the reporter to normal chronology in the editing process, there will be problems finding coherent transitions to properly move the story.

The Photographer

While the reporter has the responsibility to tell the photographer what to film, it is the cameraperson who visually directs the news report. The photographer keeps an eye out for interesting and visual shots. He is alert to different camera angles in order to show a variety of viewpoints.

The cameraperson constantly looks for transition shots or cutaways. Cut-ins are even better. The cut-in, usually is close up, is part of the overall shot. If properly matched, the sequence will appear as a continuous flow of movement. Cut-ins are better than cutaways because the latter are often distracting. Cut-ins can be edited into a sequence to shorten the entire flow of movement or action down to essentials. This is important in the *Action News* format since scene length in nonsound pieces should not exceed three seconds. This type of editing increases the visual tempo of the stories and makes them more interesting to the viewer.

One ideal in newsfilm is consistent exposure from shot to shot. Wide variation in film exposure reaps havoc for the control room video system. Avoid shooting into windows—have them at your back.

Our *Action News* photographers find it a constant challenge to use their silent cameras for the appropriate footage—then switch to the more limited sound cameras. While natural sound is needed, the sound camera limits shots taken from the ground level, high up, etc., which tell the story better.

Interviews are one of the most frequent things a cameraperson is called upon to do. The subject being interviewed should look directly into the lens. This gives an intimacy which the home viewer

perceives while watching the interview. Speeches and hearings have a tremendous tendency to be visually boring. By capturing movement in the event (person walking, moving papers, reaction shots in close-ups, etc.), the cameraperson can improve the action of a static event.

Efficiency and Coordination

The most difficult phase of the modern television news operation is the coordination of the producers, reporters, on-air talent, out-of-station news sources, photographers, equipment, and clerical and business people into a cohesive operation. Managing such an operation is one of the most difficult in any television station. It is hard to be efficient in operating such a fast-changing and unpredictable department whose plans must radically change at the drop of a hat when unexpected news stories develop—which happens every day. Even budgets are difficult to project without being undermined by events which cannot be predicted.

The difficulty facing many news directors is that their department is challenged with many different objectives: covering the news, keeping the on-air talent and format attractive in order to keep ratings high, discharging the station's objective of ascertaining community needs and reporting same, and keeping the station management happy with the economic factors connected with the news involved in running the department and selling time on the broadcasts for revenue.

Increasingly, the news director also finds his operation scrutinized carefully by community groups for accurate and fully-developed reporting as well as such diverse factors as employment of ethnic and other minority groups in his newsroom. As television news has become the average person's prime news source, demands that the news stories not stop at surface reporting but go into investigative reporting have increased. And, the news director finds that he must work with promotion and advertising people in the "selling" of his operation to the public. He has become, in the mid-1970s, a merchandiser of news who organizes the entire process from the first tentative phone call to insuring a good audience for the final product. As one news director put it "You can't save souls in an empty church."

Indeed, the future looks bright in television news, particularly for those who will be able to adapt what they're doing to videotape and cable television. In the future, the reporter who now covers a story in one minute may find a market for a fully-developed thirty-minute report on the same event with added background and retrievable upon viewer command at any hour of the day or night. That is the future of television news.

Assignment JR. HIGH FIRE Estimated Air Time 30 sec.
 Day Thurs. Date 2nd Departure Time 9am Start Time on arrival
 Location Campos Verdes JHS/3701 Stephen St, Sacto
 Inside x Outside x News Conference
 Approx. SOF Footage _____ Approx. SIL Footage _____
 Additional Info: Fire gutted gym of the school last nite. We have some stringer film of the flames but need shots of the firemen overhauling the building this morning. Also be alert for kids watching the firemen work and for gym classes that mite be using other bldgs in place of the burned out gym. I'll need about 30 sec. total/nat. sound please. I notified the principal that you'd be coming and you have his permission to shoot on the campus.
 By _____ Newsman camera only (Paul)
 Overtime Approval _____

AVAILABILITY LIST:

THURSDAY, MAY 2, '74: IANDER

FOR 6:30:

1. SFPD/ZEBRA - (KGO) - hoping to get VTR of latest statement from the police on breaks and further arrests in Zebra case.
2. JR. HIGH FIRE - (Paul) - aftermath of fire that gutted gym at Campos Verdes school. 30 sec. silent/Evans.
3. DOCTORS' PRICES - (Chet/Paul) - phase five ends/doctors prices appear to be soaring in Sacto area.
4. CONCRETE CANOE - (Paul) - Sac State students try launching their latest creation. Noon in the Alumni grove.
5. ROSEVILLE RECYCLERS - (Manny/Chuck) - 30 sec. v/o piece on kids who race ahead of the public trash trucks picking recyclable materials out of cans. Roseville area.
6. CHURCH MOVED - (Manny/Chuck) - Carmichael Assembly of God church bldg. being hoisted and dragged across the street.
7. CINCO DE MAYO - (Manny/Chuck) - Sacto area schools celebrating the holiday a bit early.
8. MINI-TRAM - (Mike) - 30 sec. nat sou v/o of Esparto-Woodland area getting its first bus system; this one for senior citizens. Evans.
9. LIBRARY FLAP - (Suzan/Mike) - Rancho Cordova residents mad over relocation of the library; they say their kids will have to walk across dangerous intersections to get there.
10. MIGRANT CENTER - (Rich) - farm labor camp and child care center opens in Dixon area.
11. TUNNEY n/c - (Jim/Rich) - appearing at the Woodlake; we interview after speech.
12. REAGAN n/c - (Bill/Geo) - 10am news conf. Capitol.
13. DEATH ANGEL WARNING - (Branch/Geo) - interview with man who was shot by Zebra and claims he warned everybody about the Death Angel group months ago; also checking out possible link to recent Bowling Alley murder in Sacto.
14. PORT IN RED - (Craig/Bob) - Finally we get the interview with the Port Commissioner who sez he's not making money.
15. MAY POLE - (Rich) - shot yesterday/using today for credit film.
16. WXR - (Gagnon) - from Stockton.
17. PICKETING PARENTS - (Suzan/Mike) - North Sac may close some schools down; parents plan 1:45 protest.

EVENING NEWS PROGRAM 'LINE-UP'

ACTION NEWS/13 at 6:30pm

THURSDAY 5-2-74

VTR:	ANIMATED OPENING	VTR	SOT
Joe:	(1) Copy/Yos Kidnap		
Joe:	(2) SFPD ON ZEBRA	VTR (KGO)	SOT
Joe:	(3) DEATH ANGEL WARNING (BRANCH)	FILM	SOF/CT
Joe:	(6) Copy/Hearst		
Joe:	(7) Copy/SLA		
Joe:	(8) STOCKTON PORT IN RED	<u>FULL FEED FROM STOCKTON</u>	
Joe:	(9) Copy/Farm Workers		
Joe:	(10) JR HI FIRE AFTERMATH	FILM	VO
Joe:	(11) Tease More		

BUFFER SLIDE

(12) FIRST BREAK 2:00

Joe:	(13) DOCTOR PRICES	FILM/VTR B ROLL SOF/CT	
Joe:	(14) Copy/Vote Registration		
Joe:	(15) CHURCH MOVED	FILM	VO
Joe:	(16) Copy/Waldie		
Joe:	(17) WOMEN WORKERS	<u>FULL FEED FROM STOCKTON</u>	
Joe:	(18) Copy/Telly Divorced		
Joe:	(19) CONCRETE CANOE	FILM	VO/SOF
Joe:	(20) Toss to Bette		
Bette:	(21) -STOCKTON PARADE PREPS	<u>SPLIT FEED FROM STOCKTON</u>	
Joe:	(22) CINCO DE MAYO	FILM	SOF

SUPER BUFFER OVER FILM

(23) SECOND BREAK 1:30

Joe:	(24) MIGRANT CENTER	FILM	VO/SOF
Joe:	(25) TUNNEY/FARM WORKERS	FILM	SOF
Joe:	(26) Toss to Steve		
Steve:	(27) SPORTS	VTR (DEF)	VO/SOT
	-KENTUCKY DERBY	FILM	SOF/CT CROWD
	-HORSE RACE	FILM	SOF
	-MOTORCYCLES		
Joe:	(28) LIBRARY FLAP (HARRIS)	FILM/VTR B ROLL SOF	
Joe:	(29) Copy/		

BUFFER SLIDE

(30) THIRD BREAK 2:00

Joe:	(31) Kicker/Promo 11PM &GN	MAY DAY FILM SOF	
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harris

JOE ON SET

RANCHO CORDOVA RESIDENTS ARE
TAKING ON CITY HALL--OR IN THIS
CASE--THE SACRAMENTO CITY-COUNTY
LIBRARY SYSTEM.

(NAT SOF)

(LIBRARY FLAP-2-2-2)

S O F :12½

NAT. S O F

@ :12½ END S O F

(OUT CUE: "WOULD YOU LIKE TO SIGN?")

@ :12½ NAT. S O F UNDER W/CT:18

@ :16-:20 SUPER HARRIS REPORTING

Petitions may not always convince government officials to change their minds, but at least taxpayers get the chance to voice an opinion and quite a few Rancho Cordovans want that chance. Their present library is in a great location, just about the center of town. But the community keeps growing and this small building, already bursting at the seams just can't grow anymore.

@ :30½ S O F :40

@ :46-:52 SUPER RAN KEARNS

@ 1:04 DISSOLVE TO V T R "B" ROLL :05 (NO LONGER')

@ 1:08 BACK TO "A" ROLL

@ 1:10 END S O F

(OUT CUE "RIFLE RANGE.")

@ 1:10 NAT. S O F UNDER W / CT:13 Kearns says they don't have an alternate site in mind, but the community will be a lot happier if it can at least have a say in the final decision. That decision will be considered by the Sacramento supervisors later this month. SUZAN HARRIS, ACTION NEWS 13, RANCHO CORDOVA.

@ 1:23 END FILM

Advice from NBC News, Southwestern Bureau

The 3 commercial TV networks hire few, if any, inexperienced newspeople. Most of their workers are experienced reporters, writers, correspondents, camerapersons, editors and others involved in getting and processing the news.

But for those of you who might be thinking of careers on the nets we asked George Lewis, Correspondent, Southwest Bureau NBC News, Houston, to tell you how one of the smaller bureaus functions. He tells you in this section:

One of the questions we're asked most frequently is: "Where do you get all your news?"

There's no simple answer to that one. We get the news from lots of different sources in lots of different places. NBC News calls itself "the World's largest broadcast news organization," with approximately eleven-hundred employees. They include staff people and free-lance "stringers" working in bureaus all over the world and at the U.S. bureaus.

NBC's basic source of news is material developed and gathered by the people in these various bureaus. NBC News also subscribes to the major wire services (AP, UPI, and Reuter) and to daily and weekly newspapers in the areas where the bureaus are located.

Our main overseas bureaus are in London, Paris, Rome, Berlin, Beirut, Tel Aviv, Saigon, Hong Kong, Tokyo, New Delhi, and Buenos Aires. Here in the United States, there are bureaus in New York, Washington D.C., Chicago, Atlanta, Cleveland, Houston, and Los Angeles.

The stations affiliated with NBC (slightly more than 200 radio and 200 TV) are another good news source. Their news departments frequently tip NBC News on stories developing in their cities and in some cases, cover them for the network.

Sorting out all the news from these different places and deciding which items get on the air is the job of the central news desk in New York and the producers of the news programs.

They keep in touch with the various bureaus, assigning stories to be covered and in turn, receiving story suggestions from the field. The people on the desk and the chiefs of the seven U.S. bureaus conduct conference calls twice daily to discuss which stories are developing and being covered.

Bureau Organization

In this article, we'll deal primarily with the working of our Houston bureau which covers Texas and the Southwest. At this writing, it's the newest and smallest of the NBC domestic bureaus.

Houston was added to our list of bureau cities as part of an NBC News effort to decentralize the coverage of domestic stories. Eventually, the network hopes to open additional bureaus to strengthen our news gathering operation in all regions of the country.

In the Southwest Bureau we have seven full-time employees: a bureau chief, his assistant, a correspondent and two camera crews. Everyone works out of Houston except one of the camera crews which is based in Dallas.

Under the current setup, here's what the various people do:

Arthur Lord, the bureau chief, is the boss, naturally. He's responsible for keeping track of everyone else in the bureau and advising the New York desk who's covering what story. He's also responsible for administrative details such as paying the bills and ordering supplies.

Because of the small size of the bureau, these duties are less complicated than they are for the chiefs of the larger network bureaus. That gives Lord time to take part in the actual coverage of stories. He frequently doubles as a field producer, setting up stories to be filmed and supervising the camera crews during the shooting.

Don Critchfield, our assistant to the bureau chief, helps out with the advance work on stories, phoning contacts to check out facts and arrange appointments for filming. He also assists with the logistics of getting the correspondent and camera crew to the story . . . details such as making airline, car rental, and hotel reservations.

After we've completed filming on a story, Critchfield occasionally has to worry about getting the film shipped to New York for processing and editing.

His other duties include keeping an eye on the wire service machines in the office, alerting the bureau chief to stories that might be worthy of coverage. In addition, he often contacts NBC stations in the Southwest to determine if anything interesting is happening in their respective cities. He also keeps the background files on stories up-to-date.

Correspondent's Duties

My job as correspondent is to handle most of the reporting duties. I gather facts for stories . . . decide how to translate them into meaningful film . . . supervise the camera crew during the filming, making sure they will get the shots that best tell the story . . . write the copy to go with the film . . . and finally, voice the narration.

When there are feeds to the network from affiliated stations, I work with a film editor, choosing the sequence of shots to be included in the piece. Often our bureau chief and I share the responsibility for directing the camera crew and editing the film. Sometimes, with a tight deadline on a feed, Lord will handle the supervision of the editor as I write the story.

Our camera crews consist of two or three men each. Union rules specify a cameraman to shoot the film, a soundman to record the sound accompanying the pictures and, in the case of stories shot in places where lights are needed, an electrician to handle the lighting equipment. The electricians are freelancers, hired on a casual basis, whenever they're needed for a story. Most network film crews usually carry about 500 pounds of equipment in their camera car although, with technical improvements, much of it is becoming increasingly compact and lightweight.

Practically all the film the crew shoots is photographed with a portable 16-millimeter sound-on-film (SOF) camera. Current models weigh about 15 pounds and contain both the works for the camera and the electronics for recording the sound. They use photographic film with a magnetic stripe identical to the coating on audio tape. The sound goes on the film at one side of the picture.

In the early days of television news, most stories were shot with silent film, with sound employed only for speeches, news conferences or interviews. Now, virtually all film used by the network is shot with sound in order to enhance the mood and flavor of the pictures.

Camera Crews Important

The camera crew are perhaps the most important persons covering any story for television. Without their film, the story doesn't get on the air. Camera crews delight in constantly reminding correspondents and producers of this fact.

An understanding of how film is used in covering the news is vital for persons connected with the editorial end of any television news operation. When the networks hire anyone for a job as a writer, reporter, producer, or assignment editor, one of the first questions they ask is "How much does he (or she) know about film?"

Television networks have begun to use portable electronic cameras and videotape recorders instead of film equipment on some stories. Videotape has the obvious advantage of instant playback without any need for chemical development. However, the bulk of television stories will continue to be

covered on film, at least for the next few years. That's because videotape equipment is far more expensive than film equipment and tape is more difficult to edit than film.

In working with a film crew, I try to give them an advance briefing telling them how we envision the story . . . what shots will be needed and how I plan to structure the script. We also talk over technical details, such as how many lights and how many microphones we'll have to use . . . whether the cameraman should shoot with a tripod or use his camera "hand-held."

If the story involves out-of-town travel, we have to allow ample time to get equipment loaded and unloaded at the airports. We try to figure out in advance how long it's going to take us to get to the scene of the story and how much time it's going to take to do the shooting.

The Unplanned Story

Obviously, in covering any news story, especially a breaking one, unplanned things are bound to occur. For instance, when we go to a natural disaster such as a flood or a tornado, there's very little we can plan in advance.

In instances such as these, the reporter and camera crew have to rely on their own instincts and experience to do the best job of capturing the story on film.

There's a lot of creative give-and-take between the reporter and the crew during the filming of a story. Often, the reporter will ask for a given shot only to be told by the crew that it's technically impossible to film it the way he wants. Then, the reporter and crew have to devise an alternate shot that will fit into the story.

At some point during the filming, usually near the completion, the correspondent may decide to do a "stand-upper." That's a brief film segment showing the person doing the reporting at the scene of the story. Most stand-uppers are used as the closing shot in the story and the correspondent uses his 20-to-30 seconds on camera to try to sum up the significance of the piece.

Not all stories require stand-uppers and not all stand-uppers have to come at the end of the story. The nature of the story and the way we've shot it usually dictate where and when to use a stand-upper.

Producing the Story

At this point we probably should say something about what happens to the film stories turned out by our bureau and the other NBC news bureaus.

Most of the people who view network news on television automatically think in terms of the three early-evening national news programs. But, because of time limitations, those programs don't have room for all the stories that are covered in the course of a day. At NBC, if a story is passed over by the Nightly News, there are other outlets for it. It may wind up on the *Today* program or on the NBC News Program Service (NPS).

The latter is a late-afternoon closed circuit feed to the NBC affiliates. Stations subscribing to NPS can videotape individual news stories as they're fed down the line, one after another. A typical NPS feed contains about 13 different stories. Local news directors can choose which stories they want to include in their own news programs. CBS and ABC have similar services for their affiliates.

There also are special late-evening feeds when stories break after the Nightly News deadline.

We constantly have to be aware of the needs of these various news programs and feeds. Often, we have to write two scripts for the same film story so different programs can have their own versions.

We also have to service NBC Radio news. On most stories, I carry a portable cassette recorder to pick up what the radio people call "actualities." These are brief audio excerpts of interviews, speeches or news conferences . . . the newsmakers telling their story in their own words. The cassette recorder can be hooked into an ordinary telephone to feed the actuality to our radio news operation in New York. There's a radio newscast every hour, so whenever we get a piece of actuality, we try to feed it as soon as possible.

Getting film on the air is considerably more complicated, especially when it has to be processed, cut and fed from one of our affiliates.

Whether a story is going to be fed electronically or shipped by air to NBC in New York depends on the nature of the story. If it's something significant and breaking, the producers of the Nightly News probably will want it for that evening's program. "Same day" stories have to be fed from the local NBC stations in our area.

But we also film a lot of undated stories, features and background pieces that don't need to be shown on the day they're shot. In those instances, we usually ship the film, unedited and unprocessed, along with a narration track on audio tape and a copy of the script. We also include a "production note," describing what's on the film and how we feel it ought to be cut. Then, it's the job of the film editors in New York to marry the film to the script.

But, let's suppose the Nightly News has ordered us to feed the story for that evening's program. Then we have to carry our piece through from beginning to end.

Feeding the Story

In what we call a "feed situation," we work under a fairly early deadline. Our filming usually has to be completed by noon or 1 p.m. so we can get the film developed and cut in time for the feed, which occurs between 4:30 and 5:00 p.m., central time. That's when there is no programming on the NBC Television Network.

During this time period, the network video and audio links which send programs from New York to the affiliated stations can be used to transmit pictures and sound the other way.

Often, it's expensive. Most of our affiliates are hooked up to the network only for receiving, not feeding. Special lines have to be ordered from the telephone company at a cost of several hundred dollars per story.

As our film is being processed at the local station, we check with the Nightly News producers in New York to make sure our story definitely is included in that evening's program. They normally decide on the final story lineup at 3:30 in New York . . . 2:30 our time. The program is tightly formatted and the amount of time allotted for each story is strictly controlled by the producers. Most stories are less than two minutes long. Correspondents frequently haggle with the producers for more time but unless the correspondent can convince them the story is a spectacular one, it's useless to argue.

Once we find out we're in the program and we know how much time we have to work with, we'll begin assembling the story. If the film comes out of the lab early enough, we try to look at it before we begin writing the script. Often, though, we don't have time to do this. The script has to be written anticipating what the cut story will look like and what scenes will be used.

While I'm doing the writing, our bureau chief usually worries about getting the film in and out of the lab on time and lining up someone from the local station to do the cutting. When I've got what I think is an acceptable script, I show it to him and we decide whether it will work with the film. Frequently, he'll suggest things that should be added to or deleted from the script.

Simple, Declarative Sentences

Then, I telephone the Nightly News producers and read the story to them. There will be two or three persons on the other end of the line, checking for factual or grammatical errors. What they're looking for is an accurate script written in simple, declarative sentences.

If the reporter lapses into muddy, confusing writing, he's apt to hear this question: "But what did you really mean to say?"

Once the script is cleared, I dictate it over the phone to one of the production assistants in New York so it can be transcribed and included in the master script for that evening's program. The

production assistant also gets a list of “supers,” the titles that will be superimposed over the film showing the location of the story, the name of the reporter and the names of anyone speaking or being interviewed on film.

Editing the Story

Then, we begin editing. Using a stopwatch, I read the script out loud and time the length of each paragraph. That gives us an indication of how long to cut the film scenes.

But what we really strive for is letting the film itself tell the story. We try to choose scenes which will give our edited piece a logical beginning, middle, and end.

If the script I've written doesn't work with the scenes we've chosen, we may change the script to better complement the film. Often, we'll find scenes in which the picture and sound should stand on their own without any narration at all. In those instances, we'll tighten up the script to leave room for pauses.

People from the news staffs of our local stations usually handle the cutting and splicing of the film as the bureau chief and I supervise the selection of scenes.

On major stories, a team of NBC News staff film editors may be flown in from Chicago or New York to help us cut the piece. They carry special equipment which allows them to use more sophisticated editing techniques than those available at our small and medium-sized affiliates.

Once we get the cut story assembled, we try to rehearse the feed. We project the film and I read the script to see how the narration will work with the pictures. Occasionally, we'll “touch up” the editing or writing to make the story flow more smoothly.

While we've been editing the film, technical people at NBC in New York have been working with the telephone company, ordering audio and video lines for the feed. At the appointed hour, the local station is switched into the network.

A director from the station is on the telephone with the New York control room, awaiting his cue to roll the film. In some of our smaller stations, the director sometimes has to worry about keeping local programs on the air while he's feeding our film up the network lines.

When New York is ready to take in the feed, the technicians there start a videotape machine to record our piece. Then, they give the local director the signal to roll the film.

Reading the Story

I sit in an announce booth watching a TV monitor. As the film appears on the screen, I begin the narration, pacing my reading to the picture.

An audio technician from the station mixes my narration with the sound from the film as the piece is being fed. Bureau Chief Art Lord usually sits in the control room, making sure the audio levels are set properly and watching for any problems in the transmission of the picture.

If the technicians haven't pushed any of the wrong buttons and if I haven't made any “fluffs” in reading the narration, that usually completes the feed. The videotape in New York is rewound and checked while we wait to see if the producers want to make any last-minute changes in our script.

Assuming there are no tape flaws or copy changes, we're finished. But before we can sit down and watch our piece on the Nightly News, we have to check with the desk in New York to see whether the *Today* program will want a fresh version of the story for next morning.

Updating the Story

If so, I'll write an updated version of the script and record it on audio tape. This usually is shorter than the Nightly News version because film stories on the *Today* news segments seldom run more than 80 or 90 seconds.

Then, all of our processed film, cut and uncut, is bundled up with whatever new film the crew has shot and someone from our staff takes it to the airport for shipment.

If we've traveled out of town to do a story, filmed it, fed it to Nightly News, rewritten it for the *Today* program and, in our spare time, taken care of radio news, it will have been a long, hectic day.

As the day ends, we call the New York desk to inform the editor what flight the film will be on and what flight we'll be taking home. And usually, there's the inevitable question from the deskman: "What are you doing for us tomorrow?"

#

Style Tests

As a radio and TV writer you are expected to copyread and correct all your own copy before giving it to an editor or a newscaster. You are responsible for style errors, poor grammar, spelling, punctuation, fact errors.

In the following style tests, assume that you're a reporter for Station HTRS.

Do not rewrite the copy. Correct it with a heavy, soft lead pencil. Never correct copy with ink. Use only the copyreading marks allowed by the Style Manual in this book. Follow the Style Manual rules. Correct *all* errors. Insert at the top and bottom of each page the material required by the Style Manual.

Be sure your changes are immediately legible to the newscaster.

Remember, when you turn this copy in to the instructor you're saying—"This copy is ready for the air. All errors have been corrected. It conforms to HTRS style."

In the blank at the left of each series below, put the letter which designates the style form preferred by the Style Manual.

- _____ a. Y.M.C.A.
b. Y-M-C-A
c. Young Men's Christian Association
- _____ a. Joe Blow, commissioner of streets and highways
b. Commissioner of Streets and Highways Joe Blow
c. The Commissioner of Streets and Highways, Joe Blow
- _____ a. Henry Quiggle
b. Henry Randolph Quiggle
c. Henry R. Quiggle
- _____ a. 75 mph
b. 75 miles per hour
c. 75 miles an hour
- _____ a. Reverend John Smith (protestant)
b. Rev. John Smith
c. The Reverend John Smith
- _____ a. 1,100
b. 11-hundred
c. eleven-hundred
- _____ a. January 21
b. January twenty-first
c. January 21st
- _____ a. 8 1/2
b. 8 and one-half
c. eight and one-half
- _____ a. 6 p.m.
b. 6 P.M.
c. 6 this afternoon
- _____ a. James Davis, 7-years-old
b. James Davis, 7,
c. 7-year-old James Davis
- _____ a. Mister and Missus Joe Blow
b. Mr. & Mrs. Joe Blow
c. Mr. and Mrs. Joe Blow
- _____ a. one million dollars
b. 1 million dollars
c. a million dollars
- _____ a. 25¢
b. 25-cents
c. twenty-five cents
- _____ a. 6 percent
b. 6%
c. six percent

- _____ a. 225
b. two hundred twenty-five
c. two hundred and twenty-five
- _____ a. 7,000,000
b. seven million
c. 7-million
- _____ a. Joe Blow, 21 Morton Street
b. Joe Blow, of 21 Morton Street
c. Joe Blow, who lives at 21 Morton Street.

Rising meat prices are about to hit Hometown school cafeterias right in the pocketbook.

The school district controller and cafeteria supervisor, Joe Redding, says that Hometown kids have been eating eighty-seven-cents per pound hamburger—about 2,400 pounds per month.

But, Mr. Redding has been warned by his present supplier that the price is going up to 96 ¢ per pound. So he's going to call for new bids.

The outlook here, however, is not encouraging.

Redding says, however, that the outlook is not very encouraging at this time.

And to make the pressure worse, Hometown schools this year have been unable this year to buy any surplus meat from U.S. Government sources.

A Hometown physician, James Jarvis, has been appointed to serve as superintendent of Holy Cross Hospital here.

Dr. Jarvis will assume his new position on next Jan. 1st. He lives at 3421 Twenty-eighth St.

Dr. Jarvis does not expect to make importance changes in the present hospital staff. He says he is not interested in reforms, that he will not alter administrative procedures.

Dr. Jarvis asserts—and we quote him—“Holy Cross is one of the most efficient hospitals in our state today. I do not purpose to upset the staff by innovations.”

Holly Cross recently recieved from the U.S. Governemnt an allocation of \$2,250,718 for a new wing. Dr. Jarvis says this construction will start the 11th of next month but will not be completed for at least two years.

Completion of the wing will increase the number of beds in the hospital from 728 to 1,100.

A new \$510,321 chapel at Hometown College will be dedicated on Monday.

Dedication ceremonies will be held in the Main Quad on the campus. College

President Maynard Smith says that the public is invited.

Invocation will be by Rev. Stephens Rippey of the United Presbyterian Church.

Rippey is a graduate of Hometown College.

Benediction will be by Rev. John Blaine of the Holy Trinity Church. Blaine was also graduated by Hometown College before he entered a seminary.

James Harvey, state superintendent of education, will make the dedication talk.

Superintendent Harvey was responsible for the \$510,321 appropriation that made the chapel possible.

The chapel will be non-sectarian. College President Smith says that state law prohibits the teaching of any religious faith on the campus but that the chapel will be open to all faiths for the conducting of services. He says guest clergymen will be invited to officiate.

“Addition of the chapel is symbolical of religious revival on college campuses,”

Smith says.

A Hometown College Senior, Harriet Quiggle, 21, has been named Queen of the Blue Book Ball.

Harriett is the daughter of Mr. and Mrs. Henry R. Quiggle, of 310 East Morton St. She won the title from thirteen finalists in judging at the College last night.

Harriet is a brown-eyed blond. She is 5 ft. 7 inches tall and weighs 117 lbs. She hopes to become a commercial artist after she graduates.

Rewriting Exercises

Rewriting newspaper copy into radio and TV style is a realistic approach to the oral presentation of news.

In this section are leads from newspapers and from the United Press International newspaper wire. Names and locations have been changed in some instances but the newspaper style of writing hasn't been altered. Rewrite the material into news for the air.

The leads are prepared for the purpose of stressing specific writing skills. In rewriting, pay particular attention to the instructions with each set of leads. However, at all times try for the oral style in all its aspects.

These exercises are not for the purpose of evaluating news but are simply to give practice in writing. Therefore, assume that your editor wants the leads rewritten for your Hometown radio station. Follow Hometown station style (style manual in front of this book). However, for the purpose of saving space you need not triple space.

The newspaper leads below start with names. Names shouldn't be used to open a radio or TV story unless those names are sufficiently prominent to be immediately recognized by listeners. Rewrite the leads for Hometown radio listeners so as to get listener attention before using the names.

New York—Cornelius N. Means, 61, one of the Navy's top air aces in World War II, died here yesterday of cancer. Means, a lieutenant during the war, was credited with shooting down 19 Japanese planes. He was a three-time winner of the Navy Cross, and also held the Silver Star, the Distinguished Flying Cross and the Purple Heart.

Indio, Home State—Harold Marsh of Hometown, Home State, left today for his home after spending the night at the sheriff's office here where he told deputies he had been held a prisoner since being kidnaped by two men last month.

Los Angeles, Calif.—Maurice James, whose arrest was officially blamed for touching off the Watts riots here several years ago, was booked on suspicion of murder yesterday in connection with an attempted robbery of a downtown restaurant.

)

New York—Mrs. Anita Raymond Reece, 20, attractive former Miss New York, began a five-year prison sentence today for her part in a \$175 drug store robbery last September.

Walnut Grove, Miss.—Dr. Allen Robert Clendennin, 44, one of the leading orthopedic surgeons in the South, was killed yesterday in a head-on collision near here.

#

The newspaper leads below start with names. Names shouldn't be used to open a radio or TV story unless those names are sufficiently prominent to be immediately recognized by listeners. Rewrite the leads for Hometown radio listeners so as to get listener attention before using the names.

Moscow, Russia—Ray Means, of Kilgore, Tex., received a gold medal and the Russian equivalent of \$6,250 today as a prize ranking him among the world's leading exponents of Tchaikovsky's music. The 32-year-old pianist won first place in the International Tchaikovsky Piano Contest that wound up here yesterday.

New Orleans—Tom Brown, 69, the New Orleans musician who spread jazz from its birthplace to the speakeasies of Chicago, died in Charity Hospital yesterday of bronchial pneumonia.

Phoenix, Ariz.,—Busty Betty J. Henchs, 32-year-old exotic dancer—i.e. “stripper”—who wants to be a philosopher—has been chosen valedictorian for her Phoenix College graduation class.

Rossmore—Tim Smathers, 19, local resident, was killed when his hot-air balloon crashed against a high voltage powerline on takeoff here yesterday, sheriff’s deputies reported. He was a Rossmore High School teacher’s aide.

Hometown, Home State—James Scabioso, reputed underworld figure, surrendered himself yesterday to federal marshals for failing to pay a \$100,000 fine imposed last year for his part in the Ridgewood trucking scandal.

#

Use of present and present perfect tense can frequently add immediacy to radio and TV news when such tense can be used logically. Such tense also sometimes makes possible elimination of such time expressions as *today* and *yesterday*. Rewrite the newspaper leads below, using present or present perfect tense where you think such tense adds to immediacy.

Hometown—An 18-year-old gunman broke down early today and confessed he kidnapped a Muirfield couple and stole their car. He also admitted he was responsible for two armed robberies.

Chicago—Negotiators held little hope today for early settlement of a nation-wide dispute between the Brewers Assn. and four teamsters union units representing brewers, bottlers, drivers and checkers.

Spokesmen for both sides said there had been little or no progress in efforts to reach an agreement for replacement of a work contract which expires at midnight tomorrow. They said the principal issue was over wage items.

Washington, D.C.—The White House announced today that the President will go to Arlington Cemetery tomorrow to attend funeral services for an old Whittier, Calif., boyhood friend. Navy Captain Henry Eberhardt.

Cambridge, Mass.—Smithsonian Observatory scientists today sifted through a dozen sighting reports of “bright objects” in the sky in an effort to pinpoint one or more as the newest Soviet space ship.

Washington, D.C.—Key Democrats quarreled today over whether to offer major concessions to the powerful protectionist bloc in hopes of salvaging some of the President’s liberal trade program.

#

Use of present and present perfect tense can frequently add immediacy to radio and TV news when such tense can be used logically. Such tense also sometimes makes possible elimination of such time expressions as *today* and *yesterday*. Rewrite the newspaper leads below, using present or present perfect tense where you think such tense adds to immediacy.

Memphis, Tenn.—A Memphis State University engineering professor said yesterday most garbage could be converted into fuel to ease an energy crisis.

Dr. John Smith reached this conclusion after heading a team which spent months sifting through the city's garbage. The team found 82 percent of the trash is organic and can be processed into fuel.

Muirfield—A 31-year-old city fireman and father of two was killed last night when he was struck on the head with a bumper jack after he grabbed his hunting rifle and pursued two men accused of trying to crash a party he was attending.

Hometown—A plan to more than double the city's share of state gasoline taxes was proposed today by a committee of the League of Home State Cities. Under the plan, the share of Hometown would jump from about \$7,000,000 annually to about \$18,000,000.

Washington, D.C.—Senate leaders pressed for a final vote today on the \$5,500,000,000 (B) anti-recession highway bill. They called the Senate into session two hours early to try to speed passage.

Seattle—The U.S. Forestry Service said today that Christmas tree you picked out at your local market could be stolen property. Black market tree rustlers denude large areas of forest plantations this time of the year, officials said.

#

Rewrite the overnight leads below for broadcast today. Try to freshen up the copy by avoiding the time expressions, *yesterday* or *last night* in your opening sentence. Use an interpretative lead and present or present perfect tense if possible. Use *yesterday* or *last night* lower in your copy if you think it's necessary for accuracy or complete reporting.

Perth, Australia—An attempt by two Royal Australian Air Force officers to cross Australia by balloon ended in failure yesterday when they landed prematurely in Western Australia. They brought their craft down safely about 450 miles from their takeoff point here.

Belfast—Police in armored cars smashed through blazing barricades erected by militant Protestants last night to break up the city's second night of Catholic-Protestant rioting.

At least 2 policemen and 12 Protestants were injured in a street battle in the Shankhill District, a solid Protestant area in this capital of Northern Ireland.

New Orleans—A U.S. Navy spokesman said yesterday a flotilla of Soviet warships which had been conducting antisubmarine warfare exercises in the Gulf of Mexico was steaming through the Yucatan Channel into the Caribbean.

The Soviet ships had been maneuvering about 400 miles south-southeast of New Orleans several days ago.

Hometown—Ruth Boyer Reece, a native of Hometown, will return from Washington D.C. to participate in the Writer's Workshop of Hometown College, Noel M. Harris, workshop director, announced yesterday.

The workshop will open Monday and Mrs. Reece, a writer for the National Institute of Health Service, will deliver a lecture on the following day, Harris reported.

#

Rewrite the overnight leads below for broadcast today. Try to freshen up the copy by avoiding the time expressions, *yesterday* or *last night* in your opening sentence. Use an interpretative lead and present or present perfect tense if possible. Use *yesterday* or *last night* lower in your copy if you think it's necessary for accuracy or complete reporting.

San Jose, Calif.,—Scientists at Lick Observatory who bounced a laser beam off the reflector left on the moon by Apollo 11 astronauts, reported last night the distance to the moon is 226,970.9 miles, give or take 150 feet.

Last night's laser firing was the last for Lick Observatory, Dr. Robert N. Kraft, assistant director of the observatory, said.

Saigon—Enemy saboteurs touched off an explosive charge under a bridge 40 miles southeast of Saigon yesterday, wrecking half of the 210-foot span and cutting traffic on Highway 15, one of Vietnam's busiest.

No casualties were reported from the blast, believed to be the work of Viet Cong frogmen.

Washington, D.C.—The Senate rackets committee reported last night that more than 10 million dollars had been “stolen, embezzled or misused” by unscrupulous union officials during the past 15 years.

It said the effect was to take an average of \$5 out of the pocket of every member of the five unions covered in a 12,000-word first installment of the committee’s formal report on its first year’s operations.

San Francisco—The Salvation Army yesterday gave away tons of perishable food that had been donated by supermarket chains that had been closed down by a butchers strike.

Hundreds of people turned up yesterday to get the free food, including 75 tons of milk, bread, vegetables and other perishable items. The food was passed out in a few hours to persons eligible for food stamps or welfare.

#

Naming the Source

Name _____

If the source is named or quoted in radio or TV news, the source should not be dangled at the end of a sentence. Rewrite the newspaper leads below into radio style. Assume that your editor has told you he wants the source identified at the beginning of the first sentence.

Vancouver, B.C.,—The Royal Canadian Navy, the Royal Canadian Mounted Police and the Royal Canadian Air Force are investigating the report of a west coast fisherman who thinks he saw two Russian submarines north of Vancouver Island, the RCMP reported today.

Hong Kong—The United States is “very interested” in having talks with Red China, but it has no intention of promoting Peking for a seat in the United Nations, Secretary of State Joe Blow said here today.

Bennet City—The recession has caught the Bennet City Tractor Co., with more tractors than orders, according to President H.S. Eberhard.

Bellevue—A bite from the razor-sharp teeth of a piranha fish has led to the capture of two boys who ruined a home here last weekend, sheriff's deputies reported today.

Hometown—Work on five large flood control projects in Hometown County will be halted next month because of a lack of funds, the Army Corps of Engineers announced today.

#

If the source is named or quoted in radio or TV news, the source should not be dangled at the end of a sentence. Rewrite the newspaper leads below into radio style. Assume that your editor has told you he wants the source identified at the beginning of the first sentence.

Fairview—Four young Fairview boys were wounded, two of them seriously, late yesterday when a bazooka shell with which they were playing exploded, police reported today.

Hometown—Southern Home State will become the space technological center of the nation. Dr. William H. Peters, predicted yesterday. Peters is director of Hometown's jet propulsion laboratory.

Hometown—An estimated 65,000 fewer children are eating their daily lunch in Home State school cafeterias this year because of increased food prices, the State Department of Education revealed today.

Hong Kong—More than 10,000 persons were killed by the earthquake in the coastal areas of Kwangtung Province in Red China last month, the Hong Kong Times, a pro-Nationalist newspaper, said last night.

Los Angeles—A minimum of exercise and “high living” may be the leading factors in heart disease among Britons and Americans, according to British scientist Sir George W. Pickering.

#

It's unwise to open a radio or TV story with a statistic if that statistic is a vital part of the story. If you can't avoid starting with the statistic, then repeat it. Rewrite the newspaper leads below to avoid starting with statistics if possible.

Vatican City—One hundred and thirty-five cardinals sealed themselves in secret conclave in the Sistine Chapel today with a mandate to elect a new Pope who will lead the Roman Catholic Church against the threats of war and communism.

Miltown—Six persons, five of them children, perished today in fire that gutted a west side residence. Police said a seventh person escaped the flames and was found wandering around in a daze in the back yard.

Jakarta, Indonesia—Fifty-eight persons were reported missing and feared dead today in the sinking of a fishing boat between East Java and Bawean Island.

Seoul, Korea—Eighty-seven American airmen were killed today when an Army transport and an Army helicopter H-19 collided five miles east of Seoul.

New Delhi—Twenty-one persons, including three Americans, were killed in the crash of a Pakistan International Airlines plane here today.

#

It's unwise to open a radio or TV story with a statistic if that statistic is a vital part of the story. If you can't avoid starting with the statistic, then repeat it. Rewrite the newspaper leads below to avoid starting with statistics if possible.

Petros, Tenn.—Three hundred hungry and weary convicts filed quietly into the messhall of state prison for breakfast today, apparently ending two days of rioting that all but wrecked their cellblock.

Washington, D.C.—One thousand union leaders planned a mass invasion of Congress today to press their anti-recession demands, including an immediate tax cut.

Yokohama Japan—Fifty high school girls threatened mass suicide because their teacher refused to show them how to make western-style dresses, police disclosed today.

Hometown—Five persons were killed and three others were injured in a three-car auto crash this morning at El Cajon Avenue and Morton Street.

Hometown—Seven thousand five hundred workers walked off their jobs with the Atlas Missile Co., as the strike against aircraft builders in the state spread.

#

The newspaper leads below are too crowded for oral style. Rewrite them into “soft” radio leads for your Hometown station.

Hometown—Republican Governor Harry H. Haynes charged here today in his most severe attack of the current political campaign that Rep. Haskell Jenks has a “shoddy” congressional record that may “properly be labeled an anti-Home State stand.” Jenks, a Democrat, and Haynes are campaigning for election as U.S. Senator.

Hometown—A group of Hometown union officials today described as “phony” an offer by a local “Yes on Proposition 18” committee to pay \$10,000 to anyone who could prove the measure would hurt labor unions and members.

Hometown—The Hometown Heart Association yesterday issued an urgent appeal for volunteer workers to address envelopes and perform similar service in its office, 1651 Fourth Ave., to help prepare for a Heart Fund campaign next month.

Washington, D.C.—Construction union wages rose 5 percent last month, the sharpest monthly increase in the more than 20 years records have been kept by the Bureau of Labor Statistics, the Department of Labor announced today.

Hometown—James L. Brown, curate of All Saints Episcopal Church, will be ordained at 10:30 this morning by the Rev. Donald J. Ferguson, Bishop of the Home County Episcopal Diocese, in a ceremony in the church.

#

The newspaper leads below are too crowded for oral style. Rewrite them into “soft” radio leads for your Hometown Station.

Huntington—Alan Mansfield of Encinitas, Democratic candidate for state controller, has called for a simplification of Home State income tax forms because the people have to fill out two forms “when one would do the job.” Speaking here last night, he urged enactment of legislation to permit the filing of only one form to cover both federal and state returns.

Noel, Mo.—An exploding propane tank blasted this small Ozark resort town today, killing one person, injuring at least 40 others and damaging most of the homes and businesses in the town.

Authorities said the explosion was apparently touched off by a passing freight train and fed by an explosive agriculture chemical in a trackside warehouse.

Anchorage, Alaska—Having a baby in a jet airliner yesterday several thousand feet above the Pacific Ocean doesn't sound like the best of conditions, but Mrs. Yan Yu Wong Shek of Hong Kong said "It was easier than my other two." The 26-year-old mother gave birth to a 5-pound 11-ounce girl.

Hometown—Paving Contractor Edward Henry Main, 31, was in serious condition today in Mercy Hospital with a thigh wound received in an argument with a man who claimed that dust from Main's oiling job was aggravating his wife's asthma.

Chicago—Standard Oil Company of Home State will make more than \$175,000 in unrestricted grants in the coming year to 34 private colleges and universities in the United States, it was announced here today.

#

The newspaper leads below are too crowded for oral style. Rewrite them into "soft" radio leads for your Hometown station.

Massonville—Police today sought a young bandit dressed in Ivy League clothes who took a taxi to the Bank of America here (at 7th and Westlake Streets), forced a woman teller to hand over \$1,620 in cash, and then used the taxi to make his getaway yesterday. He jumped out of the cab after a few blocks and gave the driver a \$10 tip which was confiscated by police.

Norfolk, Va.,—Six rescue vessels picked their way through a foggy, wind-whipped area off the North Carolina coast early today searching for 24 Italian seamen dumped from their lifeboat into the Atlantic last night just as rescue was near.

Bellevue—Nine hundred students at the Bellevue Junior High School, 496 Ballantyne Lane, were evacuated when a note warning that bombs had been hidden beneath five classrooms and might explode anytime was found in the main office of the school today.

Chicago—The five-day Air Travel Association conference reached its midway point today after hearing an appeal from James Royce of Dunkirk, Home State, head of the Association of Air Lines, to the governors of the 50 states to spearhead promotion of tourist business in this country.

Bellevue—A burglar took \$5,000 donated for orphanages in South Vietnam and Korea when he broke into a hotel here yesterday, police reported today.

#

The newspaper leads below are too crowded for oral style. Rewrite them in "soft" radio leads for your Hometown Station..

Passaic—John Mack, 34, of Passaic, was recovering today from a broken leg suffered when he, his six-year-old son and another young boy narrowly escaped plunging to their deaths during a hike in Angelus National Forest in the northeastern area of Home State. The three slipped over a cliff but lodged on a ledge at the top of a 1,300 foot drop, early this morning. The two boys escaped injury.

Hometown—Boys' Club of Hometown will open the second annual Olympics Week at 9 a.m. tomorrow with a run in which more than 100 boys are expected to participate.

Hometown—The General Aircraft Corporation today announced receipt of a U.S. Air Force \$16,238,469 contract for production of aircraft and weapons control systems for the F-106 all-weather jet interceptor.

Hometown—Douglas J. Saunders, city-county health director, said yesterday that under a new city ordinance all dogs must get rabies shots by the first of next month, and that dog owners may take their pets to the city pound, 1104 Azusa St., any weekday this month for the required inoculation.

Hometown—Dr. James O. Carson, a visiting professor from the state university system of New York, will speak at 7:30 p.m. tomorrow in Room 100, Social Sciences Building at Hometown College. His topic will be “The Intrusion of Modern Biology into Human Values.”

#

Writing the Lead

Name _____

The newspaper leads below are too crowded for oral style. Rewrite them into "soft" radio leads for your Hometown station.

Muirfield—An all-night, house-to-house search by 60 police officers and sheriff's deputies for Terry Keith Fulton, 4, missing since yesterday morning, was called off today when the boy's mother admitted she had taken him from their Muirfield home to the home of her mother on a farm in northern Home State.

Washington, D.C.—Home State's whopping \$33,500,000 slice of the federal highway bill signed by the President today means a 10 percent increase in the state's highway program during the next fiscal year, it was disclosed by the White House.

Passaic—Vinnel Construction Co., of Passaic has been awarded a \$7,157,916 contract by the State Public Works Department for grading and paving 1.7 mile of the Golden State Freeway in Hometown and 1.4 mile of the Evergreen Freeway in Ridgewood.

Dayton, Ohio—The Lawrence County Board of Education considered action today against Hartley Smith, 53, suburban school principal, after Smith had pleaded guilty to “unlawfully abusing” two girl pupils by paddling them.

Hometown—Dr. James L. Manners, associate pathologist at Mercy Hospital, said a new \$60,000 camera at the hospital, greatly expands the types of studies possible, “and this means better diagnostic services to patients and doctors.”

#

Rewrite for your Hometown radio station the stories below from the UPI newspaper wire. Convert the newspaper style into oral form. Guard against overloaded leads, too much attribution. Make statistics understandable. Use interpretive leads if you wish.

Axminster—A 15-pound 3-ounce baby boy who was 21 inches long and 19 inches around the shoulders was born yesterday to an Axminster woman who is less than five feet tall.

Mrs. Socorro Ganzales, 29, who is 4 feet 10 inches tall and usually weights 135 pounds, gave birth to the infant at the community hospital here. He is her 11th child. Six are still living.

Dr. Paul H. Ellington delivered the child. He said both mother and son were doing well.

Hometown—The unemployment picture for this month in Home State was the gloomiest since 1950, the State Department of Employment monthly report revealed yesterday.

A total of 449,000 or 7.7 per cent of the labor force was out of work. This figure represented a 75,000 hike over last month when 6.4 per cent were jobless.

Total civilian employment was placed at 5,419,000 in the state.

Layoffs, bad weather and the entrance of midyear school graduates into the labor force were cited as factors combining to increase unemployment.

The department said that 253,000 persons received weekly unemployment insurance this month.

The report said that the jobless figures were the highest for any month since 1950, when 521,000 or 11.7 per cent of the labor force was seeking work.

#

Rewrite for your Hometown radio station the stories below from the UPI newspaper wire. Convert the newspaper style into oral form. Guard against overloaded leads, too much attribution. Make statistics understandable. Use interpretive leads if you wish.

Hometown—Registration in the county for next month's primary reveals that Democrats continue to outnumber Republicans and have increased their lead since last year, Registrar Ben S. Gettings announced today.

Total registration is 2,578,281, an increase of 302,000 over last year's primary. Democrats total 1,443,856 and Republicans 1,049,233, a difference of 394,623. Since last year the Democrats have increased their lead by some 80,000 names, Gettings said.

Chicago—A jogger who burns up 100 calories daily through his daily run could lose 10 pounds a year.

The Journal of the American Medical Association reports that the jogger burns up almost as many calories as the out-and-out runner.

An Air Force Academy research team study shows that a 170-pound man running about 1.5 miles in eight minutes will burn up 175 calories while another man the same size jogging the distance in 16 minutes will burn 157 calories—only 18 fewer. But, fast or slow, it would take quite a while to burn off 3,500 calories—equivalent to one pound of fat.

#

Rewrite into radio and TV style the stories below from the UPI newspaper wire. Make a special effort to boil them down into capsule form.

Albuquerque, N.M.—Engineers are designing a fail-safe seismic system to detect underground nuclear tests in the Soviet Union in the event a comprehensive test ban treaty is signed by the United States and Russia.

The tamper-proof blast detector, called an unmanned seismic observatory USO is being developed at Sandia Laboratories for the Defense Department's Advanced Research Projects Agency.

The system will be more advanced and reliable than a similar detection unit developed in the mid-1960s when then-Premier Nikita Khrushchev and President John Kennedy discussed the possibility of installing such devices on Soviet soil. The talks later broke down.

"It appears that you need something on the order of 10 to 15 of the USOs in the Soviet Union to accomplish your goals, but that is by no means a set number," said Paul Stokes, director of the Sandia team designing the system. "There are circumstances where it would be considerably more."

The USOs are intended primarily for installation 1,500 feet under Soviet soil, but could be placed in the United States if the treaty called for it.

"The Soviets have never said how many they would want, if any," Stokes says. "There is some indication that because of our open society they don't feel the need for them in the U.S."

The USOs would record any underground nuclear detonation and then relay the information, via satellite, to a collection point.

The central feature of the USO is a data authentication system which Stokes says would prevent the alteration of data.

Data from the seismometers would be fed into the authentication system, which would include code words mixed into the data.

"We had to come up with an authentication system that prevents a counterfeiter from substituting his own false, but credible-looking data," Stokes said.

"The reason a counterfeiter couldn't do this is that all the coding information is stored in a deep borehole package 1,000 to 1,500 feet down," he said. "It would not be possible for someone getting access to it without making himself known to the seismic data."

Washington—The Federal Reserve Board, in an anti-inflationary move intended to tighten the screws on the U.S. money supply, has increased the discount rate to a record 8 per cent.

The discount rate, the interest charge that member banks must pay to borrow funds from the Federal Reserve, previously was 7.5 per cent. The new 8 per cent rate is effective today.

In a brief announcement today, the board said it acted “in the light of a recent rapid rise in money and bank credit, and in recognition of increases that already have occurred in other short-term interests.”

The last boost in the discount rate, from 7 to 7.5 per cent, occurred last Aug. 13.

The 8 per cent rate already had been approved by seven of the Federal Reserve’s 12 district banks, in New York, Philadelphia, Cleveland, Richmond, Kansas City, Dallas and San Francisco.

The remaining five district banks in Boston, Atlanta, Chicago, St. Louis and Minneapolis were expected to follow suit.

The discount rate is the cornerstone of the nation’s interest rate structure, and its manipulation is an important tool of the Federal Reserve in expanding or contracting the money supply to counteract inflationary or recessionary trends.

The Fed’s action was signaled by Reserve board chairman Arthur E. Burns, who said one of the chief causes of the current inflation was an explosion in business loans extended by banks. “We aren’t going to get inflation under control if that continues,” he said.

#

Rewrite into radio and TV style the stories below from the UPI newspaper wire. Make a special effort to boil them down into capsule form.

Boston—Middleaged men who smoke more than a pack of cigarettes per day are six times more likely to have strokes than similar nonsmokers, regardless of any other risk factors, researchers say.

An 18-year study that followed 5,184 men and women found that heavy cigarette smoking was a significant contributor to the risk in men of a most common kind of stroke.

Results of the study, part of the long-range Framingham Heart Study of the Boston University Medical Center, were presented yesterday in San Francisco at the annual meeting of the American Academy of Neurology.

The Framingham heart study for more than 25 years has closely followed the health of thousands of Framingham residents and is credited with isolating many of the risk factors of heart disease and stroke, such as smoking and fatty diets.

The study attempted to profile the stroke-prone person and found that during the 18 years, 196 participants died of stroke. Atherothrombotic Brain Infarction—ABI—in which part of the brain dies because arteries supplying blood to the brain are blocked, was the most common type of stroke found in the study, accounting for 57 per cent of the total.

The researchers said over-all incidence of this type of stroke was equal for men and women, but predominated in females older than 65 and in males 45 to 54. High blood pressure was the major contributor for both sexes, they said, but heavy cigarette smoking also was significant in males.

“Among men, the impact of cigarette smoking is strongest and significant in . . . ages 45 to 54,” the report said. “This effect wanes with increasing age in men and is not significant in women in any age group.”

Hometown—A 47-day strike by Hometown sheet metal workers, which stopped or delayed construction in the area, ended this morning with the ratification of a new contract.

Members of Sheet Metal Workers Local 206, meeting in the Shopmen's Iron Workers Local at 2266 Davis Avenue, voted 299 to 48 to accept a raise of \$3 an hour over a three-year period.

Included in the new wage package were a number of fringe benefits, among them a new provision of holiday and vacation pay. Under the terms of the pact, an industry fund will be set up to promote the sheet metal trade. Also, the workers' pension fund will be increased to 40 cents per hour.

The workers will be back on the job tomorrow.

The 700-member local Plumbers Union, which went on strike at the same time the metal workers walked off their jobs, have not reached an agreement with construction industry negotiators. Union spokesmen said the negotiators were still about \$1 apart.

The strike affects 12,000 workers in nine southern Home State cities.

#

Rewrite into radio and TV style the stories below from the UPI newspaper wire. Make a special effort to boil them down into capsule form.

New York—Stock trading moved within a narrow range today in lackluster dealings, with the Dow Jones average of 30 industrials off 0.47 at 833.22 as volume dropped sharply.

Declines topped advances by 707 to 590 among the 1,756 issues traded and new lows for the year exceeded highs by 41 to 12. The trading slowed to 9.68 million shares from 12.64 million yesterday.

The Dow Jones averages fell 0.76 points for 20 transportation to 200.26, 0.45 points for 15 utilities to 115.64 and dropped 0.59 points to 281.60 for the 65 stocks.

Analysts said the market appeared to be in a consolidation phase and termed the action normal after a sharp advance. Profit taking, which weighed on the market late yesterday, continued to do so today but was offset by selective buying in late trading.

American Exchange turnover was the lowest of the week, 3.3 million shares vs 5.17 million yesterday. There were 477 declines and 379 advances.

Prices were mixed on the Pacific Coast Exchange after the New York closing.

Sacramento—A device which has the capability of preventing in-flight airplane collisions through use of infrared rays has been described to a radio engineers' conference here.

The gadget, designed and developed by the Aerojet-General Corporation of Sacramento, uses invisible heat rays received from the oncoming aircraft to trigger an alarm.

Robert G. Richards, operations analyst for Aerojet's Avionics Division, told the Seventh Region Conference and Trade Show of the Institute of Radio Engineers yesterday that the invisible heat rays are sent out by all engines, motors, electrical apparatus or anything having a source of heat as part of its makeup.

It took about 14 years of research to develop the device which, Richards explained, would have provided a warning in case of the Grand Canyon disaster more than 3 1/2 minutes before the collision.

One of seven other technical reports presented yesterday described how a standard Motorola Handie-talkie battery-powered receiver was modified to permit reception of U.S. satellite signals at ranges of more than 1,500 miles in space.

Today's keynote speakers were Donald G. Fink, Chairman of the Philco Corp. who discussed "Engineering Management" and Dr. Louis G. Dunn, Executive Vice President and General Manager of Space Technology Laboratories, who talked on "What does future space technology require of electronics?"

More technical papers also were on the schedule for the estimated 2,000 engineers from nine western states and Hawaii. The sessions end tomorrow.

#

Newscast Exercises

In this section is material for 6 radio newscasts. The material was selected to give students practice in the various skills of writing and editing and organizing radio copy.

We include running—or continuing—stories on the brush fire, gasoline price war, baseball, and building trades strike and suggest students use necessary background in each story.

We suggest the instructor fix the time of day for each broadcast but that he check the timing of each story before setting the broadcast time.

We suggest the instructor fix a time of not less than 5 or more than 8 minutes for each newscast, reducing the time as the student acquires the skill to condense. The time for each newscast should be set precisely as the amount of airtime for news without including commercials.

We suggest that before the student writes any of this material he prepare and give to the instructor a budget for the assigned newscast indicating (1) in what order he will play each story, (2) how much time he will assign each story. The student should then be required to follow that budget.

If the student decides to insert any transitions or bridges as he puts his cast together, he should time these transitions and edit out enough words to stay within the time limit for the cast set by the instructor.

These requirements should give the student realistic training in evaluating stories, writing to time limitations, and departmentalizing copy.

Newscast 1

Information Office
 Boy Scout Headquarters
 Hometown

NEWSCAST 1—A

HOMETOWN—Twelve Jamboree Troops of Boy Scouts and Explorers from Home County left today for a three week's tour of the nation highlighted by attendance at the National Jamboree, a week from next Friday.

Five hundred and nine boys and leaders entrained for the trip of a lifetime aboard a special train with twenty cars that will be their home as they travel around the country with stops in Salt Lake City, Denver, The Royal Gorge, Glenwood Springs, Hoover Dam and to the Jamboree headquarters in San Francisco.

At the Jamboree they will join 50,000 boys and leaders living together in a spirit of brotherhood and friendship which is one of the continuing objectives of the Scout movement and the basis for its undertaking this gigantic task.

The simple but significant activities of living together by patrols and crews, cooking, putting on demonstrations, hiking, and taking part in huge arena shows and sectional activities all demonstrate democracy in action.

More than 25,000 boys and leaders will arrive at the Jamboree site in 50 special trains and an additional 700 will come by chartered planes, while those closer will come by bus or automobile.

While there each troop will prepare its own meals by patrols, and an estimated 15,960 charcoal cooking fires will be going at once to cook one meal. This will mean that 300 tons of charcoal briquettes or 20 freight car loads will be used.

Enroute to and from the Jamboree meals will be served in dining cars attached to the train or restaurants along the way.

The entire trip for the Home County group covers 6,800 miles for a total cost of 6 1/2¢ per mile or \$436.

###

Telephone notes from Sheriff's Office

NEWSCAST 1—B

Sheriff Hobart Adamson issued an order this week that all mustaches had to be shaved off. About 25 percent of the officers on the force had mustaches. Most of them shaved off the mustaches right away. Today Sheriff's Lt. Frank H. Burton resigned rather than cut his off. Burton said in a letter of resignation that he felt the order extended into the privacy of his personal life. "Besides, my wife likes my mustache," he said. Burton had been with the sheriff's force since 1954.

###

Telephone Notes
from City Hall

NEWSCAST 1-C

City Council greeted Mong-Nuan Chang and Shen-Lee Ping of the Republic of China today. They are on a goodwill mission to this country. Chang is an ambassador extraordinary. Ping has held a number of cabinet posts, including that of acting minister of foreign affairs. They expressed their thanks for American help to the Chinese people. Councilman George Carson, in a brief speech, said that the friendship of the Chinese people is one of this country's greatest assets. He said he hoped that some day the people of the Republic of China on Formosa would again be united with their fellow countrymen under a democratic government on the mainland. He predicted the eventual downfall of the Communist regime on the mainland.

###

You pick up the following
information at Junior
Achievement Headquarters.

NEWSCAST 1-D

26 model businesses are being operated by 475 Hometown High School students as Junior Achievement projects this year, Steven W. Naples, 1289 Acorn Dr., director, said today. Naples reported on Junior Achievement activities at a board of directors meeting at Erickson Hotel.

Junior Achievement is a national non-profit educational program which gives teenagers experience in ownership and management of business.

Naples outlined plans for Junior Achievement week to be held next month. He said products of the model companies will be displayed at a trade fare during the week. He also suggested that officers of the student firms spend one day with officials of Hometown industries to get insight on business problems.

###

Telephone notes from
County Fire Dept.

NEWSCAST 1-E

Fire in the Clearview Hills area near Fairview. Broke out yesterday afternoon. Burned 1,500 acres of brush and destroyed two houses east of Fairview up to 10 a.m. today. Out of control on a five mile front. Fire burning on a 20-mile perimeter. 500 firemen on the firelines. They are from both Hometown and Home County Fire Depts. and Fairview fire Dept. Hometown fire chief Donald G. Baker says it's the worst fire in many a day and the county's first major brush fire of the season. Weather conditions are bad. Temperature in the 80's and low humidity and occasionally strong gusts of wind. Fire officials say there is danger that the fire will spread on all fronts unless there is a break in the dry, hot weather. Last night some 100 families were evacuated from the fire area. The two homes that were burned were mountain-type cabins in the Deerlake Park region. No injuries were reported.

###

Telephone notes from
Hometown Auditorium.

NEWSCAST 1—F

Boxing tonight. Main event will include Sonny Hart of Ontario, Canada, and Artie Jackson of New York City. Both are professionals. Hart is a 10-9 favorite. Hart has 13 knockouts in 22 professional bouts. He hopes to fight unbeaten Jimmy Whitehall of Kansas City if he wins tonight. Jackson has just started in the main event class this year. Has had two main bouts. Lost one to Whitehall, won the other in a close decision over Harry Blackburn of Chicago. In a preliminary last year in Chicago he gained a technical draw with Hart and in a previous preliminary bout in New York won a close decision over Hart.

###

Telephone notes from
Hometown Chamber of
Commerce.

NEWSCAST 1—G

Chamber has obtained from City Council permission to conduct an antilitter drive in the city. Drive will commence next Monday, continue throughout the week. As part of the drive, the Chamber will place new waste disposal cans throughout downtown Hometown. Chamber members are paying for the cans. The cans are painted blue. Each bears a label—"Don't be a Litter Bug." Chamber will place 500 cans on sidewalks at street intersections. Chamber of Commerce President Leslie Martin says—"We hope the placing of the cans will encourage the public to deposit debris in the cans instead of on the sidewalks and the street. The public shouldn't forget there is an antilitter law in Hometown. If they use the cans, they'll avoid arrest and help the community. If the public uses the cans, we'll supply more."

###

Superior Court notes.

NEWSCAST 1—H

Suit was filed today based on a local fire four weeks ago. Fire damaged the Hometown Club, 3657 Main St. Today's suit filed by three musicians—William Van Der Got, David Van Der Got and George Damon. The musicians played at the Club. In their suit they asked \$2,628.81 for loss of instruments and \$2,449.60 for loss of four week's wages. The complaint filed by a lawyer for the three men alleges that negligence by night club management was responsible for the fire believed to have been caused by a smouldering cigarette. The three men brought the suit against Ray N. Jones, operator of the Club.

###

Telephone call from Hometown College

NEWSCAST 1-I

Hometown College coach Samuel West is going on a three month leave of absence. The U.S. State Department announced today that West has been named to conduct a series of basketball clinics in New Zealand during the next three months. He plans to leave Hometown next Wednesday and will return in three months. He's been with Hometown College since 1945. His wife, Hazel will accompany him on the trip. The clinics he will conduct are part of the International Educational Exchange Program conducted under United Nations sponsorship.

###

Telephone notes from local chapter
of the American Society of
Medical Laboratory Technologists.

NEWSCAST 1-J

The American Society will meet with the Canadian Society in international convention in Chateau Frontenac Hotel in Quebec, Canada next month. Convention will start the third of the month and end the seventh. Miss Barbara Maybe of Hometown will preside at the convention. She is chief technologist at the Veterans Administration office here. She resides at 3725 Oleander Drive. This will be the first time the American Society and Canadian Society meet together. Miss Maybe was elected president of the American Society at the national convention which was held in Miami, Florida, earlier this year.

###

Abbott & Co.
Market News Service
Hometown

NEWSCAST 1-K

HOMETOWN—Contracts for future construction in the state last month totaled \$425,307,000, an increase of 27 percent compared to the same month last year, Abbott & Co., market news service reported today.

Contracts by major construction categories last month, compared to the similar month a year ago showed: non-residential at \$122,940,000, up six percent; residential at \$186,160,000, up 14 percent; and heavy engineering at \$116,207,000, up substantially.

###

Today's baseball.

NEWSCAST 1-L

HOME COUNTY LEAGUE

	W	L	Pct.	GB
Hometown	92	61	.601	--
Huntington	89	65	.578	3 1/2
Axminster	87	66	.569	5
Bennet City	81	72	.529	11
Miltown	79	74	.516	13
Fairview	71	81	.467	20 1/2
Dunkirk	58	95	.379	34
Santo Thomas	55	98	.359	37

Last Night's Results

Axminster 5, Hometown 3
 Fairview 12, Santo Thomas 0
 Dunkirk 6, Bennet City 5 (10 innings)
 Miltown 4, Huntington 3

Games Tonight

Axminster at Hometown
 Santo Thomas at Fairview
 Dunkirk at Bennet City
 Miltown at Huntington

Lew Smith pitched a four-hit ball game for the Axminster Agates last night. He struck out the first 18 batters he faced during the first six innings. Hometown's Hornets get their three runs in the seventh inning when Phil Lassater hit a home run with two men aboard. It was his 10th homer of the season. The Agates scored two runs in the first inning on two walks and two singles. The other three runs scored in the fifth inning on three walks and a double by 1st baseman Jim Essinger.

###

Hometown College
 Office of Public Information

NEWSCAST 1-M

IMMEDIATE RELEASE

We will some day be flying on "wings of clay?"

This possibility has been suggested in research by Sterling S. Zeller, Aubrey Dickens and Ned Kendall, Hometown College engineers, who made a preliminary study of the use of prestressed ceramics for aircraft and missile structures.

A report made to the sponsoring Air Force group has recently aroused interest of the aircraft industry.

At very high speeds aerodynamic heating will raise aircraft surface temperatures beyond that which can be withstood by available metal alloys, the investigators point out.

Ceramic materials can withstand very high temperatures, but under normal conditions are too brittle for aircraft structures. Prestressing by means of tension cables overcomes this difficulty.

Ceramics also have added advantages with respect to production and supply of raw materials, they said.

The H.C. engineers designed and tested ceramic wings under simulated flight loads. Results indicated possibilities worth investigation. Additional studies are planned for the near future.

The report also suggested that graphite was a possible answer to the aircraft "heat barrier." The strength of graphite actually increases with temperature up to about 4,000 degrees Fahrenheit, they pointed out.

###

Telephone notes
from Encinitas Municipal Court

NEWSCAST 1-N

Assistant pastor of the First Crusader Church in Encinitas pleaded guilty today to "outraging the public decency." He is Rev. John Vernon Anderson, 29, of 2112 First St., Encinitas. He was accused of kissing a 16-year-old girl who was a member of his church. Encinitas police arrested him last Monday while he was parked in a car with the girl. Judge Peter Brinker put Anderson on one year's probation. Said he felt the sentence was sufficiently severe because Anderson had already "suffered enough."

###

From your files you dig the
information below.
Write a today story on the
strike.

NEWSCAST 1-O

Strike of building trades workers in three Home County unions started two weeks ago today. Involved are 700 members of United Plumbers' Guild Local 235; 1,300 members of the Sheet Metal Workers Assn. of America Local 93; and 1,000 members of Affiliated Hod Carriers of America Local 395. The plumbers demand a 45 cent an hour increase immediately, 15 cents per hour more a year from the date of the new contract and 15 cents an hour more two years from the date of the new contract. The sheet metal workers want 50 cents an hour more now, 15 cents an hour more next year and 10 cents an hour more two years from now. The hod carriers want 60 cents more an hour now, 15 cents more an hour next year and a chance to reopen wage negotiations in two years. All three of the contracts expired two weeks ago. Wage negotiations with the employers, Associated Contractors Inc., had broken down a week earlier. The contractors offered 20 cents an hour over the next three years—10 cents an hour now. Picket lines were set up this week around five construction projects in Hometown and Fairview. The unions have established headquarters in the Trade Union Building. No violence has been reported. All construction activity in the county has been halted. No negotiation sessions are scheduled.

###

Newscast 2

Telephone notes
from Home County Fire Dept.

NEWSCAST 2—A

Firemen from Hometown and Home County started encircling a brush fire in Clearview Hills east of Fairview last night. Reported early today the fire was contained after burning about 5,000 acres of brush. Firemen began widening firelines this morning. 200 fire fighters still at scene. An island of fire reported burning in the Rocky Peak area near the county line. Carlton Flinn, county fire chief, said he expected the fire line to hold. "The temperature dropped during the night and humidity has risen. We didn't lose any more acres during the night. We hope by 5 p.m. we can place the fire under control," he said. Investigators said fire apparently started by a cigarette thrown into dry grass by a motorist. Two homes, two cabins and several other structures destroyed. Flames threatened to spread into Neighbor County.

###

Telephone notes
from Hometown Police

NEWSCAST 2—B

Thomas Ball, 24, of 617 Leland Way, arrested today on suspicion bank robbery. Woman passerby—Edna B. Atkinson, 4227 15th St., struck in right ankle by bullet which ricocheted off a building. Bullet fired by a bank guard, Victor J. Gates of 112 Mitchell St. at fleeing bandit. Robbery took place about 11 a.m. at First National Bank of Hometown, 1245 Main St. Bank teller, Miss Marjorie J. Gillespie, 32, of 1934 Denver St., told police man came to her window and handed her a paper sack and a note. Note demanded money "or I'll kill you." She said she screamed and dropped to the floor. The bandit fled. Gates and an assistant cashier at the bank, Harold A. Sampson of 2143 Selwin Ct., chased him. Gates fired once during the chase. That was the bullet that ricocheted off the building. They caught the man at the corner of 12th and Main Streets.

###

Telephone notes
from Hometown Fire Dept.

NEWSCAST 2—C

Mrs. Barbara Gove of 3459 Lamont St. got her big toe of her right foot caught in the refrigerator door at her house early this morning. A fire department rescue crew worked nearly an hour getting her free. She had removed a broken handle from the door about two weeks ago, leaving a hole in the door. This morning when she kicked the door closed with her bare foot, her toe jammed in the hole left by the missing handle. Last February she had trouble with another household appliance. Her right hand got caught in a non-functioning garbage disposal unit. The same fire department rescue crew responded to her appeals for help and had her free in about 30 minutes.

###

Today's baseball

NEWSCAST 2-D

HOME COUNTY LEAGUE

	W	L	Pct.	GB
Hometown	93	61	.604	--
Huntington	90	65	.581	3 1/2
Axminster	87	67	.565	6
Bennet City	82	72	.532	11
Miltown	79	75	.513	14
Fairview	73	81	.474	20
Dunkirk	58	96	.377	35
Santo Thomas	55	100	.355	38 1/2

Last Night's Results

Hometown 5, Axminster 2
 Fairview 4-7, Santo Thomas 3-1 (doubleheader)
 Dunkirk 2, Bennet City 4
 Huntington 3, Miltown 2

Games Tonight

Axminster at Hometown
 Santo Thomas at Fairview
 Dunkirk at Bennet City
 Miltown at Huntington

Bruce M. Giesing hit a three run homer in the ninth inning to give Hometown the win last night. The score was tied at the time and two were out. Giesing was relief pitcher for the game. He pitched 3 1/3 innings and gave up only two hits.

###

Telephone notes from
 Hometown Police Station

NEWSCAST 2-E

Fairly big robbery in town early this morning. The Roger Jessup Dairy Farms lost about \$2,000 in the holdup. Mrs. Susan Siron, a woman helper at the farms, reported the robbery. She is 60 years of age. She said the robbery occurred about 6 A.M. She said she was counting money in the back of the business offices when she heard someone come into the front door and thought it was Mr. Jessup, but then two men with handkerchiefs over their faces walked in and pointed guns at her. She said she was "really scared. I'd never seen a real gun before pointed my direction and was afraid they'd shoot me." She said she didn't dare scream. The money she was counting was from the previous days receipts. It had been brought in by route delivery men the night before. The two robbers shoved the money into a paper sack and told her not to make a move for five minutes or they would come back and shoot her, then they ran out of the office, and she heard a car speed away. She said she called police on the telephone in the office as soon as the men left, and a few minutes later Mr. Jessup walked in, and she reported the robbery to him. She described the men as being about 25 years old and wearing sports clothes. "Both of them appeared nervous and worried that someone might come in and discover them. One of them had red hair and freckles on his face. The other was tall and dark haired," she told police. Police have no leads but have an alert out for the robbers.

###

Notes from telephone
conversation with Robert
Grouche, spokesman for
striking building trades
workers.

NEWSCAST 2—F

Grouche admits that the wives of striking workers are bringing pressure to get men back to work. M.R. O'Tool, secretary of the plumbers union, told a meeting of union officials and workers at trade hall last night—"There's no reason for these dames to do any screaming. We're bargaining for them as much as we are for their husbands." Five women started picketing in front of the Trade Union Building this morning at 8 a.m. Some of the signs said "Get Our Men Back to Work," "No Talk, No Work," "United We Starve." Grouche said a number of phone calls had been received from women who demanded union leaders do something to get negotiations started again. He said—"It looks like the women are beginning to organize. They should realize that we're doing everything we can to get the men back to work."

###

Notes from the Hometown
Police Station.

NEWSCAST 2—G

Construction of the new freeway between Hometown and Fairview has been started. One-half mile of the freeway within Hometown city limits is under construction. The freeway will run between Hometown and Fairview by way of Rossmore. In Hometown, Maple St. between Brown Ave. and Vineland Blvd. will be closed about two weeks, starting tomorrow, because of the construction. Traffic will be rerouted around the area during that time. Patrick J. Ford, project engineer, wants motorists to cooperate and drive slowly around the work area, observing signs and following directions of traffic officers. Work on the section of the freeway within Hometown will take from four to six months to complete, depending on weather conditions and other factors. During that time, as construction progresses, it will be necessary to suspend traffic on several other streets within the work area, according to Ford.

###

Telephone notes
Dunkirk Fire Department

NEWSCAST 2—H

Fire this morning about 10 A.M. at home of Lloyd Oliver Kerrigan, 3990 J. St., Dunkirk. Daughter, Barbara, 3, dead on arrival at Dunkirk Medical Center. A son, William Joseph, treated at the center for second and third degree burns. He is 5 years old. Mrs. Kerrigan, burned also, second and third degree burns on hands and face. Treated at the center. Mrs. Kerrigan said she was in the back yard when the fire started. It apparently started when grease being heated on the kitchen stove burst into flames. Mrs. Kerrigan said she was talking to a neighbor at the time. She heard young Barbara scream and rushed into the house. Fire had spread from kitchen into a hall leading to bedroom where children were asleep. Barbara's bed was enveloped in flames. Mrs. Kerrigan grabbed both children who were hysterical and leaped out a bedroom window. She was in hysterics and suffering from shock by the time help arrived. She moaned hysterically—"My babies, my babies." Firemen were able to keep the blaze from spreading to the front of the house. No estimate of damage available.

###

Notes from Federal
Court in Hometown

NEWSCAST 2-I

Continuance granted today to Norbert Gouelle, 7847 Alton Dr., president of Gouelle Industries, Inc. of Hometown. The firm is involved in a labor case. President Gouelle was arrested last Tuesday. He is accused of failing to pay minimum wage to 50 children working in the plant and of falsifying payroll records and of shipping in interstate commerce goods produced by oppressive child labor. He is accused of paying the children employees with either hamburgers, trinkets or 25 cents for an hour of work. After being arrested and charged, Gouelle was released on \$5,000 bail. The children range in age from 9 to fifteen years, inclusive. The firm packages toys, greeting cards, and novelties for interstate shipment. When case was called today Gouelle asked for a delay until next Thursday. Gouelle told the court he needed the extra time to get a lawyer to represent him. Judge Anderson Mathews granted the continuance.

###

News Release
From Home County Exposition

NEWSCAST 2-J

FAIRVIEW—Home Farms, Inc., of Muirfield was presented three grand champion awards in the senior dairy division of the Home County Exposition at Fairview.

The awards, made this morning, were in the Guernsey bull and female and Holstein bull divisions. It was the first time in the history of the Home County Exposition that one dairy had won three grand champion awards.

###

Notes from Science
Fiction Conference

NEWSCAST 2-K

10th annual Conference of Science Fiction being held at Erickson Hotel. Conference started yesterday. Will run through Sunday. Today is second session. Between 1,500 and 2,000 science fiction writers and fans from all over country attending. Conference features displays ranging from recent experiments in solid and liquid fuel rockets to bug-eyed science fiction motion picture props of men from outer space. Actress Carla Hamilton attended today. She wore her famed backless gown, and claimed to be a science fiction fan. She said the backless gown was a "product of her imagination and scientific handling of a needle."

###

Telephone notes
from Hometown Auditorium

NEWSCAST 2-L

Artie Jackson, 160 1/2, in technical knockout over Sonny Hart, 162 1/2, last night in scheduled 10 round main event in Hometown auditorium. TKO came at 2:40 of the seventh round. Hart unable to continue after suffering a series of rights to the head which dropped him to the canvas. It was Jackson's third straight win over Hart. Jackson from New York City. Hart from Ontario, Canada. Hart unable to continue after going to canvas in seventh. He got up on count of eight but wasn't able to defend himself. Jackson had decisioned Hart in two previous fights. Hart was a slim 10-9 favorite. Crowd of 5,000 watched. Cheered the fast action.

###

Telephone notes from
Fairview Racetrack

NEWSCAST 2-M

Apprentice Jockey Warren Finley rode six winners out of 11 races yesterday afternoon at Fairview Racetrack. He's from Texas and is 18 years old. Winners included Beautiful for a \$19.20 payoff in the first race; Martini in the second race for \$4.40; Singer Man in the fifth for \$6.80; Sailor in the sixth for \$4.40; Eloquent in the seventh for \$2.40 and Blue Boy in the 11th for \$2.60. He also had two second place horses and one third during the day. He only started riding six months ago. Rode his first winner at Fairview two weeks ago. Smart Alex won the featured six furlong race yesterday. Returned \$33.40 to win. Buffer was second. Talkative was third. Jockey Eddie White rode the winner. The time was 1:11 on a fast track.

###

Telephone notes from
sheriff's office in
Santo Thomas

NEWSCAST 2-N

John Amadeiros, aged 13, crushed to death this morning. He is the son of well-known rancher Theodore H. Amadeiros. He apparently stretched out in the shade under a trailer-truck parked in a field this morning. Truck driver parked the truck and went to get a drink of water. Driver was Franklin Fitsch, 33, of Miltown. He returned to the truck, started it, and the wheels passed over the boy. Investigating officers said that they thought the boy figured the truck had been parked a long time, stretched out under it in the shade and went to sleep. Fitsch was not held.

###

Notes you pick up in
interview with Keith Clark,
regional director U.S.
Department of Labor.

NEWSCAST 2—O

Good news for Home State workers. The number of wage and salary employees in the state, excluding domestic and agricultural workers, reached 1,036,585 last month. This was a record new high. It was 8,300 higher last month than in the previous month. Principal increases were in trade, service, manufacturing and government work. Clark is in Hometown checking on the local employment situation. He plans to finish his work tomorrow.

###

Newscast 3

You receive the following story from your wire service.

NEWSCAST 3—A

PARIS—(UNS)—MORE THAN 30 AMERICAN JOURNALISTS LEFT HERE TODAY FOR CAIRO, EGYPT, THEIR FIRST MIDDLE-EASTERN STOP ON AN INFORMATION TOUR THAT WILL TAKE THEM AROUND THE WORLD IN THE NEXT MONTH.

THE GROUP REPRESENTS NEWSPAPERS, RADIO STATIONS AND MAGAZINES THROUGHOUT THE UNITED STATES. TWO OF THE PARTY CAME FROM ALASKA.

MOST OF THE JOURNALISTS ARRIVED HERE YESTERDAY FROM WASHINGTON, D.C., WHERE THEY WERE BRIEFED BY GOVERNMENT AUTHORITIES BEFORE THEIR DEPARTURE. FIVE MEMBERS OF THE GROUP CAME HERE FROM OTHER NEWS-HUNTING TRIPS BEHIND THE IRON CURTAIN.

THE GROUP INCLUDES PUBLISHERS, EDITORS, FEATURE WRITERS AND COLUMNISTS. THEIR TOUR IS UNDER THE GUIDANCE OF THE SOCIETY OF AMERICAN EDITORS AND COMMENTATORS.

SHORT STOPS ARE SCHEDULED ENROUTE TO CAIRO IN ZURICH, ROME AND ATHENS.

FROM CAIRO THE ITINERARY INCLUDES VISITS TO IRAN, IRAQ, PAKISTAN, INDIA, BURMA, THAILAND, SINGAPORE, VIET-NAM, HONG KONG, FORMOSA, JAPAN AND HAWAII BEFORE RETURNING TO THE UNITED STATES NEXT MONTH.

THE GROUP INCLUDES: ROBERT UNDERWOOD, EDITOR, ANCHORAGE TRIBUNE, ANCHORAGE, ALASKA; MRS. ESTHER BADEN, FEATURE WRITER, ANCHORAGE TRIBUNE; JOE T. VALENTINE, CITY EDITOR, HOMETOWN TIMES, HOME STATE; MRS. THOMAS STERLING, FEATURE WRITER, HOMETOWN TIMES; FREDERICK ERICKSON, EDITOR AND PUBLISHER, COMMONWEALTH-PRESS, ANDERSON, OHIO; CARYL BADGER, SMITHVILLE PRINTER-ARGUS, SMITHVILLE, KANS.

EP 1032A

###

Notes on telephone interview with Earl E. Russel.

NEWSCAST 3—B

Russel is spokesman for the Home County Service Station Association. You ask him to comment on the current gasoline price war in Home County. He tells you:

“We are now faced with a major gasoline price war in the county. More than 100 stations have cut prices about three cents per gallon during the past week. The Service Station Association is doing its best to stabilize the situation. We are afraid a number of small service station owners will be forced out of business if the price war continues for any length of time. We have asked service station owners to call off the price war and restore the normal profit.”

You obtain the following information from your files.

The gas price war started a week ago today at four service stations in the east part of Hometown. Normal prices have been 46.9 cents for ethyl and 43.9 for regular at standard brand stations. Prices were cut by the four stations to 40.9 for regular and 43.9 for ethyl. Other stations in Hometown and other parts of the county joined the war during the week.

###

Notes from
Fairview Race Track

NEWSCAST 3-C

Today's feature race at Fairview is the Fairview Debutante Stakes; a \$46,000 race which is one of the richest in the nation for two year old fillies. Favored in the race are Silly Girl, owned by Thomas M. Butler of Hometown, and Gorgeous Lady, owned by Graham Russell of Hometown. The race is six furlongs. Jimmy Anderson will ride Silly Girl. Jack Morrison will be up on Gorgeous Lady, who won the Cinde Stakes at Fairview last week. Other horses in the race include Minor Melody, Flying Lil, Honey Girl, Greyanne, Burmasal, and His Lady. Sunny weather and clear skies are predicted for the race. Post time for the first race is 2 p.m.

###

Notes you pick up by telephoning Charles Boyer, public information director for the Hometown Board of Education.

NEWSCAST 3-D

At 9 o'clock this morning an unnamed man telephoned Hometown High School at 4422 Park Ave. The secretary to the principal answered. The man told the secretary bombs had been hidden under four classrooms at the high school. The principal immediately ordered all classes dismissed. 1400 students went outside while police searched the building. Police found no bombs. Classes resumed an hour after the telephone message was received. Similar scares occurred last week at schools in Encinitas, Muirfield, and Bellevue.

You telephone a police lieutenant at Hometown police headquarters, get the following notes.

"We're convinced the scares are the work of a prankster or pranksters. We're looking for the guy locally but we have no leads. Police in Encinitas, Muirfield, and Bellevue haven't uncovered any leads yet."

###

Telephone notes from
Associated Contractors Inc.

NEWSCAST 3—E

Attorneys for Associated Contractors filed formal charges today with the National Labor Relations Board. They charged the three striking unions with refusal to bargain. The attorneys are James Brownfield and Sylvester F. Ladd. They called on the local union officers to turn negotiations over to international representatives of the unions. "We want face-to-face negotiations in the presence of the full rank and file of the union and all members of the contractors' association," Brownfield said. Brownfield said he had sent a letter to the unions yesterday stating: "Since it is now useless to negotiate with the unions on a local level, we call upon the international union to send its executive board to Hometown, and we will negotiate with the powers-that-be, face-to-face, rather than have the international union veto our negotiations with the local unions. It is clear that the international will not permit these unions to negotiate with the contractors on their own, but all moves are dictated by your Washington office. We want public negotiations with top officials so that both the union members and the contractors may be in a position to judge results publicly before the members of your union and every contractor in the industry."

Telephone conversation with
Robert Grouche, spokesman for unions

"As far as I know, the letter from the contractors has not been received here yet. We have no comment at this time."

###

Clip from this morning's newspaper
You're told to rewrite
for radio.

NEWSCAST 3—F

Passaic—Danny, 3, ran away from nursery school yesterday.

He walked down a block and banged on the front door of a house.

"I came to watch television," Danny explained as he marched past a surprised housewife, Mrs. Frank Keller. She called the police as Danny settled in front of the Keller TV.

Danny had nothing to say to the policemen who came and took him away from television. He pecked at a typewriter at the station to which police took him as police tried without success to learn the name he went by.

Sergeant Bill Best decided to call the radio station and ask a friend there, Mrs. Charles Bayard, to broadcast a description of the lost baby.

"He has blond hair, blue eyes and is about three years old," Best told Mrs. Bayard. "He is wearing tan denims—."

Mrs. Bayard interrupted "Bill, is he wearing a gray and plaid jacket?"

Best took a quick puzzled look and said he was.

"I thought so," Mrs. Bayard replied. "That's my son. I'll be right down." You check with Mrs. Bayard by telephone and confirm the accuracy of the newspaper story.

###

Below is a story from
your wire service

NEWSCAST 3-G

ARLINGTON, MASS.,—(UNS)—TWO JET PLANES, COLLIDING IN THE AIR, CRASHED HERE AND IN NEARBY WINCHESTER TODAY, ONE OF THEM HITTING A HOUSE. TWO AIRMEN WERE KILLED AND TWO PARACHUTED TO SAFETY.

THOSE KILLED WERE IDENTIFIED AS 1ST LT. JAMES HARRIGAN OF (1234 ADAMS ST.) KANSAS CITY, MO. AND AIRMAN 2/C BOB HARDY OF (5678 BROWN ST.) BOSTON, MASS. THE TWO WHO PARACHUTED TO SAFETY WERE LT. ADAM BURTON OF (7836 CHELSEA ST.) SAN FRANCISCO, CALIF. AND AIRMAN 2/C BOB PINKERSTON OF (462 MAPLE ST.) HOMETOWN, HOME STATE.

ONE OF THE PLANES CRASHED WITH AN EXPLOSION INTO A RANCH HOUSE IN FASHIONABLE WINCHESTER, WHICH ADJOINS THIS BOSTON SUBURB. THE HOUSE ERUPTED INTO FLAMES WHICH SPREAD TO ANOTHER HOUSE IN A RELATIVELY NEW HOUSING DEVELOPMENT.

HE SECOND PLANE PLUNGED BETWEEN A GROUP OF HOUSES HERE. TWO BODIES WERE RECOVERED FROM THIS CRAFT.

PINKERSTON, ONE OF THE PARACHUTISTS, LANDED IN THE WATER OFF WOLLASTON BEACH IN QUINCY, A SUBURB OF SOUTH BOSTON. THE SECOND PARACHUTIST TOUCHED GROUND NEAR BUSY SOUTH STATION IN DOWNTOWN BOSTON.

BOTH WERE HOSPITALIZED.

WB1042A

You telephone the Pinkerstons at the Maple Street address. Mrs. Pinkerston, Bob's mother, tells you—"We just received notification about an hour ago, about 10 o'clock. Bob is in Adams Hospital in Boston. He suffered concussion and a broken leg. I'm leaving by plane this afternoon for Boston. Bob graduated from Hometown College before entering the service a year ago."

###

Telephone notes from
Hometown Fire Department

NEWSCAST 3-H

A 22-inch natural gas line broke today in the northern part of Hometown on Ackton St. 300 pounds of pressure in the main. A large section of the pipe torn out. Caused when a caterpillar tractor ripped into it by mistake about 10 A.M. Caused a loud roar and was accompanied by a deafening noise until the gas was shut off. Residents of the area said it put their nerves on edge just to listen to it. Several residents evacuated their homes for fear of an explosion. Gas was off about two hours before repairs could be made. Four fire engine companies moved into the area in case any fire broke out as a result of the erupting gas. Fire Chief Donald C. Baker said there was a good wind at the time which blew most of the gas away harmlessly into the atmosphere. The tractor operator was Timothy M. Ferguson, 20, of Hometown. He said he was clearing brush off property owned by Carl Morgan and ripped into the gas main by accident. He said he was sorry for all the commotion it caused but was glad no one was hurt.

###

Hometown Aviation, Inc.,
Office of Public Information.

NEWSCAST 3-I

For Immediate Release

Hometown—Directors of Hometown Aviation, Inc., today declared a regular quarterly dividend of 40 cents per share and an extra dividend of 40 cents per share on its 8,015,077 shares of capital stock outstanding, both payable on the 15th day of next month to stockholders of record at the close of business on the 1st day of next month.

During the past 12 months the company had declared quarterly dividends of 40 cents per share. Today's dividend action brings total dividend declarations in the current fiscal year to \$2 per share.

###

Hometown City Schools
Office of Public Information.

NEWSCAST 3-J

Civil Defense adult classes in radiological monitoring will be held in four high schools throughout the Hometown area starting late this month it was announced this week by Harold T. Gallant, school defense coordinator.

The classes—to be held once weekly—are scheduled for Hometown High School, 4222 Park Ave.; Birmingham High School, 6451 Center Blvd.; East Side Junior High School, 6550 West 80th St., and Burton High School, 1500 Avalon Blvd.

“With the development of many new and powerful weapons, these radiological monitoring training classes are of paramount importance as a service to the community as well as increasing the general understanding of atomic energy to the population as a whole,” Gallant said.

Among material to be covered during the three-hour weekly sessions will be the basic facts on atom and hydrogen bombs, proper use of detection instruments—such as Geiger counters and ion chambers—and communications in case of an attack.

The radiological monitor will be trained to give a detailed monitoring report and to properly evaluate, supply and distribute data received on radioactivity during an emergency, Gallant stated.

The classes will consist of 11 sessions running from 7 to 10 p.m. and one six-hour field exercise—making a total of 39 hours of class instruction.

Official registration will be held when the classes start next Monday.

###

Telephone Notes from
Hometown Fire Department.

NEWSCAST 3-K

Fire destroyed a two-story home in the Felix Hills area today. It is a very fashionable residential district. Two people were in the house at the time. They are Mrs. Adele Kovack Nagle, 50, and her husband, Louis O. Nagle, 48. Mrs. Nagle said she was upstairs in the bathroom about 7:30 a.m. when she smelled smoke coming from the rear of the house. The house is located at 1398 Bonito St. She

said she called to her husband who was still in bed but couldn't arouse him until she screamed. They ran downstairs in their nightclothes and found the rear part of the lower floor in flames and telephoned the fire department from a neighbor's house. Nagle is a writer whose latest work is a book on contemporary art in America. He has an office in the Hometown Bank building. "I smelled smoke, and I knew something was wrong," Mrs. Nagle told firemen. "It's a terrible thing to have your house destroyed by fire. All of our lovely furnishings and clothes and everything. Why, we must have at least \$50,000 invested in that house. We'll just have to move into a hotel or with friends, I guess." Fire Chief Donald G. Baker said a preliminary investigation showed the fire apparently started from a cigarette dropped on a carpet in the dining room of the house. He said it probably smouldered most of the night then broke into flames early this morning.

###

Union Clerks Guild Local 777
112 West Ninth Street, Hometown

NEWSCAST 3-L

Immediate Release

Hometown—The Union Clerks Guild Local 777 today filed unfair labor practice charges against the Village Department store of Hometown alleging the company has intimidated and coerced its employees.

The charges were filed with the National Labor Relations Board through attorney Thomas G. Patterson.

The Local represents a number of Village employees who have formed a committee within the store.

The charges against the store accused the Company of using security police and other agents in violation of the National Labor Relations Act, of interfering with the right of employees to organize and join a union.

The following "basis of charge" was included in the action against the firm:

2. Basis of Charge:

The Employer through its security police, supervisors, agents and employees has continuously and at all times for six months last past engaged in surveillance and spying upon employees engaged in organizing, forming, joining and assisting a labor organization, and has intimidated, interfered with and coerced employees in the exercise of their right to organize, form, join and assist a labor organization by the following acts, among others, all in violation of Section 8 (a) (1) of the amended Labor Act:

- (a) Photographing, attempting or pretending to photograph employees who were talking to representatives of the Union Clerks Guild or who were taking handbills and literature from such representatives.
- (b) Photographing, attempting or pretending to photograph and wilfully and deliberately exploding photographic flash bulbs in the eyes of Union Clerks Guild representatives who were engaged in the distribution of literature to employees of the Employer.
- (c) By stationing a number of security and police agents surrounding Union Clerks Guild representatives on the public sidewalk in such a manner as to block and impede employees from talking to such representatives and receiving literature from them.

- (d) By stationing and maintaining security police and agents in front of and alongside Union Clerks Guild representatives for the purpose of surveillance of employees engaged in protected activities and for the further purpose of intimidating and frightening employees in order to prevent employees from joining the said Guild.
- (e) By using security police and agents to order and command employees to throw literature of the Guild into trash cans before reading it.

###

Today's baseball

NEWSCAST 3-M

HOME COUNTY LEAGUE

	W	L	Pct.	GB
Hometown	93	62	.600	--
Huntington	90	66	.557	3 1/2
Axminster	88	67	.568	5
Bennet City	82	73	.529	11
Miltown	80	75	.516	13
Fairview	73	82	.471	20
Dunkirk	59	96	.381	34
Santo Thomas	56	100	.359	37 1/2

Last Night's Results

Axminster 1, Hometown 0
 Dunkirk 3, Bennet City 0
 Santo Thomas 5, Fairview 4
 Miltown 9, Huntington 8

Games Tonight

Axminster at Huntington
 Miltown at Santo Thomas
 Hometown at Bennet City
 Dunkirk at Fairview

The 1-0 loss was the Hornet's first shutout of the season. Lew Smith pitched all nine innings for the Agates. It was his fifth pitching victory of the season. He has lost four games. He hit a homer in the fourth for the only run.

###

Telephone notes from
Hometown County Headquarters
Goodwill Industries, at
50th Ave. and J St.

NEWSCAST 3-N

Yesterday was twenty-fifth anniversary of Hometown County Goodwill Industries. To celebrate—a plaque was unveiled late in the afternoon at the headquarters, by Robert Hanson, local president of Goodwill. Brass present included city, county, and civic leaders. The brief ceremony opened a week of celebration commemorating the anniversary. Daily open house will be held at the county headquarters building. Guided tours are scheduled through the building every day. Refreshments will be served by the Womens Auxiliary of the organization from 10 A.M. until 4 P.M.

###

You pick up following from
Superintendent of Home
County Schools.

NEWSCAST 3-0

The following Home County school districts have applied for federal monies for maintenance and operation under Public Law 874 for the current school year. List indicates how much each district has requested.

District	Amount Requested
Elementary	
1. Axminster	\$ 12,496.00
2. Bellevue	2,928.00
3. Bennet City Union	6,950.90
4. Dunkirk Valley Union	113,245.00
5. Encinitas	3,748.80
6. Fairview Union	31,240.00
7. Huntington City	283,737.30
8. Massonville Union	5,388.90
9. Miltown	2,800.00
10. Muirfield Union	12,105.50
11. Palmerstone Union	37,409.90
12. Passaic Union	118,399.60
13. Ridgewood Union	1,952.50
14. Rossmore Union	22,053.09
15. Santo Thomas Valley	<u>132,145.20</u>
Total Elementary	\$ 786,600.69
High	
16. Bennet City Union High	\$ 19,527.38
17. Encinitas Union High	36,784.13
18. Fairview Union High	101,421.25
19. Huntington Union High	1,967.87
20. Palmerstone Union High	63,426.12
21. Ridgewood Union High	13,623.75
22. Rossmore Union High	<u>203,902.12</u>
Total High	\$ 440,652.62

District	Amount Requested
Unified	
23. Bellevue Unified	\$ 170,845.50
24. Dunkirk Unified	11,552.41
25. Hometown Unified	2,317,885.30
26. Massonville Unified	6,671.11
27. Miltown Unified	<u>83,226.16</u>
Total Unified	\$2,590,180.48
Junior College	
28. Northern Home County Junior College	<u>\$ 3,455.37</u>
Grand Total	<u>\$3,820,889.16</u>

###

Newscast 4

Notes from Police Lt.
William Iverson of Hometown.

NEWSCAST 4-A

“We were called to Hometown Junior high school at about nine this morning. We found that sometime last night or early this morning somebody had broken a window with a rock, entered the school cafeteria, dumped mustard into the ice cream stored in a freezer, poured catsup into the sugar bowls, and committed other acts of vandalism. The cafeteria supervisor says 36 ice cream bars, 34 hot dogs and several cartons of milk were taken. The cafeteria is pretty much of a mess and no lunch will be served there today. We’re conducting an investigation but have no leads yet. I suspect it was done by somebody familiar with the cafeteria setup.”

###

Telephone interview with
secretary of Hometown
Red Cross.

NEWSCAST 4-B

Chapter board of directors held an emergency meeting last night. Received the resignation of Richard Anderson, 5361 First St. as chapter chairman because of ill health. The board accepted the resignation. The board passed a resolution regretting the resignation and thanking Anderson for his service. The board thereafter elected as chairman Fred Russell, of 3003 Rodea St. Russell immediately assumed his new duties. Russell was vice chairman until advanced to chairman. The vice chairmanship is now vacant, will be filled at the next meeting of the board. Russell’s first big job will be to get preparations under way for the pending membership drive.

###

Interview with
Earl E. Russell.

NEWSCAST 4-C

Russell, who is spokesman for the Home County Service Station Association tells you—“57 employees at 11 gas stations in the county have been laid off as a result of the current gasoline price war in the county. Most of the employees were laid off by small service station operators who said their profit margin was either eliminated or cut very drastically by the price war and they could not afford to keep the usual number of workers on the job. The service station association has called upon the state attorney general to investigate the situation and determine if discriminatory or unfair business practices are involved. The request was made in a telegram sent to Attorney General Roger Meyer today.”

###

Notes on Hometown
City Council.

NEWSCAST 4-D

Council last night passed an ordinance placing a new four-lane street in Hometown's master plan for streets and highways. The new street joins the Clairemont suburb with the Rolando Heights suburb. Council rejected a plea for delay by Maj. Gen. Frank O. Farnham, USA ret. chairman of the Clairemont Methodist Church's official board. The new street will cross property belonging to the church. General Farnham said the proposed street development would take a site carefully selected and acquired by the church for a new church building. He said the church board felt no other suitable land for church expansion was available in the area. He asked the council to delay acting but council refused. The street, recommended by the Hometown Planning Commission, will cost an estimated \$1,080,500.

You telephone today
to General Farnham.

General Farnham tells you—"It looks as though the church board is licked. Probably the city council is acting legally. We don't know what we shall do about church expansion now."

###

Below is a story
from your wire service

NEWSCAST 4-E

SX100

Urgent
Lead Pendleton

DANVILLE, ORE.,-(UNS)-BRUCE BLEVINS, 36-YEAR-OLD HOMETOWN, HOME STATE, ORCHESTRA LEADER STUMBLED INTO THE RANCH HOUSE OF MR. AND MRS. RAYMOND BELL HERE AT 6:10 AM. TODAY AFTER WALKING MORE THAN THREE DAYS FROM THE SCENE OF HIS WRECKED PLANE WHERE HIS WIFE STILL LAY INJURED.

THE BLEVINS HAD BEEN OBJECTS OF AN INTENSIVE SEARCH SINCE THEY WERE LAST HEARD FROM FOUR DAYS AGO WHILE ON A FLIGHT FROM HOMETOWN TO SPOKANE, WASH., IN THEIR SINGLE ENGINE CESSNA. THE SEARCH WAS CONDUCTED THROUGH SOME OF THE WORSE WEATHER OF THE YEAR IN OREGON.

DESPITE MORE THAN THREE DAYS OF HIKING THROUGH THE RUGGED CENTRAL OREGON COUNTRY, BLEVINS REACHED THE BELL RANCH IN FAIR CONDITION, SUFFERING EXHAUSTION AND EXPOSURE.

HE SAID HE BELIEVED HIS WIFE'S CONDITION TO BE GOOD AND THAT NO BONES WERE BROKEN. HE SAID, HOWEVER, THAT SHE WAS UNABLE TO WALK.

"I KNOW I CAN FIND HER," HE SAID, "IF I CAN GET A HELICOPTER TO TAKE ME."

BLEVINS SAID HIS LIGHT PLANE CRACKED UP IN THE MOUNTAINS NORTH OF HERE AND WAS BADLY WRECKED. HE SAID HE HAD NOT RUN OUT OF FUEL BUT THAT HE DIDN'T QUITE KNOW WHAT HAD HAPPENED. HE HAD RADIOED PENDLETON THAT HE WAS LOW ON FUEL AND WAS FLYING WEST.

"PART OF IT PROBABLY WAS DAMNED FOOLISHNESS ON MY PART," HE SAID. HE SAID HE SAW A SPOT BETWEEN TWO TREES WHERE "I THOUGHT I COULD LAY IT INTO BUT IT'S PRETTY BADLY SMASHED."

HE SAID HE CONTRIVED A LEANTO FROM PLANE PARTS FOR HIS WIFE. HE SAID HE KNEW SEARCH CRAFT WOULD NEVER FIND THEM AND HE KNEW HIS WIFE COULD NOT WALK FROM THE SCENE. HE DESCRIBED THE TERRAIN AS "IMPOSSIBLE."

HE SAID HE CHECKED HIS WIFE AS BEST HE COULD BEFORE HE LEFT HER FOR HELP AND BELIEVED SHE WOULD BE ABLE TO SURVIVE.

(includes earlier)

AJ802A

###

Statement from superintendent
of city schools in Hometown

NEWSCAST 4-F

Superintendent Frederick R. Gales tells you—"The strike of the plumbers, hod carriers and sheet metal workers has halted construction of 10 school projects in Hometown and Home County valued at \$2,000,000. Two of the projects are in Hometown. This situation may force several schools to go on half-day sessions. As you all know, there has been a great shortage of classroom space in Hometown and other county cities for several years. Through a speed-up of construction work last year we avoided having to put students on half-day sessions. Now the progress is being nullified, the battle is being lost. Three more weeks of strike and we won't be able to open the two new buildings planned for use in Hometown when the next school term starts. Other communities in the county are in the same predicament. We can take no legal action to insure that our buildings will be completed on schedule. All we can do is appeal to the workers on a humanitarian basis. We hope they will put the welfare of the children of Home County ahead of all else. We put that same appeal to the Contractors' Association. We urge both sides to agree to continue work on the schools."

Comment by James Brownfield,
attorney for Associated Contractors.

"Superintendent Gales' statement is an interesting one. We have not had time to give it consideration yet, but plan to do so later today."

Comment by Robert Grouche,
spokesman for the unions.

"We have no comment at this time other than to say his appeal will get full consideration."

###

You get below from
Hometown College public relations

NEWSCAST 4—G

Dr. Raymond Smithers has been appointed to the faculty of Hometown College, effective next September 15. He will serve on the mathematics department faculty.

He is 38 years old, has wife and three children. Hobby is golf. Taught five years at University of North Dakota where he is now. He has been named an associate professor at Hometown College.

He speaks six foreign languages. They are Japanese, German, Russian, Spanish, French, and Hebrew. He says he studied foreign languages and continues to study them because he thinks they are good mental exercise and keep him alert enough to do a good job of teaching mathematics. He says math students would do well to follow his example.

###

Notes on a
conference in Hometown

NEWSCAST 4—H

Event: Conference sponsored by the Home State Federation of the International Council for Exceptional Children, and by the Home State Speech and Hearing Association.

Dates: Today and tomorrow.

Place: Erickson Hotel.

Purpose: To discuss problems confronted by pupils with severe handicaps, pupils with physical handicaps, and extremely gifted children.

Activities: Today, teachers attending will visit special classes in city and county schools. Banquet this evening.

Tomorrow, discussion groups, open to the public will meet in the morning. A general afternoon session will be held with two speakers—Dr. Edgar A. Doll, formerly associated with a school for retarded children in New Jersey, and Christian Bentel of the Home State Institute of Technology.

Chairmen: Mrs. Gerry More and Dr. William K. Nelson, both of Hometown.

Attendance: 600 teachers from all parts of the state are expected to register.

###

You get following
facts at Hometown
Board of Education

NEWSCAST 4—I

Results from nationwide achievements tests have been studied here by Dr. William Mathers, school research director. The tests were administered this year. Dr. Mathers said the tests showed:

1. The average Hometown pupil reads well above the national average in the fourth and sixth grade levels. By the tenth grade he exceeds 80 percent of the nation's tenth graders in general reading vocabulary.

2. The average Hometown fourth and sixth grader scores as well as his national counterpart in spelling and the ability to express himself correctly. In correctness of written expression, the average Hometown tenth grader exceeds 55 percent of the nation's tenth grade students.

3. The average Hometown fourth grade pupil does better in arithmetic than the average fourth grade pupil in the nation; in the sixth grade he equals his national counterpart in arithmetic computation and exceeds his national counterpart in arithmetic reasoning.

4. In "quantitative thinking" Hometown tenth graders fell below the national norm last year but were equal to the norm this year.

###

You pick up below
notes at Hometown Branch
of Independent Steel Corp.

NEWSCAST 4-J

The Public relations director tells you that Arthur J. Fuller, Hometown Branch manager, appeared in Washington, D.C., before the Senate Labor Committee. He testified at 10:00 AM EST. The director gives you following remarks from Fuller's testimony, prepared in advance—"The failure of production to rise as rapidly as production costs has created the new inflationary gap that can be closed only by concerted action on the part of all management and all employees of American industry. In order to close the inflationary gap something has to be done about the overrapid increase in employment costs throughout American industry. The responsibility to bring about the maximum possible increase in overall productivity and put a stop to production costs increases, where possible, rests squarely upon the individual managements and employees of every business enterprise, large and small. The management of Independent Steel has no desire at all to withhold justified wage increases but does not want its employees, through their collective bargaining representatives, to demand and strike for unjustified wage increases. Our real desire is to raise rate of productivity increase with the cooperation of our employees and their collective bargaining representatives to the highest attainable level: to reduce our cost and, as we progress, to negotiate wage increases which respect the related interest of employees, owners, and customers of Independent Steel. Recently the Steel Processors Union, by means of strike threats, forced Independent Steel to sign a new contract calling for an employment cost increase of about 6 percent. This was in excess of what Independent Steel thought justified. But Independent Steel signed the contract, as a matter of general public necessity, after a costly strike. Upon negotiation of this contract, Independent Steel moved to bring about a better understanding between management and employees as to the mutuality of interests involved. But thus far the union has not seen fit to help Independent Steel clarify employee and public understanding of its basic problem—the nationwide inflationary gap. But we live in the hope that it will not always be thus, and that a point will be reached where we will be able to conduct our bargaining truly to serve the individual and related interest of the employees, stockholders, and customers of Independent Steel. Mutual understanding and cooperation in these endeavors is the American way to solve the problem of inflation."

###

Today's baseball

NEWSCAST 4-K

HOME COUNTY LEAGUE

	W	L	Pct.	GB
Hometown	94	62	.603	--
Huntington	91	66	.580	3 1/2
Axminster	88	68	.564	6
Bennet City	82	74	.526	12
Miltown	81	75	.519	13
Fairview	74	82	.474	20
Dunkirk	59	97	.378	35
Santo Thomas	56	101	.357	38 1/2

Last Night's Results

Fairview 6, Dunkirk 5
 Huntington 2, Axminster 0
 Hometown 4, Bennet City 3
 Miltown 10, Santo Thomas 5

Games Tonight

Axminster at Huntington
 Miltown at Santo Thomas
 Hometown at Bennet City
 Dunkirk at Fairview

Glen Knobey hit a single with runners on all bases in the seventh to score two runs for Hometown, and Joe Tyler hit a two-run home run in the next inning. Bennet City starting pitcher Edward Erickson didn't allow any hits until the seventh inning.

###

Notes you pick up at
 Hometown Highway Development
 Association.

NEWSCAST 4-L

At a meeting of the association last night, Edward M. Hall, city transportation research director, made a speech. Here are some of the highlights of his talk:

Hometown's streets and highways, exclusive of state highways, have a critical deficiency that will take an estimated \$81,000,000 to cure. Last year the critical deficiency was \$54,000,000. The City is making available about \$3,000,000 per year to remedy street deficiencies.

When an association member asked Hall about the increase over the one year period he replied—It looks to me like we are progressing backwards.

Hall said . . .

The deficiencies are in street capacities, structures and drainage. \$60,000,000 of the deficiencies are in what we call primary roads. This includes \$40,000,000 in arterials, \$6,000,000 in drainage facilities, and \$13,700,000 in grade separation bridges.

You get following info
from F-B-I Hometown office.

NEWSCAST 4—M

F-B-I today released its annual figures on crimes in major cities. F-B-I reports figures in following categories: overall, or serious, crimes, and violent crimes.

Serious crimes in Hometown last year declined 2 percent below previous year.

Violent crimes (which include murder, forcible rape, aggravated assault, and robbery) in Hometown last year dropped 7 percent below previous year.

The overall crime rate in Hometown decreased despite increases in three categories. Decreases were recorded in murder, larceny, auto theft, nonaggravated assault, and robbery. Increases were recorded in forcible rape, aggravated assault, and manslaughter.

Nationwide in the big cities, overall or serious crimes increased 5 percent last year over the previous year.

Nationwide in big cities violent crimes increased 4 percent.

An F-B-I spokesman said—"The renewed upsurge in crime is very disturbing because the statistics give no clue as to what is causing it."

Hometown Police Chief Homer Howard tells you—"I believe the decrease in major crimes in our city last year can be attributed to an overall upgrading of our Police Department."

###

Notes on talk with
County Coroner
Raul C. Chaples.

NEWSCAST 4—N

A Hometown man committed suicide in Home County hospital early this morning. Exact time not known. Attendants found him dead in a bathroom. He's Donald Hastings, 58 years old, of 4325 Austin Road. Yesterday afternoon Hastings attempted to take his life. He threatened to jump from a second story window at the hospital but a nurse was able to subdue him. In the morning he had been found unconscious and in a state of acute alcoholism at First and Main streets and had been taken to the hospital. After he tried to jump out the window he was placed in a hospital cell in a state of delirium tremens. He was alive at midnight, but sometime after that he entered the adjoining bath and suffocated himself to death by stuffing tissue paper into his nostrils and down his throat.

###

Notes from Hometown
Police Department

NEWSCAST 4-O

Police were called this morning at 9:30 to intersection of Broadway and Market in downtown Hometown. Someone telephoned in that a riot had broken out. Cops found crowd of people and traffic jammed at the light-controlled intersection. A quarrelsome nanny goat was the center of attraction. She was in the intersection and wouldn't move. When anybody tried to approach, the goat lowered her head and offered to take on all comers. Traffic was at a standstill for half an hour. Everytime an auto tried to pass the goat butted it. Finally Patrolman George Spence solved the problem. He pushed the goat with his car until the goat was pushed in between two cars and the cops then grabbed her. Spence said—"That's the biggest goat I ever saw. She pushed my car with her head and I pushed her with my car." Owner of the goat is Mrs. Morris Smith. She admitted to police the episode wasn't the first in which the goat was involved and said—"I just don't know what to do with that goat. If I pen her up, she gets out. If I tie her up she is unhappy and loses weight."

###

Newscast 5

Notes from Hometown
Police Department.

NEWSCAST 5-A

Three children abandoned early today. They are Michelle Peters, 5, Michael Peters, 4, and Raymond Peters, 3. They were taken to Juvenile Hall. Michelle had a note in her hand. It said "will be back in one or two weeks . . . three days little to eat. I'm not going to starve them because of my mistake. Mother." Children sitting on steps of Catholic Church (St. Joseph's) at 1343 East Madison St. Parents are believed to be Mike and Lucille Peters. Their last known address was 219 East Jackson St. Children discovered on the church steps by Rev. Leonard A. Oliver when he answered a knock at the main entrance door to the church shortly after 6:30 a.m. Mrs. Ernest Gonzales, who lives next to the church, said the family had no money and had come to her boarding house last week, and she had given them a room after the father had promised to pay her "in a couple of days." She said she didn't know where the parents had gone. They did not say anything to her. The children were hungry when they were found and ate a big breakfast of bacon and eggs at the church. Their clothes were ragged and badly in need of repair.

###

Telephone notes from Hometown
Hospital and Mrs. Faye Bergman.

NEWSCAST 5-B

Mrs. Frank Hartman, 2932 Alton Dr. reported doing nicely today in Hometown Hospital. She is 32 years of age. Her husband is a welder at Hometown Aircraft. She had a baby late last night while her husband was on the night shift. They had celebrated their first wedding anniversary yesterday before he went to work. Her mother was at the house about 10 o'clock last night when labor pains started. Mother's name is Mrs. Faye Bergman. She's 57 years old. Mrs. Bergman called the family doctor but the symptoms made it obvious the child would arrive before the doctor, John L. Roscoe, could get to the house or an ambulance could get her to the hospital. Dr. Roscoe ordered an ambulance anyway—then gave instructions to Mrs. Bergman over the telephone on how to deliver the baby. The doctor was on the line for 15 minutes. The baby was born without complications and weighed five pounds and one ounce. It is a boy. Mrs. Hartman said she was going to name him Roscoe Hartman after the doctor who did such a fine job.

###

You get the following from Nelson
Tyler of Local 770
Grocery Clerks Union

NEWSCAST 5-C

Tyler is executive secretary of Local 770. He tells you that the National Labor Relations Board today agreed to hear the dispute over work assignments in Home County food markets.

Tyler says: "We have been advised by our attorneys that the NLRB has taken jurisdiction in the complicated labor dispute over work assignments between the Grocery Clerks, the Market Employers Council, Inc., and certain service organizations, under section 10-K of the National Labor Relations Act concerning alleged jurisdictional disputes.

“We are jubilant over this development because we feel the dispute will be settled on the merits of the contract issues involved, and vindicates our original position that the matter should have been arbitrated.

“We have contended since the dispute developed that the whole question of work assignments was a proper matter for arbitration under the contract, and did not belong in Court.

“We welcome the participation of the NLRB and feel that we are moving in the direction of a solution under the contract which provides for arbitration.

“It is the Union’s contention that the matter can now be heard properly before the NLRB, and issues adjudicated at that Board level.

“We feel that the position of contract enforcement taken by the Union since the inception of this dispute has been vindicated fully and represents a step toward a final decision which will protect the contract rights of our members. Meanwhile, the Union is proceeding with arbitration of similar issues with another group of employers who are not members of the Market Employers Council, Inc.”

###

You pick up following notes
at Mayor Bailey’s press
conference this morning.

NEWSCAST 5—D

Major repairs are to be made to three downtown streets in Hometown. This will create temporary traffic problems. A contract for the repair work has been awarded. It totals \$187,000 and went to the Edwin E. Hall Co. of Hometown. The Company has 15 days to start the work, 90 days thereafter to finish it.

The repairs will be made to 1st Avenue, Front Street and Upas Street. The repairs will consist of resurfacing.

The Mayor says:

“These repairs will be in the downtown congested area. That will mean traffic problems. We’ll make every effort to keep traffic moving as smoothly as possible but we’ll have to have cooperation from motorists. Some sections of the streets being repaired will be closed and traffic will be re-routed. We’ll keep the public informed through announcements through press and radio.”

###

Notes from Hometown Stadium.

NEWSCAST 5—E

Alfred Estaban, unbeaten 21-year old Santo Thomas featherweight, faces his toughest test to date when he goes against Eddie Tomms, former state 126 pound champion, in tonight’s 10-round main event at Hometown Stadium.

Estaban, who has only a draw with Jimmy Jones to mar his record of 13 bouts, is expected to rule as a slight favorite over his more experienced opponent.

The flashy Hometown Aircraft worker is a former national golden gloves titlist. Estaban captured the golden gloves bantamweight crown in Chicago two years ago. As a pro, Alfred has had only three ten rounders, defeating Herman Dunn and Al Welch and boxing a draw with Jones.

Tomms, who is a replacement for Jones, who withdrew from the contest because of a training injury, has a 30-7-3 record. In his only two efforts this year, Tomms lost to Paul Martin and Ned Humphreys.

Tomms won the state featherweight title last year when he stopped Ken Davis at the Stadium. For failing to defend the championship within six months, the Athletic Commission declared the title vacant.

###

Hometown Chamber of Commerce
sends below by messenger.

NEWSCAST 5-F

Proclamations designating next week as Engineers' Week were signed today by Mayor Jackson Bailey of Hometown, Harry Barton, chairman of the Home County Board of Supervisors, and Governor Frank Ball.

According to Calvin P. Brown, chairman of the event in Hometown, the proclamations gave official recognition to plans of local engineering groups to celebrate the week with a series of luncheon meetings and conferences to be addressed by outstanding members of the profession.

Highlighting Engineers' Week activities will be a Conference on the Education and Utilization of Scientists and Engineers next Monday at the Erickson Hotel. The conference is being sponsored by the Chamber of Commerce through the Engineering Development Committee.

Governor Ball will give the keynote address at the meeting's opening session. The two-day conference has been designed to emphasize the importance of effective utilization of scientists and engineers, direct attention to the need for more effective and productive scientific and engineering education, and to bring men of the policy-making level from industry and education together for an exchange of ideas on mutual problems.

Engineers' Week will also feature a banquet at the Erickson Hotel next Tuesday with Dr. Joseph Compton as speaker. Compton, who is chairman of the National Committee for International Scientific Evaluation and Professor of Physics at Hometown College, will discuss "A Small Planet Looks at Itself."

The purpose of Engineers' Week is to focus public attention on the work of the engineer and the need for increasing this area's supply of qualified engineering talent. As pointed out by Mayor Bailey in his proclamation, "It is fitting that the citizens of Hometown recognize the contributions to their welfare and security by the engineering profession."

Engineers' Week is being sponsored locally by the Hometown Council of Engineering, the Technical Council of Hometown, the Engineering Consultants and Architects Committee of the Hometown Chamber of Commerce, and the State Engineers Association.

###

Graham Russell, Director
Public Relations
The Hometown Tire & Rubber Company

NEWSCAST 5—G

Hometown—Shareholders of The Hometown Tire & Rubber Company in a special meeting yesterday overwhelmingly approved two amendments to the company's Articles of Incorporation, including a three-for-one split of the issued common stock and a limited voting right for holders of Cumulative Preference stock.

A favorable vote of 99.74% was received from stockholders submitting their proxies on the issue to change the authorized Common Stock from 2,500,000 shares of \$2.50 par value to 7,500,000 shares of 83 1/3 cents par value, and to change each issued share of Common Stock, par value \$2.50, into three shares of Common Stock, par value 83 1/3 cents.

In approving the amendment to the Articles of Incorporation expanding the Cumulative Preference Stock holders' right to vote at the rate of one-third of a vote per share jointly with the holders of Common Stock, the shareholders voting cast a 97.94% affirmative vote. Corresponding changes in the company's by-laws were also authorized.

Thomas Gagner, president, said the favorable shareholder action will benefit both the company and its shareholders.

In the board of directors meeting following the shareholders meeting, the regular quarterly dividends on all series of preferred and Preference stocks were declared by the directors. They are payable the 30th day of next month to shareholders of record at the close of business on the 16th day of next month.

The dividends declared include:

\$1.25 per share upon the \$100 par value \$5 Cumulative Preference Stock.

\$1.375 per share upon the \$100 par value 5 1/2% Cumulative Preference Stock.

\$1.125 per share upon the \$100 par value 4 1/2% Cumulative Preference Stock.

\$1.0625 per share upon the \$100 par value 4 1/4% Preferred Stock.

###

Notes from Council
meeting this morning.

NEWSCAST 5—H

City Council met at 10. Approved a tax rate of \$1.8783 per \$100 of assessed valuation of property. This is a reduction of 2 1/2 cents below the current rate. Mayor Jackson Bailey had predicted a cut of 4 cents. Several council members hailed the new rate as "a startling tax reduction in the face of increasing costs." But Councilman Clarence A. Hayward attacked this statement. He said—"You say we've got a reduction. Will you pay the increase in my city taxes next year? There are two ways in which tax money is extracted from property owners, one by the rate and one by the value put on the property. The assessed valuation here has increased steadily every year for the past five years. That means that taxes go up even though we reduce the rate per \$100. Show me any reduction to the taxpayer when our valuations have done nothing but increase for the past five years. Who are we trying to fool? It still adds up to more money, and I don't like it. This is a farce, and you know it!" On that sour note council adjourned at 11:30 for lunch.

###

You pick up following information from Frederick R. Gales.

NEWSCAST 5-I

Gales is Superintendent of City Schools in Hometown. He tells you--To take care of the several thousand contracts entered into each year by the Hometown city schools, a new position to be called Director of Contractual Relations is being established in the Business Division of the city schools.

Selection of the person to fill the new job will be made next month. The job pays from \$11,000 to \$13,000 per year. Applicants must have practiced law in the state for at least two years and have experience in preparing complex contracts of various types. The Board of Education enters into literally thousands of contracts each year for anything from building a multimillion dollar school to a supply of ice cream or pencil sharpeners. There are also contracts with other school districts for the exchange of pupils.

###

Notes from Hometown Police Department

NEWSCAST 5-J

Harold M. Underhill of Hometown escaped this morning from county jail here. Police still looking for him and his wife Cynthia. Here's what happened. About 9:30 Cynthia went to visit her husband who started a 6-month sentence yesterday. Cynthia removed a screwdriver from her purse. She removed 14 screws from a window partition in the visiting room. While 30 other prisoners and visitors watched silently, Underhill pushed out the plate glass, climbed through the opening and quietly walked out with his wife. The departure wasn't discovered until another woman visitor about 5 minutes later told guards of the escape.

###

Today's baseball

NEWSCAST 5-K

HOME COUNTY LEAGUE

	W	L	Pct.	GB
Hometown	95	62	.605	--
Huntington	92	66	.586	3 1/2
Axminster	88	69	.561	7
Bennet City	82	75	.522	13
Miltown	82	75	.522	13
Fairview	75	82	.478	20
Dunkirk	59	98	.376	36
Santo Thomas	56	102	.354	39 1/2

Last Night's Results

Fairview 8, Dunkirk 3
 Hometown 6, Bennet City 2
 Huntington 7, Axminster 1
 Miltown 9, Santo Thomas 8 (10 innings)

Games Tonight (all doubleheaders)

Dunkirk at Fairview
 Axminster at Huntington
 Hometown at Bennet City
 Miltown at Santo Thomas

Glen Knobey hit a home run in the ninth inning for Hometown. The bases were loaded. Game had been tied 2-2 since the second inning. Knobey also hit a single, two doubles and struck out once during the game. He joined the Hornets two years ago, had played for Santo Thomas for three years. He is 24 years old. Was born in Axminster, was graduated from Axminster High School, where he was on baseball and basketball teams. Lives in Hometown now, 5091 Date St. Has a wife, Jean, and three kids, Glenn Junior, 6, Bill, 4, and Mary Jean, 1.

###

Below is a story from
 your wire service.

NEWSCAST 5-L

SAN FRANCISCO, CALIF.—(UNS)—FOUR-YEAR-OLD ERICH KESSLER, WHO ARRIVED IN SAN FRANCISCO YESTERDAY AFTER AN OVER-THE-POLE FLIGHT FROM GERMANY, LEFT FOR "HOME" TODAY WITH HIS NEW PARENTS, MR. AND MRS. WILLIAM ROBERT DOUGLASS, OF 1731 MAPLE ST., HOMETOWN, HOME STATE.

ERICH, WHO HAD BEEN IN A GERMAN ORPHANAGE SINCE BIRTH, WAS RELUCTANT TO LEAVE THE PAN AMERICAN PLANE YESTERDAY TO MEET HIS NEW PARENTS. TIRED AND CONFUSED, NOT EVEN A PROFFERED ICECREAM CONE WOULD DRY HIS EYES.

THE DOUGLASS COUPLE DROVE HERE FROM HOMETOWN WITH THEIR TWO OTHER ADOPTED CHILDREN, ANN, 9, AND KENNETH, 3. THEY SPENT LAST NIGHT HERE WITH FRIENDS.

IT HAD TAKEN TWO YEARS TO CUT THE RED TAPE AND BRING THE BOY HERE. THE FIRST CONTACT WITH ERICH WAS MADE THROUGH A GERMAN COUSIN OF DOUGLASS, AND ARRANGEMENTS WERE HANDLED BY EUROPEAN INTERNATIONAL ADOPTION SERVICE.

KB652A

###

Notes on telephone interview
with Earl Russel.

NEWSCAST 5—M

Russel is spokesman for the Home County Service Station Association. He tells you—The following telegram was received this morning from state Attorney General Roger Meyer: “For want of time required for thorough investigation of the current gasoline price war in Home County, I make no charges against anyone at this time. I strongly urge you to immediately examine your business activities and forthwith terminate any discriminatory or unfair business practices. If conditions do not reflect prompt and satisfactory improvement, I will take appropriate action.”

Russell says service station owners reported seven more employees were laid off yesterday as a result of the price war. One service station, James Keane’s Super Service at 8060 South Main St., posted a sign yesterday “Closed until conditions return to normal.”

You telephone James T. Keane.

He tells you—“I could not afford to cut my prices as much as the big stations and still stay in business. If I didn’t cut them, people wouldn’t buy gas from me. So I guess I’ll just take a vacation for a while and hope the whole thing ends pretty soon. It’s mighty tough on the little man!”

###

Telephone notes from
Hometown Hospital.

NEWSCAST 5—N

Mrs. Jackson Bailey, 43, is in good condition in Hometown Hospital. She entered the hospital yesterday. Dr. John L. Roscoe, her doctor, says she is suffering from a sore throat and might be hospitalized several days, even a week. “She is not in a serious condition. She needs a rest and treatment for the throat infection. We can best accomplish both of these purposes by her being at the hospital instead of at home,” Roscoe said.

###

You get the following statement at
U.S. Mediation Service,
Federal Building, Hometown.

NEWSCAST 5—O

Representatives of Associated Contractors Inc.; United Plumbers’ Guild Local 235; Sheet Metal Workers Association of America Local 93, and Affiliated Hod Carriers of America Local 395 have agreed to meet immediately for the purpose of negotiating an end to the current strike in the building trades industry. Source of this statement is Eric S. Jackwin, federal mediator.

The meeting will be held in Erickson Hotel at 3 p.m. today.

Jackwin said—“I have arranged the meeting at the request of representatives of the Associated Contractors and the three unions and will serve as mediator at the sessions.”

You telephone James Brownfield,
attorney for Associated Contractors.

He tells you—"I contacted Mr. Jackwin late yesterday afternoon in regard to the current labor dispute. He has agreed to serve as mediator at new bargaining sessions with the unions. We are hopeful that the negotiations will bring a quick end to the long and costly strike."

You telephone Robert Grouche,
spokesman for the unions.

He says—"Our union officials have been ready at all times to negotiate a fair contract for the workers. We feel that the Federal Mediation Service will help bring about fruitful discussions."

###

Newscast 6

Notes from Hometown
Police Department.

NEWSCAST 6—A

Intercommunity Finance Company burglarized sometime last night. Harold Gold, manager, reported the loss this morning. Investigators found evidence burglars entered the office through a ventilating shaft in the roof. They cut a hole in the ceiling and through the ventilating shaft. Reported loss included \$800 in bills; \$225 in silver, and \$8,350 in checks. Loss estimated by Gold.

###

Telephone notes from
Fairview stringer.

NEWSCAST 6—B

Expansion of chemifoam production facilities at the MacDonald Chemical Company's Fairview plant has been completed. Harold M. Ottman, manager of operations for MacDonald's Western Division, says the enlarged facilities have increased production capacity for the expanded form of polystyrene by approximately 50 percent. Chemifoam—a form of polystyrene—is used largely as an electrical and thermal insulating material, as a buoyancy medium, and as a decorating material.

###

Interview with Earl E. Russell,
spokesman for Home County Service
Station Association.

NEWSCAST 6—C

“The Service Station Association today contacted all service station operators in the county and urged them to remove all gas price cut signs from their stations. The HCSSA notified the operators it stands squarely behind the state attorney general's office and would support the attorney general 100 percent in an investigation of the situation.”

###

Notes on County
Agriculture Commissioners.

NEWSCAST 6—D

State Director of Agriculture Edwin E. Ball says “the value of agricultural products in the state last year totaled \$2,795,000,000.” He says this is an amazing amount. It is \$45,000,000 ahead of any previous year, and it is the highest on record. Ball says he attributes the increase to improved agricultural practices, new mechanization and increased use of fertilizers, all of which have increased the yield per acre of land under cultivation. He says also that there is an increased amount of land in

the state now under cultivation and irrigation, which also has been a contributing factor. He made the remarks at a morning session of the State Association of County Agricultural Commissioners at Erickson Hotel. It is the 34th annual meeting of the association. Another speaker, Benjamin E. Isaac, Home County farm director, said the amount of farm land being taken up by housing is increasing every year and is a threat to the farmer. He said in the past 16 years we have added six million people to the state and, on the basis of one-half an acre for every person, including roads, parks, etc., this took about 3,000,000 acres of land out of production. He said—"At that rate it is going to mean that additional land will be taken out of agricultural production in the future to take care of further population increases. Farmers and communities had better start thinking about it. The farmer should be fully protected in his efforts to use land for farming."

###

Rewrite newspaper clip
below for today's newscast.

NEWSCAST 6-E

A Canadian goose escaped from the Hometown zoo for a brief tour of the downtown area yesterday.

The goose flew into the side of an auto after taking off from the front steps of the Ericksen Hotel and was stunned. An unidentified motorist returned her to the Hometown zoo.

Curator Kenneth C. Linterholm blamed her escape on the weather. "Sunny days stir thoughts of nesting in geese," Linterholm said. "She was just taking a gander for a gander."

You telephone Linterholm.

He confirms the accuracy of the newspaper story. Tells you the goose was shook up a little but not injured and shows no effects of her adventure.

###

Below is a story from your
wire service transmitted
just before last midnight.

NEWSCAST 6-F

AR80

URGENT

PENTICTON, B.C.—(UNS)—A WESTERN-CANADIAN AIRLINES PLANE CARRYING 64 PERSONS CRASHED TONIGHT IN THE OKANAGAN VALLEY NEAR HERE, THE AIRLINE REPORTED.

THERE WAS NO IMMEDIATE REPORT OF CASUALTIES.

THE FOUR-ENGINED EMPRESS OF THE SKIES SIMILAR TO AN AMERICAN DC4, WENT DOWN ABOUT 10:30 P.M. EST.

REMOTENESS OF THE AREA AND LACK OF COMMUNICATIONS DELAYED REPORTS OF DETAILS, THE AIRLINE SAID.

THE PLANE WAS WCA'S FLIGHT 410.

WW1153 P

You receive this morning
the following adds to the
plane crash.

AR18

URGENT

LEAD PENTICTON

VANCOUVER, B.C.—(UNS)—A WESTERN-CANADIAN AIR LINES PLANE CARRYING 62 (CQ) PERSONS FROM VANCOUVER TO MONTREAL WAS REPORTED SEVERAL HOURS OVERDUE TODAY. THE AIRLINE SAID IT MAY HAVE CRASHED IN BRITISH COLUMBIA'S KOOTENAY VALLEY.

A WCA SPOKESMAN SAID THE FOUR-ENGINED EMPRESS OF THE SKIES ON TOURIST FLIGHT 410 REPORTED TROUBLE IN ONE ENGINE AND RADIOED THAT IT WAS TURNING BACK TO VANCOUVER. IT ESTIMATED ITS ARRIVAL TIME AT 7:38 P.M. LAST NIGHT PST (10:38 P.M. EST) AND FAILED TO ARRIVE.

OTHER SOURCES SAID THE PLANE WAS BELIEVED TO HAVE CRASHED IN RUGGED COUNTRY NEAR PENTICTON, B.C.

AIR-SEA RESCUE HEADQUARTERS AT VANCOUVER WAS ALERTED TO START A SEARCH OVER THE ROUTE THE PLANE WOULD HAVE FLOWN FROM PORT HOPE, THE POINT AT WHICH IT WAS LAST HEARD.

ROYAL CANADIAN MOUNTED POLICE UNITS THROUGHOUT THE KOOTENAY VALLEY WERE ORGANIZED TO MAKE GROUND CHECKS.

NO SIGN OF THE PLANE OR WRECKAGE HAD BEEN REPORTED.

THE PLANE LEFT VANCOUVER AT 6 P.M. YESTERDAY PST (9 P.M. EST).

(INCLUDES EARLIER)

CM 103A

AR28

URGENT

1ST LEAD PLANE

VANCOUVER, B.C.—(UNS)—A WESTERN-CANADIAN AIR LINES PLANE CARRYING 62 PERSONS WAS PRESUMED TODAY TO HAVE CRASHED IN THE FRASER RIVER VALLEY EAST OF HERE.

AIR-SEA RESCUE HEADQUARTERS HERE SAID THE FOUR-ENGINE EMPRESS OF THE SKIES WOULD HAVE RUN OUT OF FUEL AT 1 A.M. PST (4 A.M. EST). THE LAST RADIO

CONTACT WITH THE PLANE WAS OVER HOPE, B.C., (CQ) ABOUT ONE HUNDRED MILES EAST OF HERE.

THE TOURIST FLIGHT, NO. 410, WAS FLYING FROM VANCOUVER TO MONTREAL.

OVER PRINCETON THE PILOT REPORTED HE HAD LOST AN ENGINE AND WAS TURNING BACK TO VANCOUVER. OVER HOPE, THE PILOT REQUESTED PERMISSION TO DESCEND FROM 14,000 TO 8,000 FEET, THE SEARCH HEADQUARTERS SAID, AND AT THAT TIME, 7:10 P.M. RADAR AND RADIO CONTACT WITH THE PLANE WERE LOST.

A WCA SPOKESMAN SAID THE PLANE ESTIMATED ITS ARRIVAL TIME HERE AT 7:38 P.M. SUNDAY (PST) BUT FAILED TO ARRIVE.

E PLANE LEFT VANCOUVER AT 6 P.M. YESTERDAY PST.

ROYAL CANADIAN MOUNTED POLICE UNITS THROUGHOUT THE VALLEY WERE PREPARED TO MAKE A GROUND SEARCH IN THE MOUNTAINOUS COUNTRY AND SEVERAL AIR-SEA SEARCH PLANES WERE TRACING THE ROUTE FROM HOPE TO VANCOUVER. NO SIGN OF THE PLANE OR WRECKAGE HAD BEEN REPORTED.

(INCLUDES EARLIER)

DA 201A

AR48

URGENT

2ND LEAD PLANE

VANCOUVER, B.C.—(UNS)—A WESTERN-CANADIAN AIRLINES PLANE, CARRYING 62 PERSONS, INCLUDING SEVERAL AMERICANS, WAS PRESUMED TO HAVE CRASHED IN THE SNOW-COVERED FRASER VALLEY REGION EAST OF HERE.

NAMES FROM THE PASSENGER LIST WERE TRICKLING OUT OF WESTERN-CANADIAN OFFICES AT MONTREAL, HEADQUARTERS OF THE AIRLINE AND DESTINATION OF THE FOUR-ENGINE EMPRESS OF THE SKIES, A PLANE LIKE THE AMERICAN DC-4.

AMONG THE NAMES WERE THOSE OF MRS. A.A. SMYTHE, PORTLAND, ORE., AND TWO AMERICAN FOOTBALL PLAYERS, MARIO HELD AND MEL HUNT.

TWO OTHER FOOTBALL PLAYERS WERE LISTED, GORDIE QUIGGLE AND RAY LANG. HUNT AND HELD PLAYED IN THE ANNUAL EAST-WEST SHRINE PROFESSIONAL GAME HERE SATURDAY. THE AIRLINE REFUSED TO STATE IF THERE WERE OTHER FOOTBALL PLAYERS ABOARD THE PLANE, PENDING NOTIFICATION OF NEXT OF KIN.

RCAF AIR-SEA RESCUE HEADQUARTERS HERE SAID THE PLANE WOULD HAVE RUN OUT OF FUEL BY 1 A.M. (4 A.M. EST). LAST RADIO CONTACT WAS MADE WITH THE PLANE OVER HOPE, B.C., ABOUT 100 MILES EAST OF HERE.

THE PILOT, CAPT. RUSS MAHANAY 35, OF WINNIPEG AND MONTREAL, HAD REPORTED THE LOSS OF ONE ENGINE OVER PRINCETON, B.C. AND WAS LIMPING BACK TO VANCOUVER. OVER HOPE, HE ASKED FOR PERMISSION TO DESCEND FROM 14,000 TO 8,000 FEET BECAUSE ICE WAS FORMING ON THE WINGS.

GIVEN PERMISSION, MAHANAY ESTIMATED HIS ARRIVAL TIME AT VANCOUVER AT 7:38 P.M. (PST) LAST NIGHT. MINUTES LATER, AT ABOUT 7:10, RADAR AND RADIO CONTACT WITH THE PLANE WERE LOST.

AT LEAST 15 SEARCH PLANES WERE SCHEDULED TO RESUME THE SEARCH AT DAWN TODAY. AERIAL SEARCH OVER THE PLANE'S ROUTE DURING THE NIGHT PROVED FRUITLESS.

(INCLUDES EARLIER)

RA450A

AR93

URGENT

3RD LEAD PLANE

VANCOUVER, B.C.,—(UNS)—SEVENTEEN AIRCRAFT WERE PRESSED INTO A DESPERATE SEARCH TODAY FOR THE WESTERN-CANADIAN AIR LINES EMPRESS OF THE SKIES AS FEARS MOUNTED THAT IT MAY HAVE PLUNGED TO ITS DOOM IN ONE OF THE WORST DISASTERS IN CANADIAN AVIATION HISTORY.

SIXTY-TWO PERSONS INCLUDING 59 PASSENGERS AND A THREE-MEMBER CREW WERE ABOARD THE FOUR-ENGINED MONTREAL-BOUND PLANE, WHICH WAS PRESUMED TO HAVE CRASHED SOMETIME LAST NIGHT IN THE SNOW-CHOKED FRASER VALLEY EAST OF VANCOUVER. A WCA SPOKESMAN SAID THAT IF ALL 62 DIED IT WOULD BE THE GREATEST TOLL OF ANY AIR CRASH IN CANADA'S HISTORY.

SEVERAL AMERICANS WERE KNOWN TO BE ABOARD.

NAMES FROM THE PASSENGER LIST WERE TRICKLING OUT OF WCA OFFICES IN MONTREAL, HEADQUARTERS OF THE AIRLINE. AMONG THEM WERE THOSE OF MRS. A.A. SYMTHE, PORTLAND, ORE., J.E. NICKERSON, R.R. 1, ISSAQUAIT, WASH., AND TWO AMERICAN FOOTBALL PLAYERS, MARIO HELD AND MEL HUNT.

ANOTHER AMERICAN PASSENGER ABOARD THE AIRCRAFT AND JUST IDENTIFIED WAS MRS. R.L. LYONS, OF (779 80TH AVENUE) SAN FRANCISCO.

GORDIE QUIGGLE AND RAY LANG, TWO OTHER FOOTBALL PLAYERS, WERE ALSO LISTED. ALL FOUR WERE MEMBERS OF THE SASKATCHEWAN ROUGHRIDERS OF CANADA'S WESTERN CONFERENCE.

HUNT AND HELD PLAYED IN THE ANNUAL EAST-WEST SHRINE ALL-STAR PROFESSIONAL GAME HERE SATURDAY.

THE AIRLINE REFUSED TO STATE IF THERE WERE OTHER FOOTBALL PLAYERS ABOARD THE PLANE, PENDING NOTIFICATION OF NEXT-OF-KIN.

ROYAL CANADIAN AIR FORCE SEARCH AND RESCUE PERSONNEL WERE WORKING 'ROUND-THE-CLOCK IN INVESTIGATION OF A NUMBER OF REPORTS ABOUT THE PLANE, INCLUDING ONE THAT SAID LIGHT HAD BEEN ON A MOUNTAIN NEAR THE POSSIBLE CRASH SCENE.

THEY HELD LITTLE HOPE, HOWEVER, THAT ANY OF THE REPORTS HAD ANY BASIS IN FACT.

AN RACAF SPOKESMAN SAID THE REPORT OF THE MOUNTAIN LIGHTS WAS "JUST ONE OF MANY THAT WE RECEIVED DURING THE NIGHT. WE'RE INVESTIGATING IT."

HE SAID UNIDENTIFIED CALLERS HAD TOLD ROYAL CANADIAN MOUNTED POLICE IN THE AREA OF SPOTTING A "LIGHT ON TOP OF A HILL" NEAR ABBOTSFORD, B.C., THE SITE OF AN AUXILIARY LANDING-FIELD SOME 50 MILES SOUTHEAST OF VANCOUVER.

THE SPOKESMAN ADDED, HOWEVER, THAT THE RCMP HAD NOT REPORTED ANY OFFICIAL SUCH FINDING OF ITS OWN.

THE CREWS OF 17 SEARCHCRAFT, MEANWHILE, WERE ORDERED TO AIR FORCE OPERATIONS HEADQUARTERS IN VANCOUVER IN THE PRE-DAWN BLACKNESS FOR BRIEFING ON THE HUGE AERIAL HUNT GETTING UNDERWAY. THE ARMADA WAS SCHEDULED TO TAKE OFF AT FIRST-LIGHT, AND INCLUDED FIVE DAKOTAS, FOUR CANSOS, FOUR EXPEDITERS, TWO LANCASTERS, ONE OTTER AND ONE PIASECKI HELICOPTER.

PICK UP 2ND LEAD AT 5TH PGH: RCAF AIR-SEA RESCUE, ETC.

CC703A

AR110

CORRECTION

IN 3RD LEAD PLANE, VANCOUVER, B.C., PLS READ IN 4TH PGH X X X MRS. A.A. SMITH, PORTLAND, ORE., ETC. (SMITH INSTEAD SMYTHE)

C821A

AR118

INSERT 3RD LEAD PLANE VANCOUVER AFTER 7TH PGH X X X HERE SATURDAY.

HUNT PLAYED FOOTBALL AT HOMETOWN COLLEGE AND HELD AT THE UNIVERSITY OF MIAMI. QUIGGLE PLAYED AT WINNIPEG AND LANG AT SASKATOON.

W1058A

AR124

4TH LEAD PLANE

VANCOUVER, B.C.,—(UNS)—A CRIPPLED WESTERN-CANADIAN AIR LINES PLANE CARRYING 62 PERSONS, INCLUDING AT LEAST SIX AMERICANS, DISAPPEARED LAST NIGHT IN A SNOWSTORM AND APPARENTLY CRASHED IN THE MOUNTAINS RINGING THE FRASER VALLEY EAST OF HERE.

A WCA OFFICIAL SAID THAT IF ALL OF THE 59 PASSENGERS AND THREE CREWMEMBERS ABOARD DIE, THE TRAGEDY WOULD BE THE WORST IN THE HISTORY OF CANADIAN AVIATION.

SEVENTEEN SEARCH PLANES HEADED INTO THE FRASER VALLEY THIS MORNING TO SEARCH FOR THE \$685,000 EMPRESS OF THE SKIES LINER AND POSSIBLE SURVIVORS. GROUND PARTIES WERE BEING ORGANIZED IN SEVERAL SNOW-BLANKETED COMMUNITIES.

THE SEARCH ARMADA CONCENTRATED ON THE ROUTE FROM HOPE, B.C., TO VANCOUVER, THE PLANE'S LAST REPORTED ROUTE. SKIES WERE OVERCAST BUT SNOW HAD STOPPED FALLING.

TWO OF THE AMERICANS ABOARD WERE PROFESSIONAL FOOTBALL PLAYERS WHO HAD COME TO VANCOUVER FOR SATURDAY'S EAST-WEST ALL STAR SHRINE GAME. THEY WERE MEL HUNT, FORMER HOMETOWN COLLEGE END, AND MARIO HELD, FORMER UNIVERSITY OF MIAMI (FLA.) END, MEMBERS OF THE SASKATCHEWAN ROUGHRIDERS TEAM.

OTHER AMERICANS WERE IDENTIFIED AS MRS. A.A. SMITH OF (4934 N.E. 50TH ST.) PORTLAND, ORE., MRS. R.L. LYONS OF (779 80TH AVE.) SAN FRANCISCO, ANTHONY RANGER OF (5625 MORTON ST.) DALLAS, AND M.L. PETZ OF (8421 ARK ST.) FORT WORTH, TEXAS.

(PICKUP 3RD LEAD AT 6TH PGH: GORDIE QUIGGLE, ETC., ELIMINATING 7TH PGH: HUNT AND HELD.)

MW 11:30A

You check with public relations at Hometown College and are told Hunt played football there two years ago. Was graduated two years ago. Was a star end.

###

Hometown Speedway notes.

NEWSCAST 6-G

Field of thirty sprint car drivers ready for reopening of Hometown Speedway tomorrow afternoon. The plant has been dark several months. Owner Bill Mack reports the 182nd and Vermont Ave. strip has been newly refurbished with the big improvement being the installation of all new seats. Such sprint car standouts as Billy Canto, Tiger Valentine, Chuck Hart, Harry Stockton, Jim Gardner, Howard Granger, and Johnny Ward will compete in the opener. First race will start at 2:30.

###

Note received from
Immanuel Presbyterian Church.

NEWSCAST 6-H

"One Day on Time" will be the sermon topic at the Church, 3300 Fairfield Blvd. Sunday morning. Dr. William S. Mason, Pastor, will give the sermon at 11:00 A.M. The choir will present "Sing to the Lord a new Song," as the anthem.

Bishop Manham Rajah of India will be the speaker at the evening service at 7:30 in the Sanctuary. Bishop Rajah is a well known Christian leader in India and author of several fine books having to do with India and has had a number of honorary degrees conferred on him. At the evening services the choir will offer "All Hail the Power," arranged by Vaughan Williams, and "Alleluia" by Randall Thompson. The public is invited.

###

From Hometown College
News Bureau

NEWSCAST 6-I

Release: on receipt

Hometown—"Our passionate clinging to national sovereignty may be as dangerous as the hydrogen bomb," Burton Ward, British writer and former foreign affairs editor for the London Herald, declared at Hometown College this morning in Bridges Auditorium. "We must realize that we cannot have a peaceful world without the sacrifice of private violence."

Changes in basic Western attitudes are necessary for survival, he warned. For we are already living in a world society that is a community of destruction. This world-wide threat of destruction is completely new in the history of mankind, and we must think of ways to deal with it.

However, he said, only the Russians have a plan to formalize, organize and create a world union, while the West's isolationist instincts remain. "This is a grave weakness and behind it all we have no sense of where we are going."

"Yet if we turn away, we subtract the best wisdom of the human race from the task of survival." We have much more to offer than Russia, and there is an overwhelming responsibility for Westerners to apply domestic experience to the international situation.

At present the West faces Russia in the heartland of Europe, and there is a heated dispute over the removal of the forces of both sides. Is the risk of removal as great as the risk of present occupation? he asked. Another answer would be the peaceful control of this area by a United Nations police force, the international counterpart of police power on the national level.

The use of an international police force is working to a point in the Middle East, Ward pointed out. This principle which would place the monopoly on war-making power in the hands of an international organization, applied first to smaller countries, could be extended.

We have no indication that Russia would agree to such a plan, Ward said. But, by presenting it, we would be doing more than merely saying "no" to Russian proposals. We would give the Russians the opportunity to say no.

Russia is also taking over foreign aid, Ward warned. We are not secure in our own policies so that we can counter with the Russians on this matter and talk with more than solemn timidities. A world program of economic growth needs to be as much a part of Western diplomacy as their ambassadors. They need a lasting philosophy which would meet the constant emergencies of the rest of the world.

We seem to have forgotten that we have always been a society drawn on by reason, wisdom and the belief that the world could be better. Our belief in world brotherhood needs proof.

Ward will remain on the campus during the following week to deliver lectures on the theme, "The Emergent Nations." He will speak on "Eastern Need and Western Capital" at 11 a.m. Tuesday in Bridges Hall of Music, and on "Communism, Nationalism and Neutralism" at 11 a.m. Thursday in Holmes auditorium. The lectures are open to the public without charge.

###

Today's Baseball

NEWSCAST 6-J

HOME COUNTY LEAGUE

	W	L	Pct.	GB
Hometown	97	62	.614	--
Huntington	94	66	.588	3 1/2
Axminster	88	71	.553	9
Miltown	83	76	.522	14
Bennet City	82	77	.516	15
Fairview	77	82	.484	20
Dunkirk	59	100	.371	38
Santo Thomas	57	103	.352	41

Last Night's Results

Huntington 6-10, Axminster 4-2
 Santo Thomas 12-6, Miltown 5-7
 Fairview 3-4, Dunkirk 2-2 (first game 14 innings)
 Hometown 2-9, Bennet City 0-6

Games Tonight

Hometown at Fairview
 Bennet City at Dunkirk
 Axminster at Miltown
 Santo Thomas at Huntington
 (last series of the season)

Larry Grayson hit a two run homer in the fourth inning for Hometown. They were the only runs of the game. Jimmy Sill pitched a four-hitter and didn't give up any runs in the first game. It was the first shutout of the season.

In the second game, Grayson hit a double and two singles and drove in two runs. He was top hitter in both games. Glenn Knobey hit a home run in the second game. Nobody was on base. Eddie Erickson of Bennet city ball club walked 10 batters and gave up 15 hits. A crowd of 7,000 watched the two ball games.

###

Telephone notes from
 Dunkirk stringer.

NEWSCAST 6-K

1st National Bank of Dunkirk robbed of about \$2,500 this morning. Robber described as about 23 years old, wearing baseball cap and sunglasses, about 6 foot and one inch tall. Police said he escaped on foot. Bank is in the heart of Dunkirk business district. Man entered shortly after the bank opened. He sat on a bench in the bank waiting for lines at the tellers' windows to clear. The bank was crowded at the time. About 25 people there. About 10:45 A.M. the bandit walked up to Miss Sylvia Scott's window. She's 23 and has been a teller at the bank three and one-half years. He pulled a gun from his coat and shoved a paper bag and a note at her. The note read—This is a holdup. Fill the bag—Miss Scott said the man didn't seem a bit nervous and didn't say anything. After she had filled the bag he

walked out of the bank. Most people weren't aware of the robbery until after he left. Walter L. Hill, bank president, said he saw the young man sitting on the bench shortly before the holdup but thought he was waiting for one of the customers at a window. Police and FBI agents started an immediate search of the downtown area and an all-points bulletin was broadcast.

###

Below is a story from
your wire service

NEWSCAST 6-L

SEOUL, KOREA—(UNS)—FARMER FRANK JENNER, WHO HAS PLACED MORE THAN 500 KOREAN ORPHANS IN AMERICAN HOMES, WILL BECOME THE THIRD MAN IN THE HISTORY OF THE REPUBLIC OF KOREA TO ACHIEVE THE ROK PUBLIC WELFARE SERVICE MEDAL.

JENNER, OF PASSAIC, HOME STATE, WILL BE AWARDED THE ROK MEDAL BY THE MINISTRY OF HEALTH AND SOCIAL AFFAIRS IN RECOGNITION OF HIS "HUMANITARIAN DEVOTION" TO THE WELFARE OF KOREAN ORPHANS FATHERED BY AMERICAN GI'S AND ABANDONED BY THEIR KOREAN MOTHERS.

THE DECORATION WILL BE AWARDED AS JENNER IS PREPARING TO TAKE A NEW GROUP OF SOME 85 ORPHANS TO THEIR NEW HOMES IN AMERICA. IT WILL BE PRESENTED DURING A SURPRISE CEREMONY.

IT IS BEING AWARDED AS AN INDIRECT RESULT OF A UNIVERSAL NEWS SERVICE STORY ON JENNER'S ACTIVITIES IN FINDING HOMES FOR KOREAN ORPHANS IN THE U.S.

THE STORY, WRITTEN BY UNS STAFF CORRESPONDENT JACK DAVIES, SAID THAT JENNER HAD GIVEN MOST OF HIS MODEST FORTUNE AND ENDANGERED HIS HEALTH TO CARRY ON THE PROGRAM.

JENNER SUFFERED A HEART ATTACK DURING A TRIP BACK TO THE UNITED STATES LAST YEAR WITH A PLANE LOAD OF KOREAN CHILDREN.

THE NEWEST GROUP, WHO RANGE IN AGE FROM THREE TO 14 WEEKS, WILL LEAVE SEOUL WEDNESDAY BY CHARTERED KOREAN NATIONAL AIRLINES PLANE FOR SAN FRANCISCO. MOST OF THEM WILL GO TO HOMES ON THE WEST COAST.

X410A

Your files show Jenner left the middle of last week for Korea. He has been working to bring the orphans to this country since 1955, at which time he got out of the army. Last year he arranged for homes for 15 orphans in this country. His wife, Maude, runs his 50-acre farm while he is away.

###

Superior Court News.

NEWSCAST 6-M

Suit filed today by Associated Contractors Inc. against United Plumbers' Guild Local 235, Sheet Metal Workers Association of America Local 93, and Affiliated Hod Carriers of America Local 395 asking the court to grant an injunction to stop the strike of workers in those three unions. Suit asked \$100,000 damages plus \$100,000 for each day the strike continues.

This morning Superior Court Judge James Merriweather denied a petition of Associated Contractors Inc. to prohibit Home County Heating, Ventilating and Air Conditioning Council Inc. from negotiating a separate contract with Sheet Metal Workers Association of America Local 93. Merriweather stated: "Both sides seem to be negotiating in good faith. I see nothing illegal about the action of either party so far. Petition denied." The petition charged that the Council and Local 93 were "conspiring" to end the strike in violation of a master agreement between the Council and Associated Contractors.

Statement by Roy S. Knox,
attorney for Local 93.

“Judge Merriweather’s decision is a victory for the union. This is a key issue in the current strike. The judge’s ruling permits our workers to go back to work immediately for independent contractors. This will pave the way for more concrete negotiations between all three unions and the Associated Contractors.”

###

Below is a story
from your wire service.

NEWSCAST 6-N

HONOLULI—(UNS)—THREE NAVY AIRMEN WERE KILLED TODAY WHEN THEIR SINGLE ENGINE AD5N SKYRAIDER ATTACK BOMBER SMASHED INTO THE SIDE OF MAKIKA CRATER ON THE UNINHABITED ISLAND KAHoolaWE.

THE BODIES OF THE MEN WERE RECOVERED BY HELICOPTERS FROM KANEOHE MARINE BASE. THEY WERE IDENTIFIED AS ADAM C. JEFFERS, JR., SON OF MR. AND MRS. ADAM C. JEFFERS OF (8751 CALLE RD.) HOMETOWN; FRED MAXWELL (17 JAMESON ST.) SAN FRANCISCO; AND ROBERT ANDERSON (5342 PLATTE ST.) CHICAGO.

THE NAVY SAID THE PLANE, ATTACHED TO THE AIRCRAFT CARRIER HORNET, DISINTEGRATED ON IMPACT AND SCATTERED WRECKAGE OVER AN AREA QTP SQUARE YARDS ON THE NAVY TEST ISLAND.

HT948A

Your files show:

Young Jeffers was star quarterback on Hometown College football squad two years ago during his senior year. He joined the Navy as a reserve ensign after graduation in June, two years ago.

###

You pick up following facts at
Home County sheriff’s office.

NEWSCAST 6-O

Harold L. Dewar, Jr. 23, of 4052 Myrtle St. found lying in the middle of a little used road 8 miles west of Muirfield about 8:30 this morning. Found by two women who notified the sheriff’s office that he had been shot twice in the head. Body taken to the morgue, according to Sheriff’s Lt. Theodore Isabel. Last night the victim’s father, Harold Dewar, Sr. notified Hometown police his son was missing. He told officers he had loaned his auto to the boy to go out somewhere with a companion, Roland Finnegan, 31. About 11:45 P.M. last night the Highway Patrol notified sheriff’s office in Hometown that an auto driven by Finnegan had attempted to outrun a patrol car in a wild chase near Passaic and had been wrecked and caught fire. Finnegan was taken to Passaic Hospital. In a subsequent search of the vehicle officers said they found a 38 calibre Smith and Wesson revolver in the car. Officers questioned Finnegan today. He told them he had no memory of being in the car or of what happened. An autopsy is being performed on Dewar’s body to determine cause of death.

###

Writing to Still Picture Exercises

In this section we present reproductions of actual news pictures. We have changed the information describing each picture in some instances, in order to localize pictures and avoid invading privacy.

The news pictures are printed in a group. After the group of pictures is printed the news material about each picture.

We have deliberately separated the picture and the cutline material to help you rewrite the cutline into suitable TV style. Both the United Press International and the Associated Press recommend that in rewriting source material you avoid looking at the source material while you type.

Each picture is numbered. The cutline to accompany that picture bears a corresponding number.

The instructor can make the assignment more realistic by fixing a script time for any given picture.

In writing the script we suggest you follow the format in our section on Special TV News Techniques, page 91. This calls for a 4-second line.

However, television stations have not agreed on one specific format. Hence, the instructor may prefer some other format. We have found most stations will cooperate by supplying examples of forms they use.

We suggest before you start writing to still pictures you turn to our Special TV News Techniques and review the generalized advice there.

Study the cutline information of each picture and understand the story it tells. Then study the picture and write your TV copy.



Number 1.



Number 2.



Number 3.



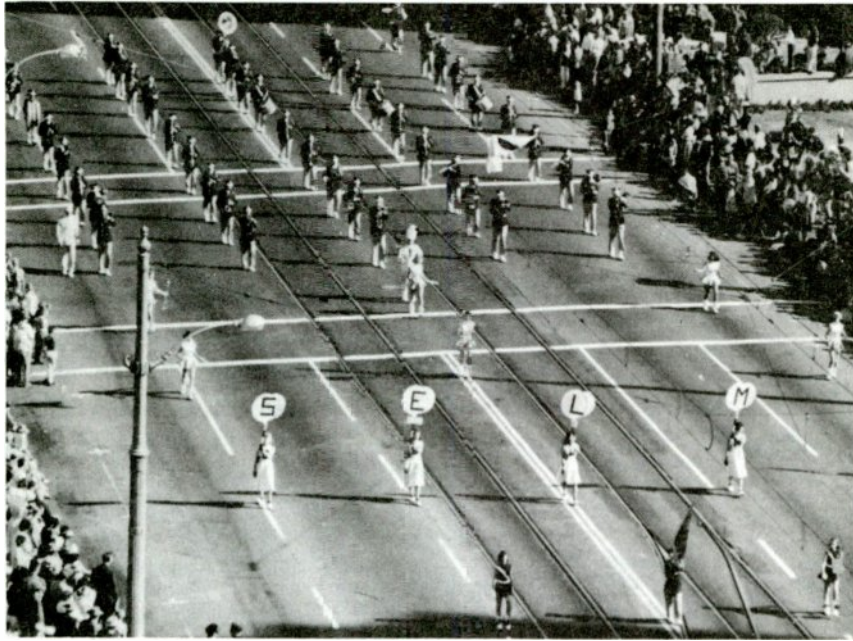
Number 4.



Number 5.



Number 6.



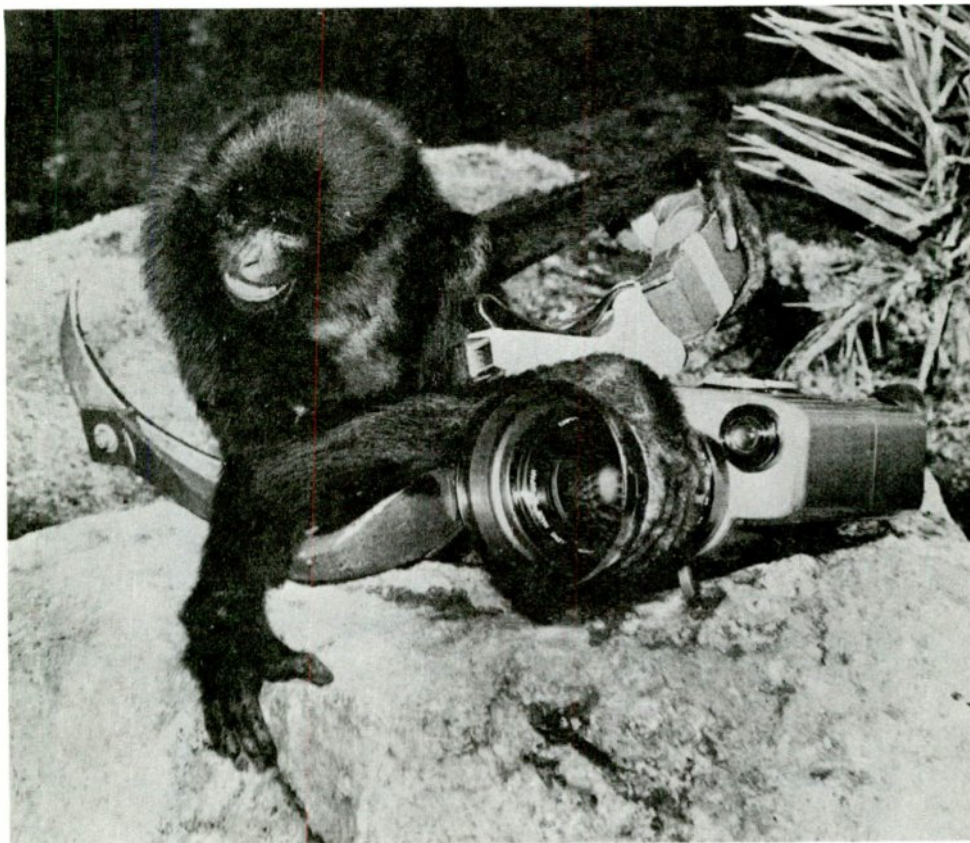
Number 7.



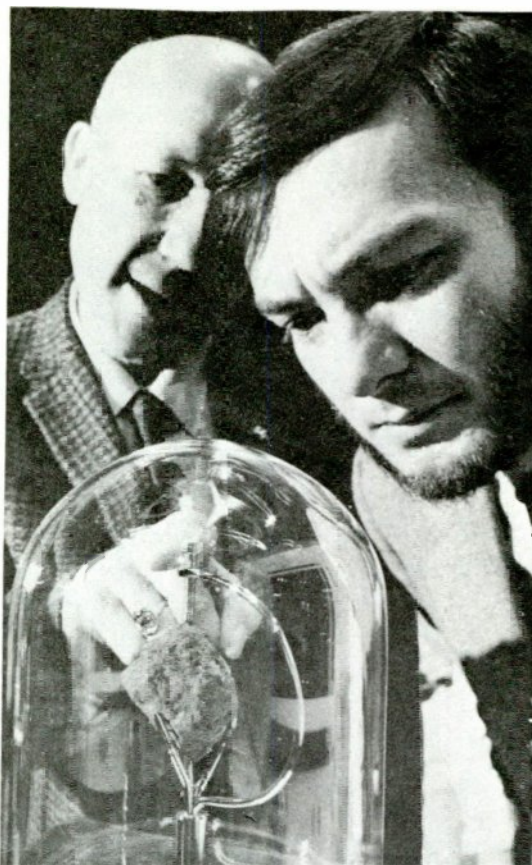
Number 8.



Number 9.



Number 10.



Number 11.



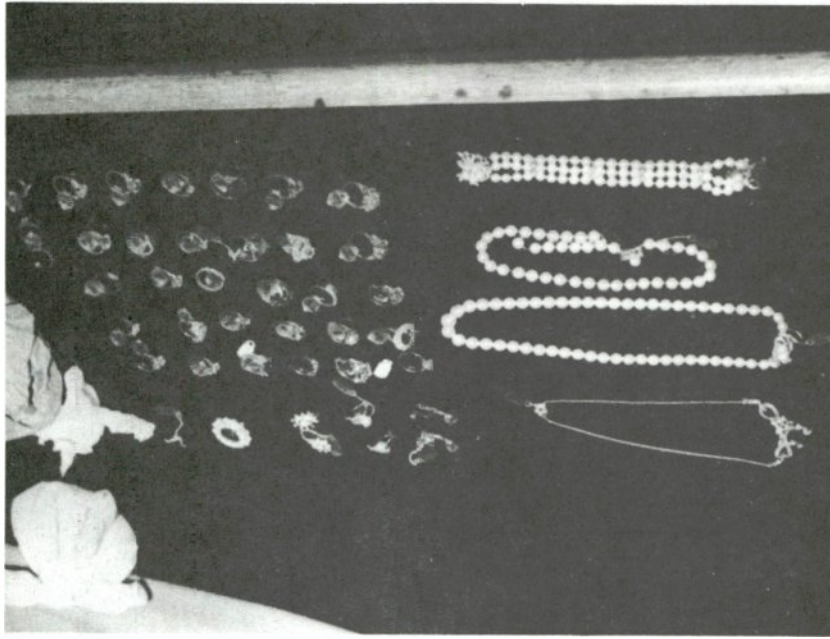
Number 12.



Number 13.



Number 14.



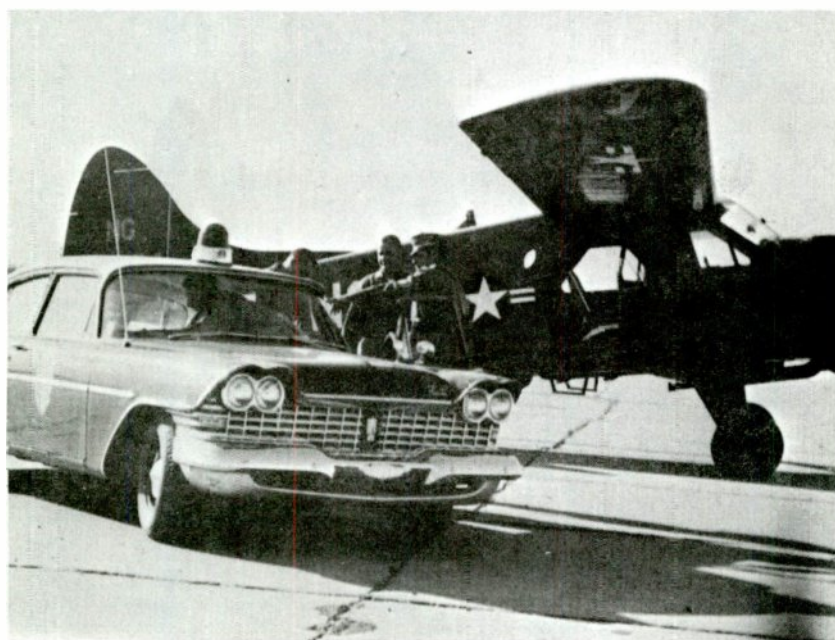
Number 15.



Number 16.



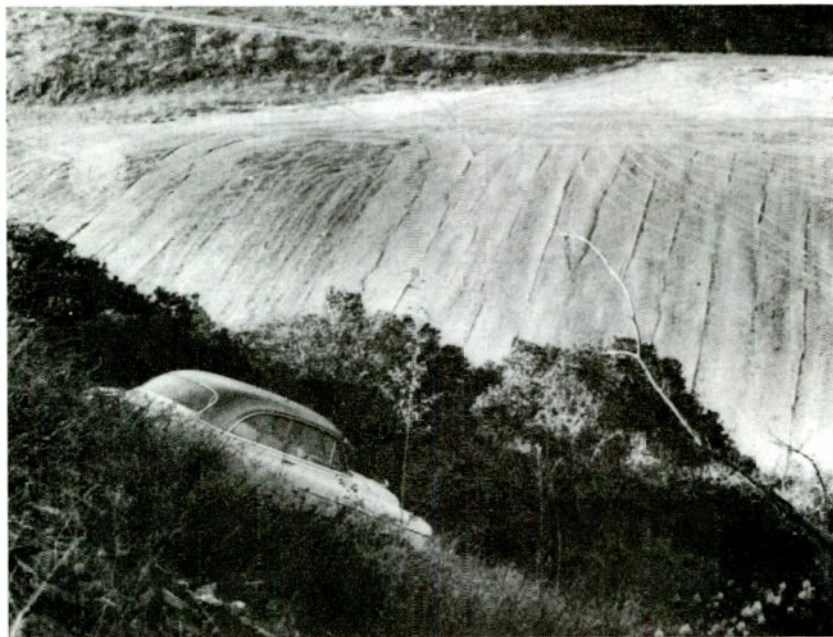
Number 17.



Number 18.



Number 19.



Number 20.

1

Hometown—Striking union members pelt cars of non-union workers as they leave the plant of the Benson Meat Packing Company here late this morning. Several persons were injured by flying glass and rocks. Maj. Gen. Joseph E. Smithers, state adjutant general, today ordered the National Guard into Hometown to quell the uprising. The National Guard forces will be composed of some 200 men. All will be from cities other than Hometown. Today is the seventh day of the strike.

2

Colorado Springs, Colo.—The North American Air Defense Command's Space Defense Center said here today that decaying space debris like this 16-inch sphere which impacted in New Zealand is falling from the skies at the rate of one per year. This sphere is part of a Soviet space shot. The Defense Center said the impact of space junk reentering the atmosphere and impacting earth may increase. No damage from such impacts has been reported officially.

3

Muirfield—This is an inside view of the four-room ramshackle Orval Finster home which was gutted by fire early this morning, killing five members of the family of 10. The fire was caused by an overheated furnace. Dead are Nancy Finster, 8; Betty, 5; John, 3; Peter, 17 months; and Larry, 6 weeks. The mother, Mrs. Orval Finster, 31, escaped with three other children by sliding down a laundry chute. Larry was burned to death while the other children suffocated. The father, a traveling salesman, was out of town.

4

Hometown—The Hometown Police Department will conduct tomorrow its annual auction of lost and stolen bicycles which have never been reclaimed by owners. The bikes to be sold were on display today and prospective buyers were able to inspect the merchandise on which they might bid. Police said many of the bicycles are expensive late model machines in good order. The auction will start at 9 in the morning at police headquarters, 816 Market Street.

5

New Castle, Home State—Rescue workers carry an injured Indian after rescue from beneath a landslide of the Paiute Reservation, 18 miles east of this town in northern Home State. The landslide last night buried more than 60 persons. Ten bodies were recovered and more were expected to be removed, deputy sheriffs reported today. They said cause of the disaster had not yet been determined but reported recent heavy rains in the area might have caused it.

6

Muirfield—There's nothing like a dame—and watch out when they get together, participating in a tug-of-war. These are Freshmen girls at Drury High School here. Senior girls were on the other end of the rope during the annual Field Day held at the school. The Freshmen lost. Members of the junior class won the sweepstakes award for the Day.

7

Dunkirk—Selma High School Marching Band, of Hometown, draws applause from crowds as it marches smartly down Ocean Avenue here during the 18th Annual Home State Band Review today. Sixty-seven high school bands participated in this event, which was witnessed by 100,000 spectators. Selma High School placed fifth. First place went to Underwood High School of Maynard in the northern part of Home State.

8

St. Petersburg, Fla.—Women are the weaker sex, so tradition says, but in the case of Mrs. Annis Smith of Palmerstone, Home State, the strength speaks for itself. Despite what to a weaker person might be a handicap, Mrs. Smith appears to live life to the hilt. Here for a visit with a son, she fishes in Tampa Bay as her catch hangs from the wheelchair. She has been paralyzed from the waist down for ten years but continues to lead an active outdoor life.

9

Hometown—Siamese twin sons of Mr. and Mrs. Melvin Rentz arrived at Mercy Hospital here today for observation. They were brought from their home in Washington, D.C. Twins, named Don and Harry, were born four months ago joined at the abdomen. Tests at the hospital were started today to determine the feasibility of an operation to separate them.

10

Irvine Calif.—In case you don't know, you are looking at a picture of a *Hylobates Klossii* ape, one of only five in captivity in the world. This little fellow was shipped here as part of an order of black gibbon apes but Lion County Safari officials said today when he did not grow as rapidly as others in the shipment they discovered his true identity. They have named him Irvine and plan to ship him to Switzerland where the other known four of the same species are kept.

11

Berkeley, Calif.—Dr. Melvin Calvin (left) and Dr. Al Burlingame of the University of California examine a 2 1/2-ounce chunk of the moon at the Lawrence Hall of Science at the University, where the moon rock went on display today. The lunar rock will be on public display 10 days, thereafter will be cut into five parts by Dr. Calvin for testing purposes. The rock, about the size of a walnut, was brought to earth by America's Apollo 11 expedition.

12

New York—Gesturing animatedly, Dr. Billy Graham speaks to newsmen at Idlewild Airport here. He was about to board a plane for Africa to begin a 10,000-mile tour that will take him to nine countries. He will travel by air, jeep, boat, and on foot during his 10 weeks in Africa.

13

Omaha—The American Red Cross reported today it had tested this new disaster service communications van, the first of its kind, which will be flown from its Omaha base by the U.S. Air Force to emergency locations as needed. The van's radio signals can span 6,000 miles to handle required vital communications. The van is operated by a four-man crew of volunteers.

14

Hometown—Mr. and Mrs. Robert W. DeBolt of Hometown greet Wendy, a five-year-old blind Korean girl orphan who today through adoption became the newest member of their brood of 15 children, 9 of them homeless or handicapped kids from around the world. The family occupies a 19-room house and the smiling parents say there's still room for more children.

15

Hometown—Joseph Smerdon, 45-year-old ex-convict, was arrested here today as a suspect in the \$350,000 diamond robbery of a swank downtown jewelery shop during the height of the season rush last Dec. 22. Shown here is all but \$17,000 worth of the gems police said they found in a bag with a pistol in Smerdon's Oxford Hotel room. Smerdon was identified as the bandit in a police lineup today by three witnesses. Robbery occurred at the Elite Jewelery Shop.

16

Hometown—Framed by a melted window glass, a Hometown city fireman sprays water in mop-up operations at the Wineteer Tire Co., following the blaze which destroyed a tire storage warehouse and tire retread facility today. Damage was estimated by Deputy Fire Chief Raymond Beals as \$200,000 in the fire which sent up dense smoke visible for miles. Firemen fought the flames for three hours which was discovered at 5 a.m. Beals said no cause for the fire had been discovered yet.

17

Hometown—Masks adorn the faces of these Hometown University students as the Rev. P. Carlo Jenkins conducted a class of basic essentials of foreign languages today. "The masks allow a student to give all of his attention to the drill," Father Jenkins explained. He conceived the idea on a plane trip when he was given a mask so that he could sleep during the daylight. "I found that all distraction was gone. I was able to concentrate," he said. Father Jenkins is experimenting with this theory in one class at the University.

18

Santo Thomas, Home State—Emergency shipment of additional skin testing and immunization material was flown to here today from New York to aid in the outbreak of diphtheria. State highway patrol officers receive the serum from the pilot of a Home State National Guard plane. The disease broke out here 10 days ago, has hit 300 persons.

19

Rossmore—Ruth Scheid, 71, wanders through the ashes of her two mobile homes which were destroyed by the 8,000 acre fire at Red Oaks just east of here yesterday. Miss Scheid, blind, was one of the 300 persons evacuated from the community. She returned to her 5.5 acre spread today to find her three dogs alive and that her favorite radio, some canned goods, and a 100-gallon holding tank had survived the flames. Deputy sheriffs say most of the evacuees are being cared for by the Red Cross and that no cause of the disaster has been determined. They are still investigating. No injuries have been reported.

20

Hometown—A beautiful Hollywood model and showgirl took her own life in the hills overlooking Hometown early this morning, according to police. Police say that Rosemary Jennings, 28, drank poison, slashed her wrists and then guided her car (lower left) off U.S. 101 on the edge of Hometown in the Rose Canyon area. She was dead when police discovered the car shortly after midnight. Police had no explanation as to why Miss Jennings was in the Hometown area.

#

Writing to Film Exercises

As we reported earlier in this book, silent film is yielding to SOF. But we believe writing to silent film, following cues as to time and content, is an excellent discipline for the beginner and will prepare him to move on to SOF.

So, in this section we give you exercises in writing to silent film mainly for training purposes.

For each exercise we present (1) reporter's notes on content of film, (2) explanation of scenes shown in film, and (3) breakdown cue sheet.

Each exercise represents a real news situation which was covered by KFMB-TV, Channel 8, San Diego. We have changed places and names in some instances to localize material and protect privacy. But the situations remain essentially real. The notes represent information brought in by the reporter or sometimes by the photographer. The breakdown sheet is the actual breakdown prepared by the photographer as he cut and edited the film.

Your job is to write to the cues.

We suggest you turn to the section on Special TV News Techniques and again read the generalized advice. The script may be written to any format preferred by your teacher. Unless he directs to the contrary we suggest the format of the automobile accident on Page 98. Set your typewriter for a 4-second line, and try to follow the cues. NEVER write more than called for by the cues.

FBI Lunch

Notes: The special agent in charge of the FBI office in Hometown is to be changed the 7th of next month. Present special agent in charge is Tom Smith. He's 44. He will leave on the 7th, is being transferred to San Juan, Puerto Rico office as director there. He has been director of the Hometown office since last July. The new agent in charge here will be Eldon C. Linam. He is now attached to the New Orleans office. Smith has been an agent for 20 years. Today, Smith was honored at a farewell lunch here. Lunch given by Dr. Frank Lowe, attended by police Chief Wes Sharp, Sheriff Elmer Jansen, and other law officers. After luncheon Lowe handed Smith a telegram signed by well-wishers. Luncheon was at El Cortez Hotel.

Film Content: Breakdown sheet below explains content. Film opens with establishing shot showing group at the luncheon table. Then moves in on Smith, cuts away to table shot, shows Lowe handing telegram to Smith, a closeup of telegram, Sharp and Jansen and other law officers passing telegram along and glancing at it, and final closeup of Smith talking and smiling.

Breakdown Sheet:

FBI Lunch

33 secs

1. Estab group at table 5 secs
2. MS, CU Smith 6 secs
3. Rest of table 4 secs
4. Lowe gives telegram 6 secs
5. Telegram 4 secs
6. Sharp & Jansen 4 secs
7. CU Smith 4 secs

#

Bomb Scare

Notes: Washington Hotel is prominent hotel in Hometown. At 3:09 this afternoon somebody telephoned the hotel. Mrs. Myrtle Tough plugged in the line. She's a telephone operator at the hotel. She heard a voice which said—"This is no hoax. There's a bomb in your hotel set to go off at 3:30." Myrtle notified Ass't Hotel Manager Vito Bianchi. Vito telephoned cops. Cops came, then telephoned the fire marshal's office. Fire Marshal George Mayer arrived at 3:16. Directed a search by maids, bellhops and other employees. They searched for bomb in closets, boxes, etc. Found nothing. Mayer said the call was a hoax. Hotel has guest capacity of 1,200. Approximately 600 guests were registered. The guests weren't told of the alarm and the search.

Film Content: Establishing shot of exterior of hotel. Moves inside, shows telephone operator at work, shows Bianchi on telephone, moves in for closeup of Bianchi, shows fire marshal's car coming up street to hotel, shows fire marshal talking to Bianchi.

Breakdown Sheet:

Bomb Scare

31 secs

1. LS hotel 4 secs
2. Telephone operator at work 7 secs
3. Ass't manager on phone 4 secs
4. CU Ass't manager 4 secs
5. Fire marshal's car 5 secs
6. Marshal talks to ass't manager 7 secs

#

Hoover High Graduation

Notes: Graduation at Hoover High School today. This is typical of graduation ceremonies in Hometown today and tomorrow in which thousands of high school students will participate. They will parade into an auditorium or bowl. They'll hear a commencement address. Then they'll receive their diplomas. This will signify completion of their secondary school education. Graduation ceremonies in 18 local high schools scheduled for today and tomorrow. At the Hoover graduation late this afternoon some 700 graduates received diplomas. Ceremonies were in State College open air theater. Diplomas were presented by Dr. Ralph Hurd, superintendent of education. It drizzled—but everybody seemed happy.

Film Content: Opens with establishing shot of crowd in open air theater. Then shows band playing as students in caps and gowns march in. Shifts to girl in cap and gown speaking, then moves to a cutaway crowd shot. Shows Dr. Hurd speaking, then a long shot of students on stage and the crowd looking on.

Breakdown Sheet:

Hoover High Graduation

35 secs

1. Establishing shot crowd 5 secs
2. Students march in 12 secs
3. Student speaks 6 secs
4. Cutaway, crowd 3 secs
5. Hurd 5 secs
6. Stage and crowd 4 secs

#

Narco Fatal

Notes: You go to house in Lincoln Acres, Hometown, on death report. 21-year-old woman found dead in house . . . she died of an overdose of narcotics. Identified as Mrs. Carolyn Joyce Mayo of 445 Naples Street. At about 8:30 this morning someone called sheriff officers. The caller reported a “sick kid” in need of help at 2924 Baker Place in Lincoln Acres. Sheriff officers and Hometown detectives and cops went there. They found Mrs. Mayo lying on a bed, dead. They also found in the house persons identified as Robert Mantel, 24, of 3831 Felspar Street, Hometown; Diana G. Rentschler of the Baker Place address (she’s 19); and a 15-year-old girl whose name you can’t get because she’s a minor. Dead woman was a known user of dope since she was 16. She was on parole from the Home State Youth Authority.

Film Content: Cameraman opened with establishing shot of house showing a policeman entering front door. Film then moves inside and shows officers checking inside house, including bed on which woman was found; shows police and detectives in back yard, then entering house; moves inside for more interior shots; ends by showing a policeman in yard taking pictures.

Memo: This is a pretty difficult film to write to, because specific persons named in the story aren’t shown on film. So use the generalized scenes as time during which you tell the story rather than describe the specific action.

Breakdown Sheet:

Narco Fatal

44 secs

1. Front of house, cop entering 8 secs
2. Cops checking inside 6 secs
3. Detective, cops talking 3 secs
4. Detective, cops entering house 9 secs
5. More interior shots 11 secs
6. Cop takes pictures 7 secs

#

Bank Robbery

Notes: Robbery just before noon today at First National Bank, 28th Street and Maine Boulevard in Hometown. Here's what happened. The robber was young and nervous. He kidnaped a woman 2 blocks from the bank, made her drive him to the bank in her car. The woman, a Korean warbride now a widow—Mrs. Nancy Louis, 45, of 3459 Granada Street. He made her accompany him inside the bank. At a teller's window he brandished a long barreled gun and demanded money. He was so jittery he dropped \$1,700 as he ran out the door. He got away in Mrs. Louis' car with \$2,600. He abandoned the car in the 2700 block of Madison Avenue. Cops aren't certain whether he left this location on foot or in another car parked there earlier. They've fingerprinted the Louis car and questioned residents—and they're still looking for the bandit. FBI called in. A bank customer, John Hayes, saw the robber drop some of the money. He didn't know a robbery was in progress and ran after the robber to tell him he had lost some dough. Mrs. Louis described the bandit as about 23 and 6 feet tall . . . good looking with beautiful teeth.

Film Content: Cameraman got to the scene after robbery was over. Film opens with establishing shot showing exterior of bank. Moves inside and shows on the bank floor the money bandit dropped as he fled. Shows police questioning Mrs. Louis, FBI lifting fingerprints, a group of newsmen taking notes, and Hayes being interviewed by FBI. Final scene is long, shows police examining holdup car and questioning residents.

Breakdown Sheet:

Bank Robbery

68 secs

1. Exterior bank 6 secs
2. Money on floor 9 secs
3. Police and Mrs. Louis 4 secs
4. FBI taking fingerprints 8 secs
5. Newsmen 8 secs
6. FBI questions Hayes 6 secs
7. Police examine holdup car 27 secs

#

Flag Day

Notes: Today is Flag Day. You do a 90 second film story on festivities in Hometown. You have film on 3 specific celebrations—(1) old timers raising flag at War Memorial Building, (2) flag raising at Old Town Plaza, (3) flag raising by a seal at Hometown Zoo. You know there were some dozen public ceremonies by patriotic organizations in Hometown celebrating the day. So you write a general roundup story on Flag Day, using the 3 pieces of film for illustrations.

You open with the War Memorial Film. You swish to Old Town Plaza film. You swish into flag raising at Zoo. Film opens by showing establishing shot of War Memorial Building. Open your script with a generalized approach pointing out this is Flag Day. Refer to the thousands of flags floating over Hometown and to the local ceremonies. You will do this during the early part of your War Memorial film. Then move into story of that ceremony. Then swish to Old Town Plaza. Then swish to Zoo.

Film Content at War Memorial: Exterior establishing shot. Film shows group of old vets raising and saluting the flag and saying the pledge. United Spanish War veterans and Indian War Veterans dressed in old uniforms. Ends with shot of flag flapping in the wind at top of pole.

Breakdown Sheet:

Flags—War Mem Bldg

30 secs

1. LS War Mem Bldg 4 secs
2. Flag raised by old vets 10 secs
3. Pledge of allegiance 11 secs
4. Flag flapping in wind 5 secs

swish

Notes on Old Town Plaza: Ceremonies were participated in by group of Fremont School children. Official representative of Hometown was Councilman Frank Curran. He spoke. Ceremonies opened with Marine Band playing and Navy color guard marching in. Flag was raised by Johnny Smith. Johnny's grandfather—Albert Smith—was the first man to raise the flag at the Plaza. While flag was raised children sang the Star Spangled Banner. Then Curran spoke. While he spoke it started to rain. Kids covered their heads with newspapers, etc., finally ran.

Film Content: Establishing shot of general crowd. Film shows Marine Band playing while Navy color guard marches to base of flag pole. Johnny raises the flag, children look on singing, flag waves from top of pole, then more of children singing. Film shows Curran speaking, kids covering their heads with papers, etc., then kids running for shelter.

Old Town Plaza Breakdown Sheet:

Flag at Old Town

38 secs

1. General crowd 4 secs
2. Navy color guard 4 secs
3. Flag goes up 6 1/2 secs
4. Kids watch and sing 4 secs
5. Flag at top of pole 3 secs
6. Kids sing 6 secs
7. Curran talks 3 secs
8. Kids cover heads 3 1/2 secs
9. Kids leave in rain 4 secs

swish

Notes on Zoo Ceremony: Flag was raised at Wedgeforth Bowl. Three cub scouts and Jerry the seal did the job. The 3 scouts are members of Troop 222. Cubs saluted while seal raised the flag. Then the seal backed off and saluted. Seal, of course, was helped—or guided by trainer.

Film Content: Establishing shot of 3 scouts standing at attention. Flag hanging at bottom of pole. Jerry the seal takes rope in mouth, pulls flag to top of pole, then hands end of rope to trainer. Then Jerry salutes with right flipper while scouts salute with right hand. Film cuts to scouts for closeup saluting, cuts back to Jerry for good closeup of flipper salute.

Memo: This is good human interest film. Try for some color. If you don't have enough good copy leave as much time as you wish for film without narrative. Much of this film could stand alone.

Zoo Ceremony Breakdown Sheet:

Flag at Zoo

22 secs

1. Cub scouts at attention 4 secs
2. Jerry raises flag 7 secs
3. Jerry and scouts salute 4 secs
4. CU scouts 3 secs
5. CU Jerry 4 secs

#

Aviation Meeting

Notes: There was a joint meeting today of members of aviation committees of local chambers of commerce. Chambers represented were Fairview, Passaic, Muirfield, Palmerstone and Hometown. Meeting was at Fletcher Hills Country Club (Hometown). Highlight was the presentation of a plaque. Plaque was presented to Mrs. Floyd Smith. Plaque was in honor of her husband, the late Floyd Smith. Presentation was by Waldo Waterman, president of the Early Birds. Floyd Smith was an aviation pioneer and one of the founders of the Early Birds. Mrs. Smith is president of a parachute manufacturing company. The Early Birds is an organization of old-time pilots.

Film Content: Opens with an establishing long shot of crowd and a speaker. Moves in for a closeup of a speaker. Shows Waterman talking, Waterman and Mrs. Smith together, Waterman presenting plaque to Mrs. Smith. Moves in for a closeup of plaque.

Breakdown Sheet:

Aviation Meeting

30 secs

1. LS crowd and a speaker 5 secs
2. A speaker 5 secs
3. Waterman 4 secs
4. Waterman and Mrs. Smith 4 1/2 secs
5. Plaque presentation 8 1/2 secs
6. Plaque 3 secs

#

Grossmont Shopping Center

Notes: Grossmont is a \$20,000,000 project. On eastern edge of Hometown. On 110 acres. Bounded by U.S. Highway 28, Jackson Drive, and Fletcher Parkway. Most of the construction work is completed. Center is to be opened 15 days from now. Very busy spot. Store personnel getting stock on shelves. Trucks hauling in supplies. Sales personnel having conferences and figuring out how to get rid of the supplies. Finishing touches are being put on various units of the complex—such as installing lights, erecting signs and the like. In other words, workmen are now getting ready for the opening.

Film Content: Establishing shot, general of the center. Film then moves into Montgomery Ward and shows down escalator (Montgomery Ward branch is one of the big key units—121,000 square feet). Film then moves about other units of the complex—shows trucks bringing in supplies, workmen hanging light fixtures in a store, clerks working, a sign being hung at one of the units, trucks unloading, clerks stocking shelves.

Breakdown Sheet:

Grossmont Shopping Center

44 secs

1. LS of center 5 secs
2. Down escalator, Montgomery Ward 8 secs
3. Trucks bringing in stock 11 secs
4. Hanging light fixtures 3 1/2 secs
5. Clerks get ready 5 1/2 secs
6. Trucks unload 7 secs
7. Hang up sign 4 secs

#

Hamilton School Graduation

Notes: This is about graduation ceremonies today at the Hamilton Kindergarten School here. This is a great opportunity for bright human interest writing. Cap and gown ceremony at the Hamilton Kindergarten has become an annual event for the kids. It's just like graduation at high schools and colleges. All the pomp and pageantry that will mark the final school graduation of many of these youngsters years hence. This marks the successful end of their first year in public school. The diplomas signify completion of the kindergarten year, and passage into the first grade. Seventy Hometown youngsters got their diplomas in the ceremonies today. They wore caps and gowns. They marched in a procession to the stage. Proud parents looked on and took pictures. Each student stepped in front of the mike, received his diploma from the principal, saluted the principal by moving his tassel from right to left side of cap, took a few steps across the stage, faced the audience, bowed smartly, then stepped briskly back to his seat. The kids sang together, one played the piano, all looked alive and interested.

Film Content: This film is excellent human interest stuff. Use some imagination and get some brightness into your copy. Film shows students marching in and to stage; proud parents smiling and taking pictures; youngsters singing in a group while one waves the baton; one playing the piano. Film shows individual students stepping before the mike, receiving the diploma, changing the tassel, crossing the stage, bowing, returning to seat. Shows principal and teacher together smiling. Final scene is closeup of girl student speaking before mike and changing her tassel.

Memo: Don't try to write directly to most of these cues. Just tell the general story of the graduation while the viewers look on.

Breakdown Sheet:

Hamilton School Graduation

53 secs

1. LS Kids march in 6 secs
2. Parents 2 secs
3. LS kids on stage 5 secs
4. CU kids sing 6 secs
5. CU kid plays piano 3 secs
6. Get diplomas, change tassels 9 secs
7. LS Bowing to audience 7 secs
8. Pan—kids on stage 4 secs
9. More bows 3 secs
10. Principal and teacher 2 secs
11. Girl speaks 6 secs

#

Scout

Notes: Unusual presentation in ceremony at Our Redeemer Lutheran Church tonight. Featured a Boy Scout blind since birth. He's eleven years old. He's Herman Renzi. Scoutmaster Bill Hearst presented to Herman a Scout Handbook printed in Braille. Harry Palmer, a scout field executive, presented to Herman a Boys Life Magazine in Braille. Was the first time in history that a Braille Scout Handbook had been presented in Home County. Book was made available by the Hometown Kiwanis Club.

Film Content: Film opens with establishing shot of church and shows Hearst presenting the book to Herman. Shows Palmer presenting the magazine to Herman. Shows Herman shaking hands with Palmer. Shows Herman opening the book and running fingers over the Braille.

Memo: Should be easy to write to cues. Copy can be written to cues in all but last cue.

Breakdown Sheet:

Scout

25 secs

1. Scoutmaster gives boy book 10 secs
2. Palmer gives boy magazine 4 secs
3. Boy shakes hands 6 secs
4. Opens book and feels 5 secs

#

Muirfield Fire

Notes: Fire this morning on the Viejas Indian Reservation, 3 miles east of Muirfield. House destroyed. Fire fought by state and federal forest rangers, cause not yet known. Started about 6:30 this morning. Coroner Herbert Souza went to scene. House was home of Mrs. Mamie Black and her 7 children. House had 5 rooms. Flames raced through the wood-frame house—Mrs. Black and her family asleep. Mrs. Black attempted to get the kids out of the house—suffered severe burns and cuts on her body and arms. When flames got too hot she leaped through a window. She carried James Lawrence Black, 2, with her when she leaped. He suffered minor glass cuts. Two kids killed in fire—trapped in one of the 2 rear bedrooms. Dead—Robert Russell Black, Jr., 8, and John Steven Black, eleven months. Mrs. Black reported in serious condition in County Hospital. Others escaped. Oldest child is 10.

Film Content: Cameraman was awakened by editor and got to scene for most of the action. He could still smell the burning flesh. He shot establishing film of fire equipment and house. Took long shot house, closeup smoking ruins. Film shows bedroom window frame and smoke, ambulance attendants putting victims on stretcher, crowd watching, attendants carrying stretcher, attendants covering victims, Coroner Souza and a policeman talking, stretcher being put into ambulance, debris of home.

Breakdown Sheet:

Muirfield Fire

53 secs

1. Fire engines, house 8 secs
2. Smoking house 3 secs
3. CU smoking ruins 3 secs
4. Bedroom window frame and smoke 3 secs
5. MS attendants put victims on stretcher 6 secs
6. Crowd watching 3 secs
7. Attendants carry victims out 3 secs
8. Attendants cover victims 6 secs
9. Coroner Souza, officer 4 secs
10. MS stretcher into ambulance 8 secs
11. Remains of home 6 secs

#

Fatal Crash

Notes: Auto crash on Friars Road about a half-mile east of U.S. 395 (in Hometown). Family of 4 in small car. Headon crash with truck. Truck was an empty 10-ton dump truck. Was driven by C.A. Smithers, 41, 124 South Harbison street, Hometown. Smithers wasn't hurt. In the small car was the Henderson family. Husband Spiro, 38; wife Marilyn, 35; daughter Elizabeth, 7; son Jimmy, 5. Lived at 9395 Ronda Street, Hometown. Mother and father pronounced dead at scene. Children dead on arrival at Mercy Hospital. Had been raining. Road was slick. Smithers says—truck went into skid on a curve. His truck left more than 100 feet of skid marks on the highway. Crash pushed the Henderson car 58 feet. Smithers was frisked by cops. Taken to city jail and booked on 4 counts of misdemeanor manslaughter. Released on bail. Henderson was a Fleetwing Company engineer (in Hometown). The entire Henderson family wiped out by crash.

Film Content: Establishing shot of fatal curve, showing parked autos and cops. Shows many views of truck, long shots and closeups. Shows several views of car, including closeup of interior damage. Shows men prying a door off the car to get at occupants. Shows ambulance attendants covering victims, placing them on stretchers and in ambulance. Shows truck and small car smashed together, truck being backed away from car, truck driver being frisked.

Breakdown Sheet:

Fatal Crash

66 secs

1. Curve, cops, cars 7 secs
2. Truck and car together 3 secs
3. Pry door 3 secs
4. Girl victim into ambulance 5 secs
5. Woman under blanket in wreckage 3 secs
6. Down on car 3 secs
7. Woman placed on stretcher 5 secs
8. Front of car 3 secs
9. Man victim placed on stretcher 4 secs
10. Truck damage 3 secs
11. Man victim into hearse 4 secs
12. Truck backs up 8 secs
13. CU front of truck 3 secs
14. Truck driver frisked 7 secs
15. CU inside small car 5 secs

#

Grandma Bank Robber

Notes: Another bank robbery in Hometown by Grandma. Third such Hometown robbery in the past two months. Robberies have been staged by a middle-aged, mild-mannered female. Newsmen and cops have given her the name—Grandma. All 3 robberies were successful. Third came today when Grandma robbed the Citizens National Bank of \$500. She got away in a taxi. The taxi took her to the Wilshire Medical Center. She got out there, disappeared inside the building. Cops blocked the exits, searched the building, failed to find Grandma. The cab driver, Herman Pinkerman, told police that Grandma got out of his cab and disappeared inside the Medical Center without paying her fare. Grandma brandished a gun during the robbery.

Film Content: Cameraman went first to the Wilshire Medical Center where search for Grandma was still under way. He took over-all shot of the building, a shot of the street sign indicating location, and a shot of an entrance with the street number showing. He then took scene of a cop blocking the entrance. He then went to the bank, took establishing shot—exterior of the building. Then went inside and took shot of tellers' windows and customers. He took shot of cab driver Pinkerman talking.

Memo: This is a good human interest story, should be written with color and touch of humor. Don't treat the whole thing as a joke but try to get some colorful word pictures.

Breakdown Sheet:

Grandma Bank Robber

38 secs

1. LS, CU bank, 8 secs
2. Bank interior 8 secs
3. CU cab driver 7 secs
4. LS, CU Medical Center 12 secs
5. Cop at entrance 3 secs

#

Toy Airlift

Notes: This is a bright little piece of film and copy about Santa's sleigh becoming an airplane and delivering toys to tuberculosis patients at the Home State Hospital in Patton (Patton is well known in news). The patients in turn will send the toys to their own children so that on Christmas morning those kids won't feel forgotten. Hometown High School students with help of the Tuberculosis Health Association collected some 800 new toys. Toys today were loaded aboard a plane at Gillespie Field (Hometown). Walter Barnett, principal of the high school, and John McCarthy, executive secretary of the association, explained to newsmen that the toys are airlifted to Patton, then given to deserving tuberculosis patients who then send them along to their own kids.

Film Content: Film opens with shot of plane and kids looking on and helping load. Long shot. Then moves in for medium shot of same activity. Then shows toys being loaded on plane. Film then shows Barnett talking, then moves to McCarthy talking, then moves in for closeup of pilot holding a toy dog. Film ends showing plane taking off on trip to Patton.

Breakdown Sheet:

Toy Airlift

37 secs

1. Plane, kids 6 secs
2. MS plane, kids 3 secs
3. MS plane being loaded 6 secs
4. CU plane loading 3 secs
5. CU Walter Barnett 5 secs
6. CU John McCarthy 4 1/2 secs
7. CU pilot with toy dog 3 1/2 secs
8. MS plane leaves 6 secs

#

Tower Bowl Fire

Notes: Fire today in Tower Bowl Bowling alley at 817 Morton Street in Hometown. Three engine and truck companies responded. Fire was flash fire. The battalion chief at fire said firemen were lucky to stop the fire before entire building was destroyed. One guy injured—James Holowach of Muirfield. He's 39. He suffered a burn on the left arm. Here's what happened—Holowach, a construction worker, was pulling the electric plug on a pinsetter. A spark was created. Fresh lacquer had been applied to the alley floor. Spark ignited lacquer. Extensive damage was done to 6 lanes. The ceilings and walls of the alley, along with the floor, were damaged. Alley owners say the damage costs have not been totaled. Fire just before noon.

Film Content: Cameraman got to scene in time to take pictures of firemen running into the alley with hose and other gear. Cameraman then moved inside. Film shows firemen and workers and lanes, a pile of lacquer cans, Holowach, showing how he pulled the electric plug, Holowach pointing to burned arm, and firemen and closeup of burned 10-pins.

Breakdown Sheet:

Tower Bowl Fire

41 secs

1. LS Tower Bowl 4 secs
2. Firemen go inside 7 secs
3. Firemen, workers, and lanes 6 secs
4. Lacquer cans 3 secs
5. Worker shows how plug was pulled 8 secs
6. Holowach points to burn 5 secs
7. Firemen and burned 10-pins 8 secs

#

Ship Dedicated

Notes: Today Scripps Institution of Oceanography in Hometown dedicated a new ship—the Alexander Agassiz. Ship was formerly a light freight vessel. It was altered to research use by Scripps. Big festivities at dedication. Several speakers. One was Dr. Herbert York. York is chancellor of the Hometown Campus, University of Home State. Scripps is part of Hometown campus. Ship is 180 feet long. It will be used to study the state's marine resources. During dedication a band played. A woman was honored. She's Mrs. George Shor. She was honored for having selected a name for the ship. Named after Alexander Agassiz, one of the country's earliest oceanographers. Dedication ceremony was held at Embarcadero in Hometown where the ship was tied up. Dedication was arranged to coincide with 50th anniversary of the affiliation of Scripps with the University. With the addition of this new ship, Scripps now has fleet of 9. One of the 9 ships, the Horizon, will leave tomorrow morning at 8 o'clock for a round-the-world research cruise. Visitors at today's dedication were permitted to go through the Agassiz.

Film Content: Breakdown sheet explains film content adequately.

Memo: Much of this script can't be written to cues except with respect to time. So use some of the crowd scenes to tell story of dedication.

Breakdown Sheet:

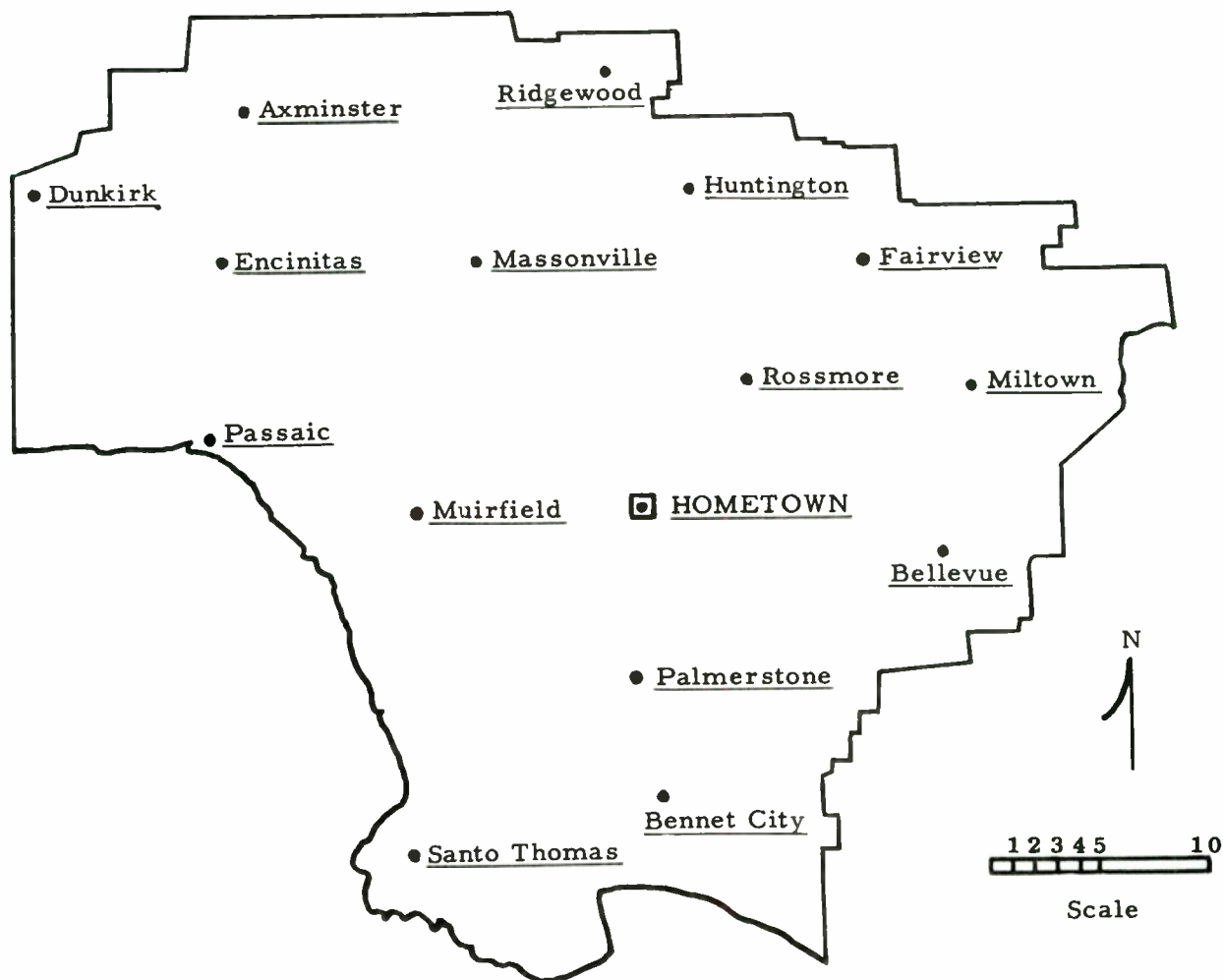
Ship Dedicated

57 secs

1. LS ship 7 secs
2. A speaker 4 secs
3. Audience 3 secs
4. Dr. York speaks 4 secs
5. Audience 4 secs
6. Mrs. Shor 4 secs
7. Name on ship bow 4 secs
8. Band plays 2 secs
9. Visitors boarding ship 8 secs
10. Visitors in hold 3 secs
11. Engine room 4 secs
12. More people 4 secs
13. Crowd on shore 6 secs

#

Appendix A—Map of Home County



HOME COUNTY

Axminster—25 miles northwest of hometown
 Bellevue—13 miles east of Hometown
 Bennet City—13 miles south of Hometown
 Dunkirk—30 miles northwest of Hometown
 Encinitas—21 miles northwest of Hometown
 Fairview—17 miles northeast of Hometown
 Huntington—15 miles north of Hometown
 Massonville—12 miles north of Hometown

Miltown—17 miles east of Hometown
 Muirfield—10 miles west of Hometown
 Palmerstone—7 miles south of Hometown
 Passaic—20 miles west of Hometown
 Ridgewood—20 miles north of Hometown
 Rossmore—7 miles northeast of Hometown
 Santo Thomas—18 miles south of Hometown

Appendix B—Directory

A

Acosta, James B. 9110 Keats St.
Ada, Anthony Charles 264 Oliver St.
Adamson, Hobart (sheriff) 893 Sand St.
Alder, Joseph 9060 Bacon St.
Alders, Herman 5342 Grand Ave.
Alderson, Ezra 4590 Sussex Dr.
Alderson, Richard 9340 S. First St.
Allen, Adam 1647 Jackdaw St.
Allen, Chester 1456 Orange Ave.
Allen, James 607 Jackdaw St.
Alterman, Jackson 4030 Ohio St.
Alverson, Kathryn 5784 47th St.
Alverson, Mabel 6703 47th St.
Amadeiros, Theodore H. 2913 J. St., Santo
Thomas
Anderholt, Raymond 534 S. First St.
Anderholt, Richard 536 S. First St.
Andersen, Harold J. 3903 Canada St., Bennet
City
Anderson, Ava 6800 Redwood St.
Anderson, Harry 5471 Chelsea Dr.
Anderson, James 923 Harrison St.
Anderson, Richard 5361 S. First St.
Arthur, Maynard (judge) 6520 Adams Ave.
Arthur, Robert L. 4874 Division St.
Arvin, Robert D. 3211 Geronimo Dr.
Ashby, Lester E. 4724 Organization St.
Atkinson, Edna B. 4227 15th St.
Atkinson, Joseph P. 4762 Sand St.
Atkinson, Pete 8097 Second St.

B

Bailey, Jackson (mayor) 2440 Manor Ave.
Baker, Donald G. 980 E. 17th St.
Baker, William M. 8723 Anderson Ct.
Ball, Edwin E. 876 Warmspring Dr.
Ball, Thomas 617 Leland Way

Banner, Alvin 635 Allen Ave.
Battdoffer, Alex J. (army pvt) Erickson Hotel
Bennett, Jane 676 Division St.
Bickerman, A.J. (police sgt) 413 Ajax St.
Blanchard, Kenneth (sgt) 4331 J St.
Bonner, Raymond B. (judge) 83 S. First St.
Boyer, Charles 7656 Division St.
Brent, John 6333 Alice Lane
Brinker, Peter, Encinitas
Brown, Andrew C. 5643 Leland Way
Brown, Herbert F. 1526 Colorado Ave.
Brown, James L. 6333 Baker St.
Brownfield Antique Shoppe 27 E. Dogwood Rd.
Brownfield, James 433 Leland Way
Burton, Frank H. (sheriff's lt) 8345 Jackson St.
Butler, Jessie Mary 3751 San Dimas Way
Butler, Thomas M. 5705 Redwood St.
Butterfield, Ernest 6731 Catalpa St.
Butterfield, Samuel 1211 2nd Ave.
Butterworth, Thomas P. 4773 Panama St.
Byers, James Thomas 4340 Banning St.
Byors, Constance 2090 Riviera Dr.
Byron, Mary C. 944 A Ave.

C

Caab, Robert 1231 Harrison St.
Cable, James T. 3924 Erickson Dr.
Caldwell, Nicola J. 3564 Glade St.
Caldwell, George M. 1302 Shaw St.
Callahan, Ivan M. 3704 Camino Way
Callanan, Thomas (atty) 3460 Ohio St.
Calland, George H. 1320 30th St.
Cardigan, David 6785 O'Brien St.
Carson, George A. 8666 Sampson Dr.
Carter, Allan H. 905 E St.
Carter, William A. 5730 Leland Way
Case, Thomas J. 2844 Chatsworth Dr.
Chainey, Anthony 4138 46th St.

Chamberlain, Harold 1567 3rd Ave.
 Chaplain, James 893 Jason Ct.
 Chaples, Raul C. 529 20th St.
 Chaplin, Ronald Mrs. 1027 Shaw St.
 Chase, Franklin (atty) 830 Anders St.
 Chelewocke, Anthony G. 3564 Organization St.
 Cheseman, Raul Jose 6510 Orange St.
 Chessman, Fred H. 4153 Market St.
 Chevalier, Ivan A. 2206 Comstock St.
 Clark, Anthony 3162 Gaylord St.
 Clark, William C. 314 F St.
 Clarke, Keith 1414 Anders Dr.
 Compton, Claude 3465 Arizona St.
 Compton, Samuel 8630 Glade St.
 Cramer, Ed W. 45 E. Leland Way
 Cramer, Harry 890 Jackdaw St.

D

Dailey, Gilbert H. 115 W. Hall St.
 Daily, Oscar C. 5492 Boren St.
 Dakin, Clyde A. 745 Adams Ave.
 Dalton, Larry B. 4400 Campo Dr.
 Damon, George 333 Hall St.
 Daniels, Margaret 3849 Marine Dr.
 Daniels, William M. 3808 Marine Dr.
 Davis, James 4039 Brown St.
 Desimonde, Pablo 5643 Anderson St.
 Desser, Paul 7090 Anderson St., Miltown
 Dewar, Harold L. 4052 Myrtle St.
 Dickens, Aubrey E. 3111 Rosecrans St.
 Dickenson, Richard F. 4808 Atlanta St.
 Dickerman, Raymond C. 8640 Jackdaw St.
 Dickinson, Franklin V. 300 J St.
 Dodson, John E. 3947 Yeos St.
 Donnelle, Carl F. 543 Alpine Dr.
 Douglass, Erwin 1765 Catalpa St.
 Douglass, William Robert 1731 Maple St.
 Doukas, Fred F. 3993 Meade St.
 Dowell, Harrison T. 139 5th Ave.
 Dowelling, Paul G. (rev) 3333 First St.
 Dowling, Gladys M. 3031 Kalmia St.
 Drake, Albert E. 5203 Oak Park Dr.
 Drexel, Harvey O. 1122 43rd St.
 Drummond, Edward A. 4924 Gardena St.

E

Eades, Walter J. 4937 Boundary St.
 Earle, Art 431 Oak Park Dr.
 Earle, John E. 3362 Sholes St.

Earley, Max M. 3431 Union St.
 Edwards, James E. 2904 Logan Ave.
 Edwards, Thornton J. 5910 Estelle St.
 Ellis, Richard J. 7449 Tracy St.
 Ericksen, 3410 W. 13th St., Bennet City
 Erickson, Edith 5960 Bradshaw Rd.
 Erickson Hotel 4356 Main St.
 Essinger, James Mrs., Axminster
 Evens, Catherine W. 4810 Lois Dr.
 Everett, Jack C. 4390 Maple St.
 Evert, James 8939 10th Ave.
 Ewing, Clarence C. 154 D Ave.

F

Farmer, Edward H. 2896 Redwood St.
 Farnham, Frank O. 7204 Lemon St.
 Faulkner, Beverly J. 3425 Bancroft St.
 Faulkner, Carrie D. 4352 Mississippi St.
 Felix, Joshua 9080 Adams Ave.
 Felix, Robert 3454 Garrison St.
 Ferguson, Donald J. (bishop) 3980 Meade St.
 Ferguson, Timothy M. 3456 Herman St.
 Finley, Dora P. 3535 Marietta St.
 Finnegan, Roland 6754 Main St.
 Finnegan, Vincent J. 3560 Grim St.
 Fitsch, Franklin, Miltown
 Flinn, Carlton 83 Sea Lane
 Flint, Jasper R. 6985 Wyoming St.
 Florentine, Arnold C. 738 Market St.
 Florentine, Daniel C. 336 Market St.
 Florintine, Carl 3410 10th Ave.
 Florintine, Doris 67 Dartmouth Ct.
 Flower, Ernest 735 Adams Ave.
 Fuller, Arthur J. 3826 Linwood St.
 Fuller, Harrison A. 2143 Mansion St.
 Furrow, Joseph G. 3209 Barnett St.

G

Gable, Margaret E. 2032 Lincoln Ave.
 Gabor, Charles 2534 Brighton Ave.
 Gadsby, H.F. 1805 C St.
 Gagner, Thomas 1021 First St.
 Gaines, John P. 1303 Torrance St.
 Gaines, Opal D. 3583 Glade St.
 Galento, Barry 203 C St.
 Gales, Frederick R. 284 Landis St.
 Gallant, Harold T. 3548 Ingraham St.
 Gallinger, James R. 305 Third St.
 Galverson, Warren, Ajax Apts.

Gamble, Fred C. 455 Bancroft St.
 Gamboa, Amos J. 3905 Rockford Dr.
 Garnett, W.R. 3987 Brighton St.
 Garrison, John A. 602 I St.
 Garfield, Jose A. 3545 Holt St.
 Gates, Victor J. 112 Mitchell St.
 Gibson, Frank H. 6742 Adams Ave.
 Gibson, Harold T. 2438 Upas St.
 Gibson, Warren 2092 C St.
 Giesing, Bruce M. 2251 Curlew St.
 Gilbert, Arnold 2961 Olympia Dr.
 Gillespie, Marjorie J. 1934 Denver St.
 Gillis, Duston L. 1143 Opal St.
 Goodwin, Kenneth R. 5670 Brown St.
 Gordon, Maynard L. (judge) 5336 Ohio St.
 Gordon, C. Watson (dr) 8079 Mason Dr.
 Gouelle, Norbert W. 7847 Alton Dr.
 Gove, Samuel 3459 Lamont St.
 Graham, Delbert H. 432 Vancouver Dr.
 Grayson, Larry 6832 Baker St.
 Grouche, Robert 7393 San Dimas Way
 Groveille, Norbert W. 7228 Alto Cedros Dr., Mil-
 town
 Gurney, R.E. 1015 12th St.
 Gurney, William 310 Redding St.

H

Hale, Charles T. 3030 30th St.
 Hall, Byron J. 3190 Marlborough St.
 Hall, Carlos 7652 Brown St.
 Hamilton, Bernice 3424 Catalpa St.
 Hanson, John 5432 Wald Ave.
 Hanson, Robert 3965 Abrahamson St.
 Harden, Eleanore 1895 Catalina Blvd.
 Harriman, Eric 39 Mission St.
 Harris, Barbara 2345 Catalpa St.
 Harris, Orpha T. 876 Coast Blvd.
 Harrison, John 1021 Brown St.
 Hartigan, Charles F. 2444 National Ave.
 Hartman, Frank Mrs. 2932 Alton Dr.
 Haskell, Dominic 4321 Austin Dr.
 Hastings, Donald 4325 Austin Rd.
 Hastings, Gladys 3868 40th St.
 Hayward, Clarence A. 8905 Normal St.
 Henshaw, John A. (judge) 365 Grape St.
 Herrick, Joe D. 423 Beech St.
 Hinshaw, John Mrs. 9310 Opal St.
 Hockaday, Harold Mrs. 3610 30th St.
 Hockaday, Herman Paul 7869 Mission St.
 Home County Club 8990 Country Club Rd.

Hometown Club 3675 Main St.
 Hometown Union High School 4222 Park Ave.
 Hoskins, John (det sgt) 2023 Mission St.
 Houser, Richard, 3090 Catalina Blvd.

I

Ingraham, Frank D. 727 Devon Ct.
 Ingraham, William F. 3890 Birch St.
 Ingram, James Mrs. 3322 Catalina St.
 Irving, Walter L. 8976 Lookout Dr.
 Irwin, James T. 1908 Adams Ave.
 Isaac, Benjamin E. 7101 Lisbon St.
 Isaacs, Frank L. 2543 Marcy St.
 Isabel, Theodore J. (sheriff's lt) 863 Upas St.
 Iverson, William (police lt) 7233 Baker St.

J

Jackson, Larry (dep dist atty) 5050 E. 47th St.
 Jackson, Arnold C. 235 Dahlia St.
 Jackson, Carl 1033 Essex St.
 Jackson, Cecelia 5687 Morrison St.
 Jackson, Donald M. 4567 Felton St.
 Jackson, Edmund 1235 W. 13th St.
 Jackson, Emily 60 E. Ivar St.
 Jackson, Larry 2526 Emerald Way
 Jackson, Lloyd E. 5330 Imperial Ave.
 Jackson, Nelson 2359 Adams Ave.
 Jackson, Norman R. 4589 Richland Dr.
 Jackson, Ronald (judge) 1983 Brown St.
 Jackson, Samuel 5374 Bayonne Ave.
 Jackwin, Eric S. 989 University Ave.
 Jacobs, Emery 9080 Butler Dr.
 James, Abraham R. 987 S. Evans St.
 James, Charles Mrs. 9060 Baker Dr.
 James, David 89 Alton Way
 James, Harold T. 980 Greenfield Dr.
 James, Thomas 9310 Baker St.
 Janeck, John Henry 3456 Inglis St.
 Jannssen, Herbert 762 Bright Ave.
 Jannssen, Herman 8090 Bright Ave.
 Janssen, Carl 4325 Flower St.
 Jeffers, R.A. 1298 Oaklawn St.
 Jeffers, Adam C. 8751 Calle Dr.
 Jefferson, Raymond 3963 Orcutt St.
 Jefferson, Robert 6547 Baker Ct.
 Jenner, Frank, Passaic
 Johnson, Franke Harry 1906 L St.
 Johnson, Franklin P. (dep dist atty) 2345 J St.
 Johnson, Gene Marion 1430 Granada Pl.

Johnson, George Henry 2341 Pacific St.
 Johnson, Harold A. (judge) 2935 Date St.
 Johnson, Leroy P. 2072 Cornell Ave.
 Johnson, Lillian Lehman 63 E. 24th St.
 Johnson, Oswald (judge) 5643 Essex St.
 Johnson, Sterling F. 2973 Hawkeye St.
 Johnson, William E. 897 Euclid St.
 Johnson, William J. 2101 Charles Ave.
 Jones, Ray N. 4321 Orange Ave.
 Jones, Raymond T. 1558 Eighth St.

K

Kabler, Gary 1080 Sanders St.
 Karnes, Leo T. 3221 Ash St.
 Kazemayer, Raymond 623 Jackdaw St.
 Keane, James T. 3651 Fifth St.
 Keeeyes, Fred H. 4589 Collier St.
 Kendall, Ned 243 J St.
 Kerrigan, Lloyd Oliver 9310 Lido St., Dunkirk
 Knobel, John T. 1408 4th Ave.
 Knobey, Glenn E. 5091 Date St.
 Knoble, Arthur S. 5131 Columbia St.
 Knoble, Guy T. 1141 Sanderlin Pl.
 Knox, Roy S. 2119 Grand Ave.
 Kramer, Fred H. 5820 National Ave.

L

Lacey, Elbert H. 2549 J St.
 Lacy, Elmer Paul 3487 Lynch St.
 Ladd, Sylvester F. 4190 Dorothy Dr.
 Lamont, Marilyn 3902 J St.
 Lassater, Phillip 983 Adams Ave.
 Lawson, Charles H. 3224 Ash St.
 Leaman, Odis, Erickson Hotel
 Lehman, Lillian Johnson 647 5th Ave.
 Lemon, Walter R. 8960 Jefferson Ave.
 Lent, Hector C. 3875 Bancroft St.
 Leubenen, Gerald C. 6135 Osborne St.
 Lever, James 4356 2nd Ave.
 Levnen, James 6153 Orcutt St.
 Light, Wilbur 2915 Ocean Blvd.
 Liken, D.D. Mrs. 3478 Terrace Dr.
 Linderholm, Kenneth C. 483 Benson Ct.
 Lint, Kenneth C. 2335 Blakely Dr.
 Lintel, Catherine A. 3875 Menlo St.
 Lionel, A.T. 2934 Ohio St.
 Lishe, Phillip Mrs. 670 Park Blvd.
 Littler, William 110 Grand Ave.
 Littler, Robert 2903 Orcutt St.

Lloyd, Frank H. 5689 Ohio St.
 Lloyd, Jack 9009 Brown St.
 Lloyd, James K. Mrs. 893 Albatross St.

M

MacDougall, E. Paul 3876 Madrid Ct.
 Madden, Jack 3793 Olympia Dr.
 Maddox, Robert F. 4890 Campus St.
 Madison, Gerry, Encinitas
 Madsen, Alan R. 1982 Maple St.
 Malone, Harvey 3323 Acorn Pl.
 Mariana, John Gene 1430 Gamboy St.
 Marks, Henry (judge) 6789 Burbank Ave.
 Mathews, Anderson (judge) 8345 White St.
 McKay, Charles 5639 Brown St.
 McKay, Raymond 910 Brown St.
 McMannis, John R. 709 Citrus St.
 Merriweather, James E. (judge) 843 Park Pl.
 Miller, Anthony C. 1298 Wilbur St.
 Miller, Charles 5639 Acorn Dr.
 Miller, Raymond N. 1281 Madrid Ct.
 Milton, Otto M. 123 Indiana St.
 Mither, Karl S. 879 Alton Way
 Moore, Gerry Mrs. 3526 Victory Dr.
 Morgan, Carl 9103 Ackton St.
 Morgan, Richard R. 1298 Bing St.
 Murphy, Raymond S. 1928 Monroe St.
 Murray, Louis T. 129 Prospect Pl.

N

Nagle, Louis O. 1398 Bonita St.
 Naples, Stephen W. 1289 Acorn Dr.
 Nelson, Richard 6335 Jackdaw St.
 Nelson, William K. 910 Adams Ave.
 Nesbitt, Samuel 5367 Brown St.
 Newcombe, Leonard B. 2070 Cornell Ave.
 Nicholas, Orville P. 1754 Glenview Dr.
 Nichols, William J. 2898 Alpha Dr.
 Norman, Arthur B. 1879 Ocean Dr.
 Norris, Fred H. 7853 Park Blvd.

O

O'Connor, Cecilia, 860 Maple St., Fairview
 Olivar, Jacob Mrs. 3956 Barrett St.
 Oliver, Jean B. 1854 Larkdale Rd.
 Olsen, Carl F. 9845 Kansas St.
 Olson, Joel 8998 Baker St.
 Olson, Thomas K. 1854 Orient St.

Oppenheimer, Eileen E. 7854 Second St.
 Osborn, Edwin R. 6743 Tipton Ct.
 Osborne, Leonard J. 3765 50th St.
 Osborne, Sam, Carlton, Mo.
 Osburn, Henry M. 8462 Pierce St.
 O'Tool, M.R. 4930 Alpha Dr.
 Owen, Jerome C. 832 Naragansette St.
 Owens, Harold B. 156 Coronado St.

P

Page, Ernest Mrs. 3659 Orient St.
 Page, Harold G. 4658 Dennis St.
 Palmer, Claude C. 4539 Playa St.
 Palmer, Lloyd B. 843 Carmel St.
 Parkinson, Frederick Jr. 4308 Bullett Dr.
 Partoon, Fredrick Jr. 4839 Barrett Dr.
 Patterson, Thomas G. (atty) 3833 First St.
 Penny, Beatrice 1845 Olive St.
 Penrose, Orville J. 1845 Woodlawn St.
 Pepper, Albert E. Paradise Hotel
 Perigone, John 2242 Ohio St.
 Peterson, Harold J. 7563 29th St.
 Pilkington, Addie, Paradise Hotel
 Pinkerston, M. William 462 Maple St.
 Plummer, Raymond E. 2817 E. 10th St.
 Potter, Harold 1508 W. J St.
 Powers, Ezra, 3923 Orcutt St.
 Powers, Frank J. 8732 Bayonne Dr.
 Price, Ruth Carter 184 Felton St.
 Pyle, Frank D. 190 J St.
 Pyle, Henry P. 7282 Grove St.
 Pyle, Oscar G. 8310 10th St.

R

Rabell, Felix C. 1874 Pie St.
 Rae, Ernest P. 7992 Park Blvd.
 Raelles, Everett Ernesto, Santo Thomas
 Raleigh, Norman H. 7834 Nelson St.
 Ramsey, Clifford T. 9387 Max St.
 Rayina, Lana 2345 Park Blvd.
 Reagan, Phillip E. 8423 Jefferson St.
 Riley, William N. Erickson Hotel
 Roberts, Hank P. 3827 State St.
 Robertson, Henry R. 3829 Shasta Dr.
 Robertson, Mabel 9080 Shasta Dr.
 Roosevelt, Bernard R. 7364 Hortensia St.
 Roscoe, J. William (dr), Southwestern University
 Roscoe, John L. 847 University Ave.

Rosevelt, William H. 8473 Euclid Ave.
 Rossberg, Isabel, 4322 J St.
 Royal, Kelland B. Bluebird Lodge, Muirfield
 Russell, Earl E. 8492 Garnett St.
 Russell, Fred 3033 Rodeo St.
 Russell, Graham 6776 Franklin St.
 Russell, Patrick 8473 Granada St.

S

Sack, Glenn R. 2339 Lido Ct.
 Safford, Russel E. 8390 Cypress St.
 Sager, Henry Warren 4839 Alberta Pl.
 Salverson, Ernest (dep sheriff) 435 Euclid Ave.
 Sampson, Harold A. 2143 Selwin Ct.
 Sampson, Peter R. 3872 Logan Ave.
 Sanchez, Edward Mrs. 1917 Main St.
 Sandoval, Louise 849 Park Blvd.
 Saunders, Douglas J. 3565 First St.
 Saunders, John Robert 29 E. 23rd St.
 Saunders, Joseph I. 8372 42nd St.
 Semer, Annie 780 Madison Ave.
 Sill, James 6993 Orcutt St.
 Silver, Harold G. 829 First St.
 Sodderbury, W. Charles 1463 Jackdaw St.
 Sorenson, William C. 4319 Winona St.
 Sorrento, Jesus 1450 Brown St., Santo Thomas
 Stansberry, Harold 786 Castro St.
 Stansbury, Harold T. 3829 Park Blvd.
 Starling, William B. (dr) 4356 Rodeo St. (office)
 Starling, William B. (dr) 9032 Albet Dr. (home)
 Sterling, Thomas Mrs. 4310 Park Blvd.
 Sterling, William Baker, 8329 Santa Monica Dr.
 Stricklen, David W. 8950 Cedar St.
 Sullivan, Marvin 526 Rayonne St.

T

Thomas, Carlton (dep dist atty) 4330 Max St.
 Thomason, John K. 383 Albert St.
 Thompson, John Peterson, 1285 Second St.
 Thompson, Jonathan M. 9065 Oxnard St.
 Thompson, Kenneth J. 7493 31st St.
 Tracy, Harold P. 8372 Olive Ave.
 Tucker, James M. 9065 Oxnard St.
 Tucker, William C. 9204 Montgomery St.
 Turner, Rahe G. 8294 Sequoia St.
 Tyler, Joe 6754 Baker St.
 Tyler, Nelson F. 5739 Main St.

U

Underhill, Harold M. 8060 Copeland St.
 Underhill, Lloyd L. 8744 Kingston Ct.
 Underwood, Earol C. 9985 G St.
 Urqhardt, Vance 8877 James St.

V

Valentine, Joe T. 8803 Logan Ave.
 Vallentine, Frank H. 1095 Berry St.
 Van der Got, David 29 Flower Ct.
 Van der Got, William 8320 Harrison Pl.
 Vooheries, Frederich 6732 Blair St.
 Vought, Raymond H. 2985 Baker St.

W

Walker, C.E., Blue Jay Lodge
 Wallace, Glenn J. 7765 Ohio St.
 Washborn, Gerald C. 3023 Seaside St.
 Washburn, Henry T. 8847 Lemon St.
 Washburne, Ronald 39 Riverside Dr.
 Weeks, George 2240 Logan Ave.

Whitfield, Donald (U.S. commissioner) 4343
 Berry St.

Wilbert, William 6739 First St.
 Willhem, W.C. (police commissioner)
 Williamson, C.E., Bluebird Lodge, Muirfield
 Williamson, William J. Miltown
 Willis, H.C. (dr) 5432 Akron St.
 Wilson, Harold T. 8430 Copeland St.
 Wilson, Oliver Lloyd 819 Lido Ct.
 Wolf, Samuel 8033 Brown St.
 Wolfe, Maynard 6327 G St.
 Wyatt, Pauline 8754 Myrtle St.
 Wyatt, Leonard 310 Oliver St.
 Wyman, Florence 9080 Campo Rd.
 Wynn, Ray G. 8732 James St.
 Wynn, Roe 6775 Bliss St.

Z

Zeller, Sterling S. 9003 Hawkeye St.
 Zellers, William H. 6789 Jackdaw St.
 Zenn-Oldham Mortuary 3605 Main St.

Appendix C—Pronunciation Directory

A

Adelide (AD-uh-leyed) Beauty Company
Alders (AWL-dehrs), Herman
Alton (AL-tuhn) Drive
Amadeiros (am-uh-DAY-rohs), John

B

Badger, Caryl (KAR-uhl)
Barnett (bar-NEHT), Fred S.
Barranca (buh-RAN-kuh) Street
Bayard (BAY-ard), Mrs. Charles
Bentel (BEHN-tuhl), Christian
Berlioz (BEHR-lee-ohz) Requiem
Brown, Erich (EHR-ihk), and Associates
Burbach (BUHR-bawk), Eric

C

Caab (KAWB), Robert
Cabrillo (Kuh-BREE-yoh) Freeway
Calle (KAW-lee) Road
Canto (KAN-toh), Billy
Cape Canavral (kuh-NAV-ur-ul)
Catalina (ka-tuh-LEEN-uh)
Cessna (SEHS-nuh)
Cinde (SIHN-dee) Stakes
Compton (KAWMP-tuhn), Joseph
Conyers (KOHN-yehrs), Robert W.

D

Dakin (DAY-kihn), Clyde A.
Damon (DAY-muhn), George
Devare (dee-VAYR), Mrs. Donald
Dewar (DOO-uhr), Harold L.
Dietzman (DEETZ-muhn), Jacob
Dougall (doo-GAWL), Mrs. Mabel
Doukas (DOO-kuhs), Fred F.

E

Encinitas (ehn-suh-NEE-tuhs)
Erich (EHR-ihk) Brown and Associates
Estaban (EHS-tuh-ban), Alfred

F

Fitsch (FIHTZ), Franklin
Florentine (FLORH-ihn-teyen), Arnold C.

G

Gagner (GAG-nuhr), Thomas
Galento (guh-LEHN-toh), Barry
Gallant (guh-LAWNT), Harold T.
Gallinger (GAL-ihn-jehr), James R. Jr.
Garnett (gar-NEHT), Mrs. Bernice (Behr-NEEZ)
Gaspar (GAS-puhr), Fred
Giesing (GEYE-zihng), Bruce M.
Gonzales (ghan-ZAW-leez), Mrs. Ernest
Gouelle (ggo-EEL), Norbert
Gove (GOHV), Mrs. Barbara
Greiner (GREYE-nuhr), Harold
Grouche (GROWCH), Robert
Groveille (groh-VEEL), Norbert W.

H

Hezmalhalch (HEHZ-mawl-hawlsch), Phillip

J

Janeck (JAN-ihk), John Henry
Jannssen (JAN-suhn), Herman
Johnson, Lehman (LEH-muhn)

K

Keeyes (KEEZ), Dr. Fred H.
Knobey (NOH-bee), Glenn

L

Linderholm (LIHN-duhr-hohlm), Kenneth C.
Leubenen (loo-BEHN-uhn), Gerald C.

M

Mahanay (muh-HAY-nee), Russ
Mariana (mayr-ee-AN-uh), John G.
Mathers (MATH-ehrs), William
Mavis (MAY-vuhs) County
Menkin (MEHN-kihn), Donald
Meyer (MAYR), Roger

N

Nagle, Mrs. Adele (uh-DEHL) Kovack
(KOH-vak)

O

Olivar (AWL-uh-vawr), Mrs. Jacob

P

Passaic (puh-SAY-ihk)
Peters, Michelle (muh-SHEHL)

Q

Quiggle (KWIHG-uhl), Gordie

R

Rabell (ruh-BEHL), Felix C.
Rajah, Bishop Manham (MAN-uhm)

S

Sandoval (SAN-doh-val), Miss Louise
Santo Thomas (san-toh-tuh-MAWZ)
Sargonne (sar-GOHN), Mrs. Marcella
Shiebkoff (SHEEB-kawf), Dr. Alexander
Siron (SEYE-rawn), Mrs. Susan
Smathers (SMATH-uhrs), Edward A.

T

Tomms (TAWMS), Eddie
Traverse (TRAV-uhrs), Billy

U

Upas (EW-puhz) Street
Urquhardt (UHRK-hart), Vance

V

Van der Got (VAN-dehr-gaht), David
Van der Got (VAN-dehr-gaht), William

W

Weiss (Wees), Seymour
Wright, Jerauld (JEHR-awld)

Z

Zenn-Oldham (Zehn-OHLD-uhm) Mortuary

Appendix D—Advice from the Lawyers— Slander and Libel

The U.S. Supreme Court in the past dozen years has handed down decisions making it more difficult for “public officials” and “public figures” to win libel and slander suits.

But at the same time the Court warned that “Freedom of press under the First Amendment does not include absolute license to destroy lives or careers.”

This qualification should warn newsmen that while courts are prepared to give the news media wider latitude in writing about certain individuals the courts at the same time are determined to protect those individuals from malicious or reckless attacks.

In essence, the recent Supreme Court rulings hold that certain people cannot win libel or slander suits unless they can prove news media have written or spoken about them with “reckless disregard of the truth” or knowing the alleged facts are not the truth. This means, in reality, the public officials or public figures must prove malice, a broad departure from the traditional concept of libel or slander.

Every newsman should know that under the laws and court rulings of the various states he has certain privileges but at the same time is subject to certain legal restrictions.

Mass communication laws grew as a hodgepodge of state statutes and court opinions as newspapers expanded from 2-page sheets into great metropolitan dailies. There was nothing orderly or uniform about the new laws. They developed as a patchwork system and they are still a patchwork system. The entry of radio and television as news media added confusion.

All states today have statutes and court rulings designed to protect the individual from newsmen and at the same time make it possible for newsmen to report honestly and accurately. There’s much variation in different states. There’s no uniform federal code to guide newsmen.

Because of the rapidity with which legislative bodies are enacting laws or amending existing laws directly affecting newsmen in their profession, and the fashion in which courts are interpreting those laws the best advice we can give you is—“become familiar with the national statutes and your state regulations covering reporting.”

But to help you process the exercises in this book we give you advice intended to serve merely as a guide, not as a specific interpretation of the law of the press as it is being made, altered and applied today. So keep that in mind as you study this appendix.

A General Guide

1. *Privacy.* Many states have laws prohibiting newsmen from invading the privacy of an individual. These are intended to protect the individual against unwarranted exposure of his person or affairs to the public. In general, the individual loses the protection of these laws when he becomes a prominent figure or is involved in a publicized event.

2. *Contempt of court.* All newsmen are subject to contempt of court. They may be held in contempt by a judge because of acts in the vicinity of the court or because of publication of certain material. Broadly speaking, the newsmen may be held in contempt if he disregards court rules or publishes material that ridicules the court or obstructs justice. In contempt of court the newsman is controlled by federal as well as state judges. He may be fined or jailed or both.

3. *Shield laws.* Some states have passed shield laws permitting newsmen to refuse to divulge the source of information. In other states courts may force the newsmen to disclose source of information or hold the newsmen in contempt.

4. *Defamation.* Defamatory words are those which detract from an individual's reputation or hold him up to contempt, scorn or hatred. Defamation laws, as developed by the states, apply to written and spoken words. If the defamation is spoken, it's slander. If the defamation is written, it's libel.

Libel or Slander

This general treatment of defamation was set down before the appearance of radio and TV news as mass media, and today the various states are confronted with the problem whether to regard broadcast news as libel or slander.

Nationally, the trend seems to be to place radio and TV under the libel laws, by either statute or court ruling. But the situation is still confused. For instance, California has passed a slander law covering news for the air whereas Illinois has ruled that radio and TV are under libel laws. Hence, the advice to learn the laws of the state in which your station is located.

However, the basic protection for the individual and the basic privileges of the newsman are much the same under libel and slander. The philosophy of both is to protect the individual from unwarranted defamation. Generally, the defamation is not considered unwarranted if it is true, if it is privileged, or if it is fair comment.

Because of this similarity between libel and slander laws, we obtained permission to quote a synopsis of libel laws prepared by a prominent Cleveland law firm and widely used by newsmen as a legal guide. The synopsis was prepared by Baker, Hostetler & Patterson of which the late Secretary of War Newton D. Baker was founder. The synopsis discusses defamation, truth, privilege, privacy, and carelessness dangers.

You can use the synopsis as a general guide if you don't have specific information applicable to your own state. Here is the synopsis in part:

Introduction

Every newspaper man would like to have some sure method of preventing libelous matter from getting into the columns of his paper. There is no doubt that if he can make sure, or establish, that every statement in his paper is true or substantially true (so that any variation or omission is immaterial) and that it is published without malice, he will have a defense to any action for libel, although he may even then have libel suits filed against his paper which must be defended.

The duty which every newspaper owes to its community is to publish the news, but that duty carries with it the legal obligation not to interfere with the rights of others. The common law of this country, inherited from England, protects every person from libelous and slanderous statements. The law of defamation is divided into two branches—(1) slander and (2) libel. Slander consists of spoken words and libel of printed words or signs, pictures and the like.

For our purposes, although it is practically impossible to word a definition of libel to include all possible cases, a short general definition of libel may be given as follows:

“A libel is a false written statement about a person which tends to bring that person into public hatred, contempt or ridicule or to injure him in his business or occupation.”

In most states libel and some of the defenses to actions for libel are defined by statute. Although there are few cases in the courts, still there may be prosecutions for criminal libel which is punishable by fine or imprisonment. Civil libel, which gives rise to a cause of action in a person for damages, covers the experience of most newspapermen, and it is that branch of the law of libel with which we are concerned in this synopsis.

Two Classifications of Libel

Cases of libel are generally classified as follows:

1. False published statements which, upon their face, bring hatred, contempt, or ridicule upon another (generally known as libel per se).
2. False published statements of all other kinds resulting in actual injury to another.

In cases of libel per se, it can be stated as a general principle that statements which are libelous per se need not be malicious to make the newspaper liable in damages since in such cases, malice on the part of the publisher is presumed; and damages are also presumed in such cases so that the plaintiff may recover without proof of any specific damage or pecuniary loss.

Libel Per Se

In examining copy for libel, it is always well to keep in mind the preceding broad general definition, but for purposes of making the definition somewhat clearer, statements under the following four parts are libelous per se:

- (1) Any statement which falsely accuses a person of suffering from some loathsome or contagious disease.

It has been held libelous per se incorrectly to publish statements that a person suffers from contagious or obnoxious diseases such as smallpox, leprosy, venereal diseases, and the like. The theory of the law is that statements such as the above tend to exclude the person accused or named from the society of his friends and neighbors or to disgrace him.

- (2) Any statement which falsely accuses a person of want of capacity or fitness to conduct his business or profession.

The libelous statement must, of course, affect the person named in a trade or profession in which he is actually engaged. For example, to say that a physician is not competent to engage in the practice of law would not be libelous. This rule also covers cases where defamatory statements are made about the product or which injuriously affect the credit of a corporation or partnership.

- (3) Any statement which falsely accuses a person of the commission of a crime involving moral turpitude or making such person liable of a punishment infamous in character.

A false statement that the plaintiff was guilty of murder, rape, arson, burglary, larceny, or even a misdemeanor such as assault and battery, would fall under the above classification and give rise to a cause of action, even without any proof of damage on the part of the one accused.

- (4) Any false statement which upon its face brings disgrace or ridicule upon the party accused.

False statements not falling under any of the above definitions may nevertheless be libelous per se if on their face and without reference to any extrinsic facts they bring disgrace, hatred, ridicule or contempt upon the one accused in the eyes of the public. An example would be a false published statement imputing unchastity of any kind to any woman, married or single, even though the conduct referred to in the statement would not constitute a criminal offense.

Libel Per Quod

False published statements which are libelous per quod include all other false publications not referred to above, which result in actual injury to the plaintiff. Recovery in such cases must be based upon specific proof of actual damage.

Truth as a Defense

The best defense to a libel suit is that the statement complained of is true. Therefore, the best and usually the one safeguard is to make certain before publication that any potentially libelous statement made is true and can be proved to be true.

It is a fact that a true statement published by a newspaper about a person which tends to bring him into hatred, contempt or ridicule which was published with malicious intent in fact would be held to be libelous, but, for practical purposes, it is usually difficult for a plaintiff to prove such malicious intent if the story has any news value at all.

Privilege as a Defense

A privileged statement may be defined as a statement which contains matter which would be libelous but for the occasion on which it is made. The law knows two kinds of privileged statements: (1) absolute, and (2) conditional.

Cases of absolute privilege have no special interest here inasmuch as newspapers can never avail themselves of such a defense. In such cases no remedy can be had by the person attacked or defamed, as for example, where any statement is made by a judge, lawyer, party or witness in the course of a legal proceeding where the statement is relevant to the case; or again, where the statements are made in the course of legislative debate.

Statements although otherwise libelous are conditionally privileged where facts exist, or are reasonably believed to exist, which cast on the author of the statement the duty to tell the public certain facts and the author proceeds in good faith to do so. A newspaper has a "conditional" privilege to publish a fair and accurate report of legal or legislative proceedings, provided the subject matter is fit for publication, even though the matter published is false and defamatory.

It must be made clear, however, that the statements are merely reports of the proceedings and the newspaper must be certain that the reports are fair, impartial and accurate.

In general, this conditional privilege applies to all proceedings in which judicial action is invoked, from preliminary hearings before a justice of the peace to arguments in the Supreme Court, and applies to a multitude of quasi-judicial proceedings, such as coroner's inquests, investigations by legislative committees and reports of grand juries, and reports of proceedings of legislative bodies, but it does not apply to proceedings of a distinctly private nature.

Publications of matters which are not open to public hearing are not subject to conditional privilege.

In Ohio under a statute the publication of fair and impartial reports of proceedings, pleadings and processes is privileged. This includes pleadings before state or municipal legislative or executive bodies, boards of officers, or the synopsis of any bill, ordinance, reports, resolution, bulletin, notice, petition or other document filed in any proceeding before any legislative or executive body, unless such publication was made maliciously. Also the return of any indictment, issuance of any warrant, filing of any affidavit, pleading or other document or a fair and impartial report of the contents thereof is privileged unless published maliciously, or unless it is proved that the newspaper refused to print a reasonable written explanation or contradiction thereof by the plaintiff, or that the publisher has refused to publish the subsequent determination of such suit or action.

Damages

In cases of libel per se, the plaintiff does not have to prove any actual damage either to himself or to his reputation in order to recover, because the law presumes damages as a result of the mere publication of such a statement. Any actual damage resulting to the plaintiff from such a publication may

also be recovered upon proper proof. Although malice is presumed in such cases, proof of the existence of actual and express malice by the plaintiff will entitle him to recover “punitive” in addition to “compensatory” damages.

In cases of libel per quod, the plaintiff must always prove actual pecuniary loss in order to recover, as for example, loss of employment or business. In such cases also proof of actual malice or of gross negligence in the publication of a libelous statement may entitle the plaintiff to punitive damages. It should be noted that the size of a newspaper’s circulation and its wealth (in many states) may be shown and considered on the question of punitive damages. Damages may also be aggravated if the newspaper reiterates a libelous statement after being warned that it is untrue.

In the absence of any statute to the contrary, the retraction of a story is not a defense, but will ordinarily mitigate damages. The newspaper may also prove mitigating circumstances to reduce damages.

Slander of Title

Suits for slander of title should be distinguished from libel suits. In a suit for slander of title, the plaintiff must prove that the false statement was made by the defendant regarding his title to property whereby the plaintiff was prevented from making a sale which he had in prospect, or lost customers, or was damaged in some way: for example, where a false statement is made as to a person’s title to real property, or as to the quality or value of the plaintiff’s property. In actions for slander of title, however, the plaintiff must always prove actual damages.

In such cases there is no statement made as to the plaintiff himself but solely as to his property.

Generally malice on the part of the defendant must be shown, although in certain cases on account of the false statements made, malice is presumed.

Right of Privacy

Closely related to the law of libel is the right now recognized in some states which protects an individual against an unwarranted exposure of his person or affairs to the public.

This right prevents the publication of intimate details of the lives of persons who have not placed themselves in a position of importance or interest to the general public and prevents the use of pictures or names in advertising without the consent of the subject.

It is not applicable to candidates for public office, public officials, actors, authors, criminals or the like since by their own actions they have invited public interest in themselves and in their affairs.

Damages for an unwarranted invasion of a person’s privacy may be recovered for mere mental distress. In all other respects, the rules applicable to the recovery of damages are the same as those governing actions for libel.

Carelessness Dangers

This is for the purpose of re-emphasis of well-established legal principles governing libel actions rather than an attempt to state anything new.

A fearless and outspoken newspaper cannot, of course, avoid libel suits. Anyone who feels or imagines that he has a grievance against a newspaper account of a publication which wounds his pride or pricks his vanity or exposes a moral infirmity, may bring a suit and will find no great difficulty in securing the services of a certain type of lawyer on a contingent basis.

In fairness it must be stated that, considering the number of such suits brought, they do not cost a great amount of money. They have, however, caused much annoyance by throwing the particular paper affected "off its stride" for some time and have caused officers and employees to give to them an attention which might otherwise be profitably employed upon the business in which the newspaper is primarily engaged.

Too frequently, legally maintainable libel suits result from slipshod and careless reporting and from a too eager assumption of the guilt of the person written up.

Quotation Dangers

Particular care should be taken in publishing quotations, since the fact that a person is quoted accurately is not in itself a defense if the statement quoted contains untrue facts with reference to a third person.

The truth of a publication is generally a defense to a libel suit unless the publication is made maliciously. It would be very difficult to prove that a truthful publication made by a newspaper in the ordinary course of its business was made maliciously.

Whether or not a publication is truthful is determined by a jury. This rule, however, does not create much difficulty because substantial evidence of the truth of a publication usually deprives the plaintiff in a libel suit of the sympathy which a jury might otherwise entertain for him; and where such substantial evidence is produced, the verdict is generally for the defendant.

If coroners, detectives, policemen, constables, etc., outside of judicial proceedings state their conclusions to a reporter and such statements are not true, it is no defense in a libel suit for the newspaper to show that it relied upon these statements. Such a showing can only go to show the good faith of the newspaper in making the publication. But where the statements are made by such officers acting as witnesses in a judicial hearing, a newspaper commits no libel in giving a fair and accurate report of the statements so made.

In giving a "fair and accurate report," a reporter is permitted only to tell verbatim what a witness said or to give a correct and uncolored summary of his testimony. He must not interject his own comments or opinions or conclusions.

Public Proceedings

Impartial reports of proceedings before public and legislative bodies or before courts of laws are privileged in most states. This privilege includes the right to publish the whole or part of bills, reports, resolutions, petitions, affidavits, the issuing of warrants and accounts of arrests. A newspaper ordinarily cannot refuse to print, upon request, a reasonable explanation or contradiction by the party involved, or the determination of any suit or action.

A qualification is to be noted as to the right to publish pleadings and affidavits filed in court. Under the common law, that is, the law which has grown up in the course of time independently of statutes, it is libelous to publish the contents of pleadings and affidavits filed in court unless the court has taken some action with reference to them. But the statutes in most of the states now permit the publication of their contents even though no judicial action has been taken.

The reporting staff should familiarize itself with the statutes on this subject in its own state. The greater part of the law of libel is still in a matter of common law but most, if not all of the states have some statutory law on the subject which liberalizes to some extent the common law rules. The body of this statutory law is not great and the reporting staff could acquire a considerable added assurance in its work by having a practical knowledge of these statutes.

General Rules to Avoid Suits

Most libel suits, or at least the successful ones, could be avoided by observing the following rules:

1. In a write-up, the story should not be colored by the enthusiasms or opinions of the reporter.
2. The statements of police or other informants made outside of court must be taken with caution; and where the story is of a defamatory kind, must be verified so far as practicable.
3. The truth is a defense, but good intention in reporting an untruth is not.
4. A retraction is not a defense. It serves only to lessen damages and to deprive the plaintiff of the recovery of punitive damages. “Punitive damages” is an amount assessed by way of punishment, and goes beyond the mere actual loss suffered by the plaintiff.
5. Safe reporting sticks to the facts, and not to some bystander’s opinion of what might be the truth if the facts were known.

COURSE: Radio and Television News Writing and Editing
Journalism 311
Fall 1978

TIME: Monday, 1-2:40, Lab.

INSTRUCTOR: Steve Coulter

TEXT: Workbook for Radio & TV News Editing & Writing

GRADES: Based on ~~assignments~~ four elements:

1) quiz scores 2) assignments 3) actual broadcasts 4) improvement

LAB: Students will be expected to work on at least one weekly broadcast over KOH Radio, to present all broadcasts in a professional manner and to meet all deadlines. In addition, it is hoped that the medical school television facility will be completed during the early part of the ~~year~~ semester and students will be working on segments for Nevada Weekly, broadcast each Sunday evening over KOLO TV.

Mon. Aug. 28--Introduction. Broadcast writing style.. Workbook, first 50 pages.

Wed. Aug. 30--Lab. Broadcast writing style. Workbook, pages 54-85. Writing in class.
ASSIGNMENT: write a :45 voicer on UNR.

Mon. Sept. 4--Labor Day Recess.

Wed. Sept. 6--Lab. Review assignment. Using the radio equipment.
ASSIGNMENT: write and record a :45 voicer (graded)

Mon. Sept. 11--Quiz on workbook and writing style. Review assignment. Putting a newscast together. Using the equipment.

.....Tues. Sept. 12--KOH broadcasts start. Feed 11am, broadcast at 12:20am Tuesday thru Friday, beeper line ~~358-4200~~ 358-4200, length four minutes

Mon. Sept. 18--Review newscasts. Actualities.
ASSIGNMENT: edit and record actuality, write story (graded)

~~Mon. Sept. 25--Review newscasts.~~

Wed. Sept. 20--Optional Lab if class needs help.

Mon. Sept. 25--Review newscasts. Review assignment.
ASSIGNMENT: write and record a :45 VA (graded)

Mon. Oct. 2--Review newscasts. (Medical school TV section scheduled to be operational)

Mon. Oct. 9--review newscasts.

Mon. Oct. 16--review newscasts.

Mon. Oct. 23--review newscasts.

Mon. Oct. 30--review newscasts.

.....Tues. Oct. 31--Nevada Day Recess. No radio broadcast.

Mon. Nov. 6--review newscasts.

.....Fri. Nov. 10--Veteran's Day Recess. No radio broadcast.

Mon. Nov. 13--review newscasts.

Mon. Nov. 20--review newscasts.

.....Thur., Fri., Nov. 23-24--Thanksgiving Recess. No radio broadcasts.

Mon. Nov. 27--review newscasts.

Mon. Dec. 4--review newscasts.

Mon. Dec. 11--review newscasts.

Mon. Dec. 18--review newscasts.

.....Tues. Nov. 19--last radio broadcast. Instruction ends Wed., Dec. 20.

OPTION: If the TV broadcasts materialize, textbook assignments and in-class discussion of television news writing will ~~begin~~^{begin} in early October. If the ~~broadcast~~ TV broadcasting does not work out, then students will be given additional assignments in radio news.

DEADLINES: All assignments will only be accepted on the date they are due.

MISSING A NEWSCAST: There is no excuse for missing a newscast. If you cannot be here on your newscast day, make arrangements with someone else to switch. If you work for a radio station and miss a broadcast without notifying anyone, you would probably lose your job. If you miss a broadcast in 311 without making arrangements for a switch (and there is no dire emergency) you will not pass this course!

