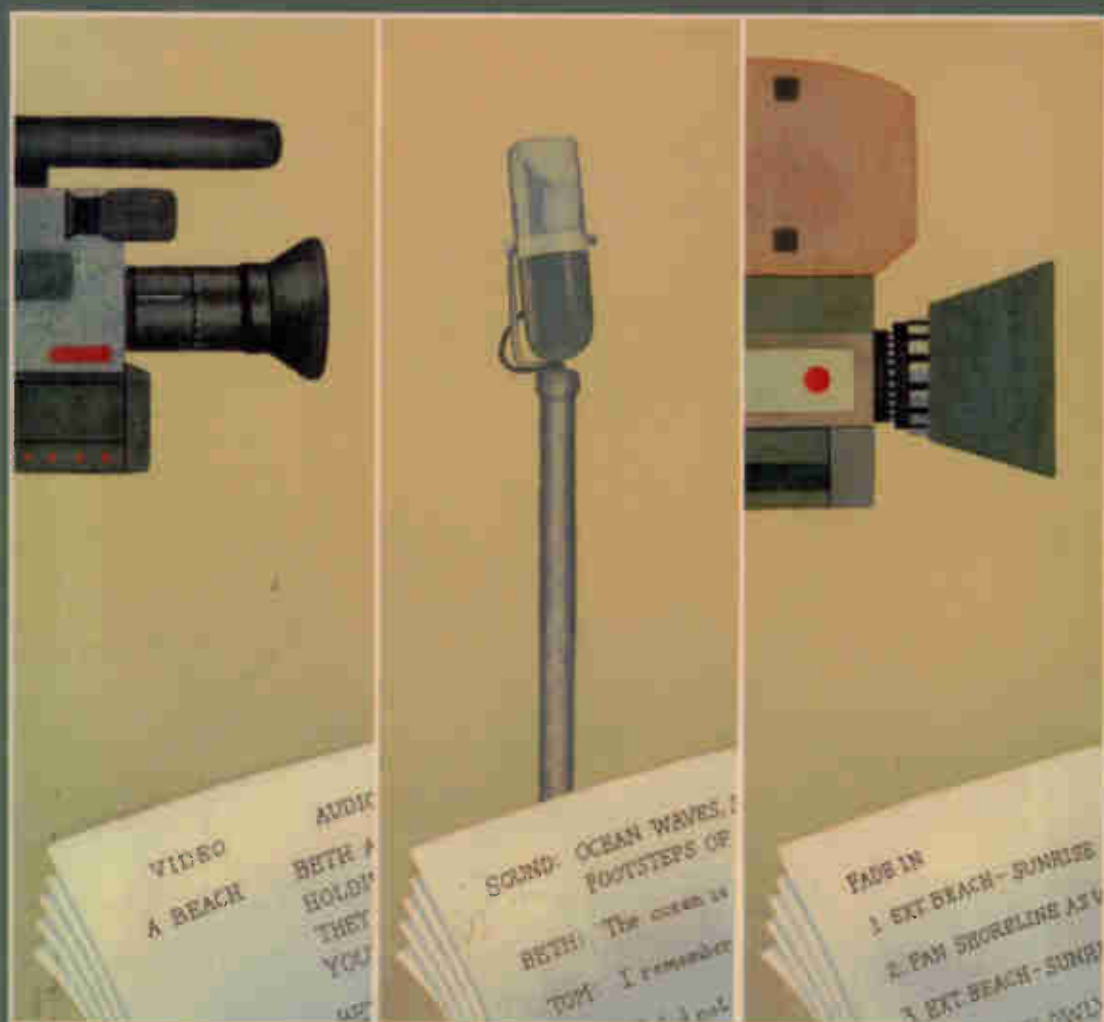


Writing

FOR TELEVISION AND RADIO/5

ROBERT L. HILLIARD



● *Writing for Television and Radio*

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• *Writing*
for Television
and Radio
Fifth Edition

Robert L. Hilliard
Emerson College

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- For my daughter, Mara, and my son, Mark.

• About the Author

Robert L. Hilliard began his media writing career in 1943 as a sports reporter, and after service in World War II became a radio writer-announcer and a writer-director in the fledgling field of television. Prior to the establishment of national TV hookups, he adapted and directed the first drama on the midwest television network.

While working in the media in New York, Hilliard initiated the first television courses at Brooklyn College and developed the television-radio curriculum at Adelphi University, where he taught a writing course that became the basis for his *Writing for Television and Radio* book, first published in 1962 and named by *Writer's Market* as one of the ten best books on writing. He subsequently taught radio and television at the University of North Carolina at Chapel Hill.

Hilliard spent more than 15 years at the Federal Communications Commission (FCC) in Washington, D.C. as Chief of the Educational (Public) Broadcasting Branch. He also served as Chair of the Federal Interagency Media Committee, linking 25 federal agencies and reporting to the White House, and chaired other federal groups.

In 1980 he took a leave of absence from the FCC to become Emerson College's first Dean of Graduate Studies, and decided to stay at Emerson where he is currently a tenured professor of Mass Communication. He has

been an officer, board member, and committee or project chair for a number of professional organizations, and has been active in community affairs, including service as a commissioner of the Massachusetts Telecommunications Commission, board member of the New England Academy of Television Arts and Science, and president of the Cambridge Community Cable Advisory Congress.

Hilliard earned a B.A. degree from the University of Delaware, an M.A. and an M.F.A. at Western Reserve University, and a Ph.D. from Columbia University. He has published eight books on the media.

Dedicating his work in communications to world peace, equal opportunity, and justice, Hilliard has been a consultant for government, industry, and education here and abroad, lectured in a number of countries, published dozens of articles, and made hundreds of speeches on media potentials and responsibilities, including their application to world affairs and education.

• Preface

In contemporary jargon this Fifth Edition of *Writing for Television and Radio* is “user friendly.” Revisions were based principally on the comments and suggestions received from the users of the Fourth Edition since its publication in 1984—the professors in the many colleges and universities in the United States and abroad where the book has been adopted as a text. Equally helpful have been the reactions of students and professionals who have used the text.

Retaining the combination of principles and hands-on bread-and-butter applications to all video and audio formats that has made *Writing for Television and Radio* the leading text in its field since it was first published, the new edition pays special attention to recent changes in the industry that affect writing formats and techniques. It condenses much of the historical background that marked some of the previous editions, but continues to include essential ethical questions and considerations. If anything, it is less theoretical and more practical.

The text begins, as in previous editions, with a discussion of the *mass audience*, this time adding more information about demographics. This is followed, also as in previous editions, with the *basic elements of production* with which the writer must be familiar—the tools of the trade.

A new chapter follows, concentrating on *format and style*, responding to users’ requests for additional material on the “treatment, outline, and

scenario,” plus examples of the different types of script forms used for film, video, and audio. A new addition is a section on computers, introducing the reader to their use in writing and to the available software for writing formats. A further addition requested by users is a section on basic principles of writing, including guidance on technique and style.

In response to user comments, the chapter on writing the *play* has been placed where it had been in past editions, early in the book, because the basic principles of dramatic writing apply to all other forms of writing, from commercials to documentaries. This chapter has been streamlined to stress some of the new approaches to video writing, but retains the basic concepts of dramaturgy and detailed analyses of scripts.

The chapter covering *commercials* has been updated with new examples reflecting the most recent popular types of commercial formats. In addition, this edition includes some original storyboards—the drawings, rather than the post-production photographs—as examples for practice.

The growing importance of the *interview* in various formats—news, features, documentaries, talk shows—prompted a completely revised chapter stressing that form of writing, along with *talk* programs, another genre that has grown in the past decade. The study and practice of the interview at this point in the book facilitates its application to the formats covered in later chapters.

The chapter on *news and sports* has been completely rewritten, reflecting the requests of users to make it more thorough in terms of actual writing approaches, styles, and techniques. Historical information has been kept at a minimum, while application is stressed. Some instructors had noted that they found it necessary to use a separate text with the Fourth Edition for the newswriting segment of the course; hopefully, this no longer will be necessary.

The chapter on the *documentary*, which has over the years received some of the most favorable comments, remains relatively unchanged except for updating and a reflection of recent trends, including the mini-documentary. Script analyses continue; in fact, at the request of most user respondents, the Murrow radio script with its detailed breakdown is still included.

The *music* chapter reflects the current approaches to music on radio and the lack of music programs on television. However, a discussion of the music video, plus a treatment, is included. This chapter also contains a section on writing variety and comedy.

An important addition to the Fifth Edition is a completely revised and updated chapter on *corporate media writing*, covering not only the kinds of corporate programs and the techniques of writing them, but the procedures the writer must go through to write for the corporate market. This chapter also includes basic material on writing the formal *educational program* and the *children’s program*.

Finally, a much fuller chapter has been written on *professional opportunities*, with more quotes from professionals who hire writers in the various

format areas and a section on preparing the proposal as a prerequisite to selling a script.

The chapter in the previous edition on minorities, women, and children has been “mainstreamed” in this edition, as suggested by many users, and a discussion of special considerations in writing for and about special groups has been included in appropriate sections of individual chapters.

Instructors and students—and other readers—are urged to take advantage of the professional scripts, storyboards, and other application materials and to note the occasional differences between writing for broadcast and cable.

Finally, I would like to reemphasize for the student a key rationale for this book. Creativity cannot be taught. Principles and techniques can be. If you are willing to devote time, energy, and hard work to learning the basic approaches to writing the different broadcast formats, you will be able to write an adequate or even good script for any video or audio assignment. If, in addition, you have writing talent and the determination to use it along with effective principles and techniques, you are on your way to winning one or more Emmys.

But while you are doing that, you must not forget that television and radio continue to be the most powerful forces in the world today for affecting the minds, emotions, and even the actions of humankind. As a writer, you are, like it or not, in a position of tremendous power—and responsibility. It is up to you to use that power to serve either bottom-line narrow self-interests or the audience’s individual and group well-being—to take responsibility for ethical actions that contribute to peace, justice, equal opportunity, and a better world for all the people out there.

I would like to acknowledge the contributions of some of the many people whose assistance and support made completion of this Fifth Edition possible. First, a number of people at Wadsworth: Mary Arbogast, who critiqued the Fourth Edition in preparation for this one, production editor Deborah Cogan, free-lance copy editor Lura Harrison, designer Andrew Ogus, and, once again, senior editor Rebecca Hayden. Next, thanks to academic colleagues William L. Buccalo, Northern Michigan University, Lynn Hinds, Pennsylvania State University, Philip Kipper, San Francisco State University, and William J. Oliver, Stephen F. Austin University, who provided helpful suggestions after reading the manuscript; Ed Krasnow, who helped obtain many of the scripts and illustrations; Barbara Allen, who provided not only a number of her scripts, but instructional commentary for several different chapters; and especially Carla Johnston, whose encouragement and support enabled me to meet the final deadlines even under difficult circumstances.

Robert L. Hilliard
Cambridge, Massachusetts

• Contents

1	The Mass Media	1
•	Demographics	3
•	The Electronic Media	4
•	Television and the Mass Audience	5
•	Radio and the Mass Audience	7
•	Subject Matter	10
	<i>Censorable Material</i>	10
	<i>Controversial Material</i>	11
2	Basic Elements of Production	15
•	Television	17
	<i>The Studio</i>	17

The Camera: Movement 17
The Camera: Lenses 20
The Camera: Shots 20
Control Room Techniques and Editing 23
Sound 29

● Radio 29

The Microphone 29
Sound Effects 32
Music 36
Sound and Music Techniques and Terms 38
The Studio 41
The Control Room 41
More Radio Terminology 41

● For Application and Review 42

3 Format and Style 43

● Format 43

Summary and Treatment 44

● Script 45

Television 46

Film 48

Radio 49

● Style 54

Writing for the Ear and Eye 54

Simplicity 56

- Grammar* 57
- Punctuation* 58
- Abbreviations* 58
- Gender* 59
- Accuracy* 59
- **The Computer** 60
 - Word Processing* 61
 - Software Types* 62
 - Software and Formatting* 63
 - Computers and the News* 63
 - Computers in Production* 64

- 4 The Play** 65
 - **Sources** 67
 - **Structure** 69
 - **Concepts of Playwriting** 71
 - Unity* 72
 - Plot* 73
 - Character* 75
 - Dialogue* 77
 - Exposition* 78
 - Preparation* 78
 - Setting* 79
 - **Developing the Script** 80
 - The Treatment, Scenario, or Outline* 80
 - The Script: Analysis* 82
 - **Play Analysis** 103
 - The Filmed Play* 103
 - The Taped Play* 103

- **Special Play Forms 119**
 - The Soap Opera 119*
 - The Miniseries 122*
 - The Sitcom 123*
 - **Special Considerations 123**
 - The Children's Program 123*
 - Women 124*
 - Racial and Ethnic Stereotyping 125*
 - **Problems and Potentials 126**
-
- ## 5 **Commercials and Announcements 128**
- **Advertising Agencies 129**
 - **Ethical Considerations 131**
 - **Lengths and Placement of Commercials and Announcements 132**
 - The ID 133*
 - The PSA 134*
 - **Writing Styles 137**
 - **Techniques 138**
 - Audience Analysis 139*
 - Familiarization with the Product 139*
 - Appeals 140*
 - Organization of the Commercial or Announcement 147*
 - **The Television Storyboard 154**
 - **Formats 157**
 - The Straight Sell 158*

- The Testimonial* 161
- Humor* 164
- Music* 166
- The Dramatization* 169
- Format Combinations* 176
- Special Considerations 181
- For Application and Review 182

- 6 Interview and Talk Programs 184
 - The Interview 185
 - Types* 185
 - Preparation* 186
 - Research* 193
 - Format* 194
 - Structure* 198
 - Technique* 200
 - Production Considerations* 200
 - The Entertainment Interview 201
 - The News Interview 208
 - Discussion Programs 210
 - Approach* 210
 - Types* 212
 - Speeches 217
 - Special Considerations 218
 - Women's Programs* 219
 - Minority Programs* 222
 - For Application and Review 226

7 News and Sports 228

● News 228

Sources of News 229

Style 230

Technique 236

Objectivity 237

Accuracy 238

Personality 239

Organization 239

Format 243

Approach 250

Radio: Audio 255

Television: Visuals 256

Rewriting 257

Special Considerations 258

Legal Issues 260

● Sports 262

Types of Sports Programs 263

Organization 263

The Live Contest 266

● For Application and Review 272

8 Features and Documentaries 274

● Writing Techniques 277

Form 277

Procedure 278

Process 279

Technique 280

- The Feature: Application 280
 - The Documentary 295
 - Types* 295
 - Point of View (POV)* 296
 - Structure* 302
 - The Minidocumentary 324
 - Beyond the Script 330
 - Special Considerations 336
 - For Application and Review 339
-
- ## 9 Music, Variety, and Comedy 341
- Music: Radio 342
 - Format Types* 343
 - Theme* 345
 - Organization and Technique* 348
 - Music: Television 357
 - Variety and Comedy 362
 - Program Types* 363
 - Approach and Organization* 364
 - Comedy Techniques* 367
 - For Application and Review 369
-
- ## 10 Corporate, Educational, and Children's Programs 370
- Procedure 372
 - Objectives* 372

Treatment or Outline 375

Research 376

Production 376

Evaluation 376

- Writing Techniques 377
- Application: Video – Internal Training 381
- Application: Slides and Audio – Internal Training 391
- Application: Video and Film – External Professional 400
- Application: Video – External Information and Public Relations 406
- Application: Audio – External Information and Public Relations 420
- Formal Education Programs 429
 - Approach* 429
 - Techniques* 430
- Children's Programs 436
 - Approach* 436
 - Format* 437
 - Writing Techniques* 437
 - The Manuscript* 437
- For Application and Review 441

II Professional Opportunities 442

- Playwriting 447
- Commercials and Copywriting 450
- News 452

- Corporate Media 456
- The Proposal 458
- Copyright 459
- College Preparation 461

Glossary of Terms and Abbreviations 464

Suggested Readings 472

Index 475

● *Writing for Television and Radio*

The Mass Media

During the process of writing, the television and radio writer is isolated, alone in a room with a typewriter or a word processor. Yet, every word, every visual image has to be created with the thousands and even millions of people watching or listening in mind. When you write for a mass medium, you are writing for a mass audience. The nature of that audience must constantly be in the forefront of your mind, and the key to what you create.

While millions may be hearing or seeing what you have written, they are experiencing it individually or in small groups: a family at home in a living room, a few youngsters in a schoolyard, several college students in a dorm common room, an individual on a bus or subway, a person alone in a bedroom, a commuter in a car. At one and the same time you are writing for an individual, for a small number of people who have a lot in common, and for a large number of people who have little in common.

Reaching such an audience effectively is especially difficult because it is not a “captive” audience. Most of what it gets over television and radio is free. Unlike the theatre or movie audience, which has paid a fee and is not likely to leave unless seriously bored or offended, the television or radio audience can press a button or turn a dial to something else if it doesn’t like what it sees or hears.

People who go to a play or film usually know something about what they are going to from reading reviews or being influenced by ads. Although

some television viewers carefully select shows, most viewers tune in to particular **formats** (evening soaps, family **sitcoms**, private eye shows) and to specified continuing series, including local and network newscasts, by force of habit. Many will switch to another program if the one they are watching does not hold their interest or will watch only half-heartedly or intermittently, missing not only some of the story content, but most important from the point of view of the network and station, the commercials. Radio listeners do the same. They may tune in to a particular music or talk-show format, but if the type of music or discussion subject is not exactly what they want at the moment, it's easy for them to flip the dial to something more interesting. Many viewers and listeners shop around the dial at random until they find something that grabs their attention.

What does this mean to the television and radio writer? You must capture the attention of the audience as soon as possible and hold it. Every picture and every word must be purposeful, directed toward keeping the audience's interest. As a writer you must make certain that there are no irrelevancies and no extraneous moments within your script. Write directly, sharply, and simply!

The audience of the mass media is as diverse as is the population of the United States. The opinions, prejudices, educational, social, and political backgrounds, economic status, and personal creeds of people watching television programming vary from A to Z. Because radio is localized and fractionalized, the audience for a given radio station is likely to be much more homogeneous.

Because financial rather than artistic or social considerations control programming decisions and content, the producers and advertisers try to reach and hold as large a segment of the viewing or listening population as possible. In television the easiest and most effective way to do this is to find the broadest common denominator—which frequently turns out to be the lowest. The term *LCD* is used to describe this lowest common denominator programming target. Despite increasing **narrowcasting** programming—programs oriented toward specialized audiences, reflecting the growing number of program and distribution sources such as multi-network and -channel cable systems—the primary aim of television producers too often still seems to be to present material that will not offend anyone.

The most popular shows—sitcoms, action adventure, and soaps—follow that formula. Programs that are willing to deal in depth with ideas or to present controversial material do not last too long. There are exceptions: *60 Minutes*, which does present significant issues on occasion, although the degree of controversy usually is mild; *M*A*S*H* and *Hill Street Blues*, both of which had long runs, and *L.A. Law*, which frequently presents important legal and social concerns.

The beginning of the 1990s saw a proliferation of talk shows oriented toward argumentation, sometimes on issues of important controversy, sometimes on matters on triviality. Stimulated by the long-running *Donahue* show,

Geraldo Rivera, Oprah Winfrey, and Larry King (initially on radio, then on cable) successfully debuted using this format. In addition, “reality” programming, dealing with quasi-documentary, quasi-news feature approaches, drew high ratings.

At the same time serious shows, such as news-in-depth programs and programs objectively exploring the critical issues of our times, largely do not fare well. The average ratings for PBS programs that present such significant ideas and information are about a “4.” The average ratings for noncontroversial commercial shows are about a “15.”

● Demographics

Radio audiences are not as diverse as television audiences. When network radio, which was comparable to network television today, disappeared in the 1950s as television took over the older medium’s most attractive programs and stars, radio became fragmented out of necessity for survival into local audiences. Individual stations developed formats that appealed to specifically targeted groups of listeners.

The makeup of the potential audience for a given program or station is called **demographics**. Age, gender, professional status, economic resources, education, and other conditions and interests of the audience determine not only the kind of writing that appeals to that group, but the product or service most likely to be purchased. The demographics of radio audiences are even more precise. Because radio is virtually all music, with the exception of some full-service stations that combine talk with music and all-news and other specialized stations, each station attempts to program to a specified group of loyal listeners who are attracted to a particular music type and format. Radio stations even break down their potential audience into which interest groups might be listening in a particular place (home, work, car) and at a particular time of day or night.

The success of a program type or format prompts repetition. When *Hill Street Blues* became successful, a plethora of copycat police and private eye programs hit the screen. Formula writing dominates most television series. More than 20 years ago, after a study of competition and responsibility in network television broadcasting, the **Federal Communications Commission (FCC)** stated: “By and large, episodes of television series are produced on the basis of ‘formulas’—approved in advance by the network corporation and often its mass advertisers—which ‘set’ the characters, ‘freeze’ theme and action and limit subject matter to ‘tested’ commercial patterns.” Things haven’t changed!

As noted earlier, there are exceptions. Some individual program series present individual episodes of high quality. The success of miniseries during the past decade has resulted in some programs of excellent calibre. Opportunity does exist for the writer to develop scripts of high artistic value as well as scripts requiring a mastery of formula technique.

● The Electronic Media

Thus far we have used the terms television and radio only. What about film for television? What about cable? Is there a difference between a script prepared for a cable pay channel and that written for a local cable access channel? Is a different writing approach needed for material distributed by satellite? How does one write for **fiber optic systems**? What about other systems that make up the panoply of *electronic mass media*?

The means of distribution is irrelevant. To paraphrase Gertrude Stein, writing is writing is writing. No matter what technology is used to send out and receive the video or audio signal, the program form is essentially the same. The demographics may differ among people watching a local cable access channel or a local station broadcast channel or a channel received on a home satellite dish. The kinds of material permissible on an over-the-air station may differ from that seen on a pay-per-view “adult” channel. But the techniques of writing programs for the same format remain the same.

Therefore, no distinction is made in this book among writing for broadcast, cable, or satellite transmission except where the demographics or other special considerations mandate different format or technique requirements. *Television* is the term used here to describe all video writing, and *radio* is the term used to describe all audio writing for the mass media.

Production techniques, however, are a different matter. The writer must know the elements of production in order to know what each medium can do and how to write specifically for the eye and ear, in addition to mastering the use of words.

For example, the film format for television is not the same as the tape format. Different considerations apply to shows taped for editing than to **live-type** shows taped before a studio audience. (*The Cosby Show* is an example of the latter.) Further major differences exist between the studio production and the field production. Within each of the formats, reflecting different aesthetic as well as physical approaches, are varying production techniques, made possible by different equipment and technical devices. The elements of production must be understood and used by the writer as basic tools, comparable to the painter’s knowledge and use of different brushes, canvasses, and paints. These basic tools will be covered in Chapter 2.

● Television and the Mass Audience

Television can combine the live performance values of theatre, the mechanical abilities of film, the sound and audience orientation of radio, and its own electronic capacities. It is capable of using the best of all previous communication media.

Television combines both subjectivity and objectivity in relation to the audience, fusing two areas frequently thought of as mutually exclusive. Through use of the camera and various electronic devices, the writer and director can subjectively orient the audience's attentions and emotions by directing them to specific stimuli. The television audience cannot choose its focus, as does the stage audience, from among the totality of presentation on the stage. The television audience can be directed, through a close-up, a zoom, a split screen, or other camera or control board movement, to focus on whatever object or occurrence most effectively achieves the purpose of the specific moment in the script. Attention can be directed to subtle reaction as well as to obvious action.

Objectivity is crucial to lending credibility to nondramatic programming such as newscasts and documentaries. Creating an objective orientation is accomplished by bringing the performer more openly and directly to the viewer than can be done in the large auditorium or theatre, even with a live performance, or in the expanse of a movie house, for example, through the close-up or the zoom. Unlike most drama, where the purpose is to create illusion, the performer in the nondramatic program (television host/hostess, announcer, newscaster) wants to achieve a nonillusionary relationship with the audience.

At the same time, the small screen, the limited length of most programs, and the intimacy of the living room create effects and require techniques different from those of a film shown in a movie theatre, effects closer to those of the legitimate stage.

Stemming from the early days of television when all productions were live, with continuous action, nonfilmed television continues to maintain a continuity of action that differs from the usually frequent changes in picture that one sees on the movie screen. Some television programs are still done as if they were live: taped before a studio audience, with few if any breaks in the action. In this respect television borrows a key aesthetic element from the theatre.

Television is restricted by the small screen, which limits the number of characters and the size of the setting (note how poorly large scale films, such as westerns, look on television), and by the limited time available for a given dramatic program (approximately 21 to 24 minutes of playing time for a half-hour show and 42 to 49 minutes for the hour show, after commercial and intro and outro time has been subtracted). As the development of electronic

techniques has permitted television productions to expand easily beyond the studio, the number of two-hour dramatic specials and multiple-hour miniseries airing over a number of evenings has grown, to compensate for time restrictions.

Television uses virtually every mechanical technique of film, adding electronic techniques of its own to give it a special versatility and flexibility. Even with this greater flexibility, the most successful shows still reflect a cognizance of the small screen and limited time, concentrating on slice-of-life vignettes of clearly defined characters. The most successful plays in television's so-called Golden Age of the 1950s developed this approach.

There is a negative side to the mechanical and electronic expansion of television. After the advent of videotape in 1956 and the ability to edit, television gradually moved from live to taped and filmed shows, and the center of television production, which had been in New York City with its abundance of trained theatre performers, moved to Hollywood. Soon the Hollywood approach dominated television, and while there are still some live-type taped shows, some television critics argue that much of television has become a boxed-in version of the motion picture.

Conversely, some film critics believe that television may be negatively affecting films. Film critic Vincent Canby wrote in the *New York Times* that

techniques and personalities of television are beginning to shape theatrical motion pictures — to make them smaller, busier and blander. . . . The first great wave of television directors who made their way to theatrical films — Arthur Penn, Sidney Lumet, George Roy Hill, Franklin Schaffner, John Frankenheimer — adapted themselves to the older medium. Even while they brought to Hollywood some of the frenetic tensions that were virtually a method of working in television when major shows were done live, these directors couldn't wait to exploit the cinema resources that then separated movies from television . . . imperial crane shots and deep-focus vistas . . . that would have been out of the question in any live TV production. . . . Today the exact opposite is true — possibly because these TV people have grown up using film and tape. The television directors who are now switching to the big screen can't wait to reduce its dimensions, to make movies that look as much as possible like the sitcoms and so-called "television movies."

It should be noted, however, that the intimate, slice-of-life approach of classic television has resulted in some of the most widely accepted and honored films in recent years, while the *Star Wars* large-screen-clone approach has met with less public acceptance than anticipated.

The writer must always keep in mind that television is visual. Where a visual element can achieve the desired effect, it should take precedence over dialogue; in many instances, dialogue may be superfluous. A story is told

about a famous Broadway playwright, noted for his scintillating dialogue, who was hired to write a film script. He wrote a 30-page first act treatment in which a husband and wife on vacation reach their hotel and go to their hotel room. Thirty minutes of witty and sparkling conversation reveal that the wife has become increasingly disturbed over her husband's attention to other women. An experienced movie director went over the treatment and thought it presented a good situation. However, for the 30 pages of dialogue he substituted less than 1 page of visual directions in which the husband and wife enter the hotel, perfunctorily register and walk to the elevator, enter the elevator where the husband looks appraisingly at the female elevator operator, and the wife's face expresses great displeasure as the elevator doors close.

That many television writers have not yet learned the visual essence of their medium can be determined by a simple test. Turn on your television set and fade the video to black, leaving the audio as is. Note in how many programs, from commercials to dramas, you will "see" just about as much as you would with the video on. Is television, as some critics say, still just radio with pictures?

● Radio and the Mass Audience

Radio is not limited by what can be presented visually. By combining sound effects, music, dialogue, and even silence, the writer can develop a picture in the audience's mind that is limited only by the extent of the listener's imagination.

Radio permits the writer complete freedom of time and place. There is no limitation on the setting or on movement. The writer can create unlimited forms of physical action and bypass in a twinkling of a musical bridge minutes or centuries of time and galaxies of space. Before the advent of television, when drama was a staple of radio, writers set the stage for what later were to become the science fiction favorites of television, such as *Star Trek*, and of film, such as *Star Wars*. Writer Howard Koch's and director Orson Welles's *War of the Worlds* is still famous for its many provocative radio productions throughout the world.

Regrettably, radio has become virtually all music. Except for commercials and occasional features and documentaries, and the growth of talk shows in the early 1990s, artistic writing and directing in commercial radio are virtually dormant. But they are not dead, and offer excellent opportunities for those who wish to explore the aural medium's potentials.

The radio audience hears only what the writer-director wants it to hear. It "sees" a picture in its imagination. The radio writer can create this mind picture more effectively than can the writer in any other medium, because in

radio the imagination is not limited by what the eye sees. The subjectivity of radio enables the writer to create places, characters, and events that might be impossible to show visually. The writer can place the audience right alongside of or at any chosen distance from a character or performer. Voice distances and relationships to the microphone determine the audience's view of the characters and of the setting. For example, if the audience is listening to two people in conversation and the writer has the first person fade off from the microphone, the audience, in its imagination, stays with the second person and sees the first one moving away. Of course, different listeners may imagine the same sound stimulus in different ways because each person's psychological and experiential background is different. Nevertheless, the good writer finds enough common elements to stimulate common emotions and reactions. No television show, for example, has ever created the mass hysteria of radio's *War of the Worlds*.

A scene must be set in dialogue and sound rather than established through sight. This must not be done too obviously. Radio often uses a narrator or announcer to set the mood, establish character relationships, give information about program participants, describe the scene, summarize the action, and even comment on the attitude the audience might be expected to have toward the program, participants, or performers. The background material, which sometimes can be shown in its entirety on television through visual action alone, must be given on radio through dialogue, music, and sound.

Because drama has almost totally disappeared from radio, except for some of the programming on public radio stations, we tend to ignore the aesthetic potentials of the medium. We forget that a staple of radio—commercials—can be highly artistic. You can easily tell the difference between the quality of a commercial expressly written for radio and that of a television commercial whose sound track is used for a radio spot.

Bernard Mann, president of WGLD and other stations in North Carolina, who began as a broadcast writing student in college and whose experience has included serving as the president of the National Radio Broadcasters Association, states:

One of my great frustrations is that too little of the writing done for radio is imaginative. We have almost made it part of the indoctrination program for copywriters at our radio stations to listen to some of the old radio shows. During that time, listeners were challenged to use their imagination. Nothing has changed. The medium is still the same. The opportunity for the writer to challenge the listener is still there. It's just not being used very much. Of course, radio today has very little original drama, but every day thousands of pieces of copy are turned out with very little imagination. Often an advertiser will tell a salesperson, "I can't use radio, I must have a picture," but I think that's radio's

strength. The picture leaves nothing to the imagination, but a description will be colored by the listener to be more toward what he or she wants or likes.

Radio is indeed the art of the imagination. Today, new technologies such as multi-track and digital recording offer further enhancement of this aural medium's potential. The radio writer is restricted only by the breadth and depth of the mind's eye of the audience. A vivid illustration of this potential and, appropriately, an example of good scriptwriting, is Stan Freberg's award-winning promotional spot for radio, "Stretching the Imagination."

MAN: Radio? Why should I advertise on radio? There's nothing to look at ... no pictures.

GUY: Listen, you can do things on radio you couldn't possibly do on TV.

MAN: That'll be the day.

GUY: Ah huh. All right, watch this. (AHEM) O.K. people, now I give you the cue, I want the 700-foot mountain of whipped cream to roll into Lake Michigan which has been drained and filled with hot chocolate. Then the royal Canadian Air Force will fly overhead towing the 10-ton maraschino cherry which will be dropped into the whipped cream, to the cheering of 25,000 extras. All right ... cue the mountain ...

SOUND: GROANING AND CREAKING OF MOUNTAINS INTO BIG SPLASH!

GUY: Cue the air force!

SOUND: DRONE OF MANY PLANES.

GUY: Cue the maraschino cherry ...

SOUND: WHISTLE OF BOMB INTO BLOOP! OF CHERRY HITTING WHIPPED CREAM.

GUY: Okay, twenty-five thousand cheering extras ...

SOUND: ROAR OF MIGHTY CROWD. SOUND BUILDS UP AND CUTS OFF SHARP!
Now ... you wanta try that on television?

MAN: Well ...

- GUY: You see . . . radio is a very special medium, because it stretches the imagination.
- MAN: Doesn't television stretch the imagination?
- GUY: Up to 21 inches, yes.

Freberg, Ltd.

● Subject Matter

The writer not only has to exercise talent in producing quality material, but has to exercise judgment in the specific material used. Television and radio writing are greatly affected by censorship.

Censorship comes from many sources. The production agency, whether an independent producer or a network, usually has guidelines as to what materials are acceptable. Advertisers exercise a significant role in determining content, frequently refusing to sponsor a program to which they have some objection, in whole or in part. Pressure groups petition and even picket networks, stations, and producers. Television critic Jay Nelson Tuck once wrote, not altogether facetiously, that three dirty postcards from a vacant lot can influence a sponsor to do almost anything. Even the government has gotten into the act.

Censorable Material

Although prevented by the Communications Act of 1934 from censoring program material, the FCC is authorized to levy fines or suspend a station's license for "communications containing profane or obscene words, language, or meaning." In 1987 the FCC issued a report on obscenity that banned programming from 6 A.M. to midnight that might be considered obscene. In 1988 Congress passed a law, signed by President Ronald Reagan, removing the midnight–6 A.M. window.

While not specifically defining what it means by obscenity, the FCC stated that it will judge each case on the basis of national standards, which it also did not define. It subsequently found a number of stations to be in noncompliance with its policies and levied fines against them. Many writers believe that they are being forced to play a word game equivalent to Russian roulette.

Yet, compared to television content of only a decade ago, it would seem that broadcasting is slowly coming to the realization that at least some of the facts of life cannot be made to disappear by banning them from public discussion or observation or by pretending that they do not exist. Talk shows, discussion programs, and dramas deal with explicit sexual references and frequently with sexual acts, the latter sometimes simulated and not fully seen. Language approximates that of real life, from sitcoms to serious drama, although the most common four-letter words have not yet made it to broadcast television. More freedom of language usage is found on cable, particularly on pay channels.

Nevertheless, television and radio remain very sensitive to public pressure, especially that brought upon the sponsor, and broadcasting pulls back at even a hint of pressure. Erik Barnouw, discussing movie censorship in his book *Mass Communication*, writes: "Banning evil example . . . does not ban it from life. It may not strengthen our power to cope with it. It may have the opposite effect. Code rules multiply, but they do not produce morality. They do not stop vulgarity. Trying to banish forbidden impulses, censors may only change the disguises in which they appear. They ban passionate love-making, and excessive violence takes its place."

Controversial Material

There is great danger to freedom of expression and democratic exchange of ideas in television and radio because many media executives fear controversy. On the grounds of service to the sponsor and on the basis of good ratings for noncontroversial, generally mediocre entertainment, controversial material and performers frequently have been banned. Many companies will refuse to sponsor a program with controversial material if they feel it will in any way alienate any potential customers. Barnouw observes that "when a story editor says 'we can't use anything controversial,' and says it with a tone of conscious virtue, then there is danger."

Most broadcasters fought for years for the abolition of the **Fairness Doctrine**, which authorized the FCC to require stations, in some circumstances, to present more than one side of significant issues in the community, therefore bringing controversy to the fore. Following President Reagan's veto of a congressional bill making the Fairness Doctrine law, the FCC abolished it in 1987.

The history of censorship of controversial material in broadcasting is a long one, and, unfortunately, one in which both broadcasters and the public never seem to learn the lessons of integrity and democracy. One of the United States' darkest and most shameful hours was the blacklist of the 1950s, during the heyday of McCarthyism, when Senator Joseph McCarthy cowed most of America into supporting his demagoguery of guilt-by-accusation — even false

accusation. Broadcasters cooperated with charlatans to deny freedom of speech and the freedom to work to countless performers, directors, producers, and writers who were accused by self-proclaimed groups of superpatriots as being un-American. Broadcasters panicked, threw courage to the winds and ethics out of the windows. Many careers and a number of lives were destroyed. Although broadcasters have apologized since for their undemocratic and cowardly behavior, political considerations are still a priority on the censorship list.

A significant factor in censoring scripts relates to the sponsor's product. Censoring material that might put the product or service in a poor light or that might suggest a competing product is responsible for a number of classic situations. Among them is a program that dealt with the German concentration camp atrocities of the 1930s and 1940s from which the sponsoring gas company eliminated all references to gas chambers. Another program deleted references to President Lincoln's name in a historical drama because it was also the name of an automobile produced by a competitor of the sponsor. In retrospect such situations are funny, but they were not funny then and would not be now to the writer forced to compromise the integrity of his or her script.

Some censorship takes place not because of feared public reaction or even because of a sponsor's vested interest, but because of direct prejudice. One program, the true story of the owner of a large department store who was Jewish and who gave his entire fortune to fight cancer, was cancelled by the sponsor because the play allegedly would give "Jewish department store owners" an unfair advantage over other department store owners.

Media executives and sponsors are not alone to blame. Writers and other personnel often give up their integrity out of fear for their jobs or to curry favor with their employers. For example, in 1985, following a Boston station's cancelling of a program after pressure by a local religious group, a member of the Board of Directors of the local (New England) chapter of the National Academy of Television Arts and Sciences (NATAS) introduced the following resolution at a NATAS meeting:

Freedom of the press, including television, is a cornerstone of American democracy. The United States is one of the few countries in the world where the media legally have freedom from the control of outside forces. To abandon that freedom under pressure from any group, public or private, no matter how laudatory its aims, is to subvert a basic principle of democracy, and to undermine one of our cherished freedoms.

As communicators in New England, we urge our broadcasting colleagues here and throughout the nation to stand firm, with courage and conviction, not to succumb, but to maintain the open marketplace of ideas that has marked freedom of speech, thought, and press in our country. We pledge our support to our colleagues in this endeavor.

The members of the New England Board of Directors refused to even consider that resolution. One NATAS officer suggested that the resolution “was perceived by many as a criticism of the actions taken by a member station.” Of course, it was. Not only, therefore, do outside pressures determine programming decisions and content, but the pressures of management tend to force individual broadcasters and writers to give up the principle and courage to support freedom of ideas and speech.

Sydney W. Head, a leading teacher and writer in the communications field, has stated that “television, as a medium, appears to be highly responsive to the conventional conservative values,” and that a danger to society from television is that television will not likely lend its support to the unorthodox, but that “it will add to cultural inertia.”

The great impact of the media and the ability of television and radio to affect the minds and emotions of people so strongly are clearly recognized by the media controllers or, as they are often called, the gatekeepers, who by and large represent the status quo of established business, industry, social, and political thought and power. The impact of media is clearly reflected in the success of Madison Avenue. Commercials *do* sell products and services. News and public affairs programs and even entertainment shows have had remarkable impact in changing many of our political and social beliefs, policies, and practices. The cooperation of broadcasting with manipulative politicians in the 1988 presidential election showed how effectively the media can control elections in this country.

At the same time, the media have been responsible, through similar control, for great progress in human endeavors. Television’s coverage of the civil rights movement in the 1960s often is credited with motivating many people to finally insist on congressional action guaranteeing all Americans civil rights. Television’s bringing of the Vietnam War into the nation’s living rooms is credited with motivating millions of citizens to pressure our government to end the war, resulting in one president ending his political career and another eventually ending the nation’s overt military activities in Southeast Asia.

Frank Stanton, former president of CBS, said:

The effect of broadcasting upon the democratic experience has gone far beyond elections. The monumental events of this century — depression, wars, uneasy peace, the birth of more new nations in two decades than had occurred before in two centuries, undreamed of scientific breakthroughs, profound social revolution — all these were made immediate, intimate realities to Americans through, first, the ears of radio and, later, the eyes of television. No longer were the decisions of the American people made in an information vacuum, as they witnessed the towering events of their time that were bound to have incisive political repercussions.

The television and radio writer who prepares material dealing with issues and events has the satisfaction of knowing that he or she can contribute to human progress and thought and is participating directly in changing society and solving problems of humanity. There are not too many professions in which one can accomplish this on such a broad and grand scale!

Theoretically, the writer can help to fulfill the responsibility of the mass media to serve the best interests of the public, to raise and energize the cultural and educational standards of the country, and in this way to strengthen the country as a whole. Realistically, the best-intentioned writer is still under the control of the network or station or advertiser, whose first loyalties usually are directed toward their own needs and not necessarily those of the public. Occasionally, these interests coincide. The writer who wishes to keep a job is pressured to serve the interests of the employer. Hopefully, conscience will enable the writer to serve the public interest as well.

Basic Elements of Production

The broadcast writer must know the tools with which the director can bring the script to life, whether for a six-hour miniseries or a 30-second commercial. The writer who writes for the visual or aural medium has to know all of the production techniques that can facilitate and enhance a script. The writer must learn what the camera can and cannot do, what sound or visual effects are possible in the control room, how microphones help create mind pictures, what terminology to use in furnishing directions, descriptions, and transitions, and all the other technical and production devices and terms that are essential for effective writing.

New developments in television and radio technology are continuous. Within the past decade alone we have had many new and enhanced opportunities in both radio and television. Digital audio offered new production and writing advantages. Electronic news gathering and electronic field production (ENG and EFP) became standard, the former providing light, flexible use of cameras to gather news quickly and in places previously difficult or impossible to reach and the latter **minicam** equipment to produce commercials and non-news materials away from the studio. Videotape replaced film for most television formats, such as news, documentaries, panels, game shows, and soap

operas, reversing the trend that began when television production moved to Hollywood shortly after the introduction of videotape in 1956. **Multiplexing, quadruplexing, the electronic synthesizer, and automation**, among other techniques, became institutionalized. While the formats themselves have remained relatively fixed, the techniques the writer may use within any given format expand with the introduction of each new technology.

Cable television sometimes is looked upon by viewers as different from the broadcast television service they have come to know. The difference is principally in the means of transmission. The medium is still television. The writing is still basically the same. But the programming may differ in some respects, requiring different orientation by the writer. For example, most cable franchises mandate local origination channels, providing local and frequently live productions. The type and content of these programs usually are of semiprofessional quality with dedicated subject matter aimed at and frequently produced by special interest groups. The writer has to have an awareness of the restrictions of live production using limited and sometimes inadequate equipment. Frequently local origination and especially public access channels provide an opportunity for television exposure for neighborhood, ethnic, minority, and other culturally diverse groups that traditionally have been denied equal access to the media.

Because cable requires a user fee, and some channels are, in fact, “pay” television per channel or per view, some cable viewers represent a relatively affluent and culturally sophisticated audience. This suggests the possibility of writing on a higher level on some occasions than in broadcasting’s lowest-common-denominator orientation.

More important, perhaps, is the development of cable’s capabilities (and those of other new technologies) for service-oriented programming and two-way (or **interactive**) communication. Computer-based instruction, banking by wire, marketing through television, library access, data services, and other interactive services portend that the writer’s job may expand and in many instances move from the traditional creative pattern in broadcasting to that of computer program writer. The advent of new mass media systems such as **direct broadcast satellite (DBS), fiber optics, and lasers**, promise to further broaden the writer’s role.

Basic writing technique, however, is not likely to change appreciably. Format adaptations do occur. The continuing multiple-slices-of-life format involving multiple characters introduced by *Hill Street Blues* was copied by a myriad of subsequent shows, and the “reality” approach that came into popularity at the end of the 1980s immediately pervaded many different programs. However, the dramatic show, news program, documentary, commercial, and other genres will retain their essential forms and techniques, as they always have.

● Television

Although the television writer does not have to know all the elements of production to write a script, he or she should have a basic understanding of the special mechanical and electronic devices of the medium. The writer should be familiar with (1) the studio, (2) the camera, with its movements, lenses, and shots, (3) the control room, including editing techniques, (4) special video effects, and (5) sound.

The Studio

Television studios vary greatly in size and equipment. Some have extensive state-of-the-art electronic and mechanical equipment, and are as large as a movie sound stage. Others are small and cramped, with barely enough equipment to produce a broadcast-quality show. While network studios, regional stations, and large independent production houses are likely to have the best studios, one occasionally finds a college or a school system with facilities that rival the best professional situation. The writer must know what the size and facilities of the studio are: Will it accommodate large sets, many sets, creative camera movement, and lighting? Are field settings necessary? Can the program be produced in film form, with the availability of cranes, outdoor effects, and other special mechanical studio devices? Does the size of the studio require a live-type, taped approach? Should the script be a combination of studio shooting plus exteriors using EFP equipment? In other words, before writing the final draft of the script (and, if possible, even the first draft), the writer should know what technical facilities will be available to produce it, including what can and cannot be done in the studio likely to be used.

The Camera: Movement

Whether the show is being recorded on film or tape, using a film script or a one- or two-column television script, the basic camera movements and the terminology are essentially the same. The principal difference is the style of shooting: short, individual takes for film, longer and sometimes continuous action sequences for video. Instant video taping has brought the two approaches closer together, combining elements of both. More and more filmed shows have tended toward the use of videotape, to facilitate instant editing not possible when one has to wait for the processing of the day's film shoot.

The writer should consider the film or video camera as a moving and adjustable proscenium through which the writer and director can direct the attention of the audience. Four major areas of audience attention may be

changed via the camera: (1) the distance between the audience and the subject, (2) the amount of the subject the audience sees, (3) the position of the audience in relation to the subject, and (4) the angle at which the viewer sees the subject. The writer must understand and be prepared to designate any and all of the following six specific movements to accomplish the above.

1. *Dolly-in and dolly-out.* The camera is mounted on a dolly stand that permits smooth forward or backward movement. This movement to or away from the subject permits a change of orientation to the subject while retaining a continuity of action.

2. *Zoom-in and zoom-out.* Used to accomplish more easily the same purpose as the dolly from mid- and long-distances, the zoom narrows the angle of view and compresses depth, making people or objects appear closer. Some writers and directors believe that psychologically the dolly is more effective, moving the audience closer to or further from the subject, whereas the zoom gives the feeling of moving the subject closer to or further from the audience.

3. *Tilt up and tilt down.* This means pointing the camera up or down, thus changing the view from the same position to a higher or lower part of the subject. The tilt is also called **panning up** or **panning down**.

4. *Pan right and pan left.* The camera moves right or left on its axis. This movement is used to follow a character or a particular action, or to direct the audience's attention to a particular subject.

5. *Follow right and follow left.* This is also called the **travel shot** or **truck shot**. The camera is set at a right angle to the subject and either follows alongside a moving subject or, if the subject is stationary, such as an advertising display, follows down the line of the subject. The audience, through the camera lens pointed sharply to the right or left, sees the items in the display. This shot is not used as frequently as the preceding ones.

6. *Boom shot.* Originally familiar equipment in Hollywood filmmaking, the camera boom has also become a standard part of television production practice. A crane, usually attached to a moving dolly, enables the camera to **boom** up or down from its basic position, at various angles—usually high up—to the subject. This is known also as a **crane shot**.

Note the use of the basic camera positions in the following scripts. In the first, which uses the standard television format, the writer would not ordinarily specify so many camera directions. The director would determine

them and write them in the left-hand column of the script. They are included here to indicate to the beginning writer the variety of camera and shot possibilities. Be aware that this approximates a *shooting script*, with the video directions the director, not the writer, would insert.

VIDEO	AUDIO
ESTABLISHING SHOT.	DETECTIVE BYRON: (AT DESK, IN FRONT OF HIM, ON CHAIRS IN A ROW, ARE FOUR YOUNG MEN IN JEANS AND LEATHER JACKETS, WITH MOTORCYCLE HELMETS NEARBY.) All right. So a store was robbed. So all of you were seen in the store at the time of the robbery. So there was no one else in the store except the clerk. So none of you know anything about the robbery.
DOLLY IN FOR CLOSE-UP OF BYRON.	(GETTING ANGRY) You may be young punks but you're still punks, and you can stand trial whether you're seventeen or seventy. And if you're not going to cooperate now, I'll see that you get the stiffest sentence possible.
DOLLY OUT FOR LONG SHOT OF ENTIRE GROUP.	Now, I'm going to ask you again, each one of you. And this is your last chance. If you talk, only the guilty one will be charged with larceny. The others will have only a petty theft charge on them, and I'll see they get a suspended sentence. Otherwise I'll send you all up for five to ten.
CUT TO CLOSE-UP.	
PAN RIGHT ACROSS BOYS' FACES, FROM ONE TO THE OTHER, AS BYRON TALKS.	
FOLLOW SHOT ALONG LINE OF CHAIRS IN FRONT OF BOYS, GETTING FACIAL REACTIONS OF EACH ONE AS THEY RESPOND.	(OFF CAMERA) Joey?
	JOEY: (STARES STRAIGHT AHEAD, NOT ANSWERING.)
	BYRON: (OFF CAMERA) Al?
	Al: I got nothin' to say.
	BYRON: (OFF CAMERA) Bill?

VIDEO

TILT DOWN TO JOHNNY'S BOOT AS HE REACHES FOR HANDLE OF KNIFE. TILT UP WITH HAND AS IT MOVES AWAY FROM THE BOOT, INTO AN INSIDE POCKET OF HIS JACKET. CUT TO MEDIUM SHOT ON BOOM CAMERA OF JOHNNY WITHDRAWING HAND FROM POCKET. BOOM DOWN TO OBJECT IN JOHNNY'S HAND. [*Ordinarily, a boom shot would not be used here. A zoom lens would be easier to use and at least as effective.*]

AUDIO

BILL: Me, too. I don't know nothin'.

BYRON: (OFF CAMERA) OK, Johnny. It's up to you.

JOHNNY: (THERE IS NO ANSWER. THEN JOHNNY SLOWLY SHAKES HIS HEAD. IMPERCEPTIBLY, BYRON NOT NOTICING, HE REACHES DOWN TO HIS MOTORCYCLE BOOT FOR THE HANDLE OF A KNIFE. SUDDENLY THE HAND STOPS AND MOVES UP TO THE INSIDE POCKET OF HIS JACKET. JOHNNY TAKES AN OBJECT FROM HIS POCKET, SLOWLY OPENS HIS HAND.)

The Camera: Lenses

Until the advent of the zoom lens, there were four basic turret lenses available. Framing a shot took time; dollying in or out to get the right distance and composition took time; focusing took time. While the zoom hasn't solved all camera moment and shot problems, it has given the writer and director more options. Remote and studio zoom lenses differ, in terms of required light levels and angle width. The attention-getting dramatic shots required in commercials necessitate highly sophisticated and flexible lenses.

A good lens can save production time. For example, many lenses require pauses in the shooting sequence for readjustment or change; a lens that can go smoothly with perfect focus from an extreme close-up to a wide long shot and then back again facilitates continuing, efficient shooting. ENG/EFP lenses focus at a distance as close as three feet to the subject. Some lenses with microcapability focus from just a few inches away.

The Camera: Shots

Among the directions most frequently specified by the writer are the shots designating how much of the subject is to be seen, as illustrated in the last script example. Ordinarily, shot designations are the director's choice, but in some instances the writer needs to capture a specific subject for the logical

continuity of the script or for the proper psychological effect of the moment upon the audience. When the specific shot required might not be obvious to the director within the context of the scene, the writer has the prerogative of inserting it into the script.

Shot designations range from the close-up to the medium shot to the long shot. Within these categories there are gradations, such as the medium long shot and the extreme close-up. The writer may indicate the kind of shot and the specific subject to be encompassed by a given shot, for example, "XCU (extreme close-up) Joe's right hand." The terms and their meanings apply to both the television and the film format. Here are the most commonly used shots.

Close-up (CU). The writer states in the script, "CU Harry," or "CU Harry's fingers as he twists the dials of the safe," or "CU Harry's feet on the pedals of the piano." A close-up of a human subject usually consists of just the face, but may include some of the upper body. Unless specifically designated otherwise, the letters XCU or ECU (*extreme close-up*) usually mean the face alone. Variations of the close shot are the *shoulder shot*, which indicates the area from the shoulders to the top of the head, the *bust shot*, *waist shot*, *hip shot*, and *knee shot*.

Medium shot (MS). In the *medium shot (MS)* the camera picks up a good part of the individual, group, or object, usually filling the screen (but not in its entirety), without showing too much of the physical environment.

Long shot (LS). The *long shot (LS)*, sometimes called the *establishing shot* or *wide shot (WS)*, is used primarily to establish the entire setting or as much of it as is necessary to orient the audience properly. From the long shot the camera may go to the medium shot and then to the close-up, creating a dramatic movement from an overall view to the essence of the scene or situation. Conversely, the camera may move from the extreme close-up to the clarifying broadness of the *extreme long shot (XLS)*. Both approaches are used frequently to open a sequence.

Full shot (FS). In the *full shot (FS)* the subject is put on the screen in its entirety. For example, "FS Harry" means that the audience sees Harry from head to toe. "FS family at dinner table" means that the family seated around the dinner table is seen completely. Some writers and directors use the designation FF for *full figure shot*.

Variations. A number of variations of the above are used when necessary to clarify what the writer or director desires. For example, if two people in

conversation are to be the focal point of the shot, the term *two-shot* (2S) is appropriate. If the two people are to fill the screen, *tight 2S* is the right term, as illustrated in the next script. Similarly, *medium two-shot* (M2S), *three-shot* (3S), and other more specific shot designations may be used.

Note the use of different types of shots in the following hypothetical script example. The video directions are necessary at the beginning of this script because the writer is telling the story solely with pictures. Most of the subsequent video directions would have been left out by the writer, leaving that job to the director, except at the end where they are necessary once again to convey the meaning and the action. Note that in many of the actual scripts used in this book the writers provide very few video directions.

 VIDEO

AUDIO

FADE IN ON LONG SHOT OF OUTSIDE OF BAR.
 ESTABLISH STREET FRONT AND OUTSIDE OF
 BAR. DOLLY IN TO MEDIUM SHOT, THEN TO
 CLOSE-UP OF SIGN ON THE WINDOW:
 "HARRY SMITH, PROP." CUT TO INSIDE OF
 BAR, CLOSE-UP OF MAN'S HAND DRAWING
 A GLASS OF BEER FROM THE TAP. FOLLOW
 MAN'S HAND WITH GLASS TO TOP OF BAR
 WHERE HE PUTS DOWN GLASS.
 DOLLY OUT SLOWLY TO MEDIUM SHOT OF
 HARRY, SERVING THE BEER, AND MAC, SIT-
 TING AT BAR.
 ZOOM OUT TO WIDE SHOT, ESTABLISHING
 ENTIRE INSIDE OF BAR, SEVERAL PEOPLE
 ON STOOLS, AND SMALL TABLE AT RIGHT OF
 BAR WITH THREE MEN SEATED, PLAYING
 CARDS.

JOE: (AT TABLE) Harry. Bring us another
 deck. This one's getting too dirty for honest
 card players.

HARRY: Okay. (HE REACHES UNDER THE
 BAR, GETS A DECK OF CARDS, GOES TO THE
 TABLE.)

VIDEO

AUDIO

TIGHT 2-S HARRY AND JOE

JOE: (TAKING THE CARDS, WHISPERS TO HARRY.) Who's the guy at the bar? He looks familiar.

HARRY: Name of Mac. From Jersey some-place.

CUT TO CU JOE

JOE: Keep him there. Looks like somebody we got business with. (LOOKS AROUND TABLE.)

CUT TO FS TABLE

Right, boys? (THE MEN AT THE TABLE NOD KNOWINGLY TO HARRY.)

HARRY: Okay if I go back to the bar?

JOE: Go ahead.

PAN WITH HARRY TO BAR. DOLLY IN TO BAR, MS HARRY AND MAC AS HARRY POURS HIM ANOTHER DRINK. MCU HARRY AS HE WRITES. CUT TO CU OF WORDS ON PIECE OF PAPER.

HARRY: (WALKS BACK TO BAR, POURS DRINK FOR MAC. SCRIBBLES SOMETHING ON PIECE OF PAPER, PUTS IT ON BAR IN FRONT OF MAC.)

Control Room Techniques and Editing

The technicians in the control room have various electronic devices for modifying the picture and moving from one picture to another, giving television its ability to direct the attention and control the view of the audience. The technicians in the film editing room have the same capabilities except that the modifications are done solely during the editing process. In live-type taped video the modifications may be done as the program is being recorded, as well as during a subsequent tape editing process. The writer should be familiar enough with control room techniques to know the potentials of the medium and to indicate on the script, when necessary, special picture modifications or special changes in time and/or place. The terms have the same meanings in television and film.

Fade. The *fade-in* consists of bringing in the picture from a black (or blank) screen. The *fade-out* is the taking out of the picture until a black level

is reached. (You've often heard the phrase "fade to black.") The fade is used primarily to indicate a passage of time, and in this function serves much like a curtain or blackout on the stage. It sometimes is used also to indicate a change of place. Depending on the sequence of action, the fade-in or fade-out may be fast or slow. The writer usually indicates the fade-in and fade-out on the script.

Dissolve. While one picture is being reduced in intensity the other picture is being raised, one picture smoothly dissolving into the next — replacing or being replaced by the other. The dissolve is used primarily to indicate a change of place, but sometimes may indicate a change of time.

The dissolve has various modifications. An important one is the *matched dissolve*, in which two similar or identical subjects are placed one over the other, with the fading in of one and the fading out of the other showing a metamorphosis taking place. Dissolving from a newly lit candle to a candle burned down to indicate a passage of time is a matched dissolve. The dissolve may vary in time from a *fast dissolve* (almost a split-second movement) to a *slow dissolve* (anywhere up to five seconds). At no point in the dissolve does the screen go to black. The writer usually indicates the use of the dissolve in the script.

Cut. The cut is the technique most commonly used. It consists simply of switching instantaneously from one picture to another. Care must be taken to avoid too much cutting; make certain that the cutting is consistent with the mood, rhythm, pace, and psychological approach of the program as a whole. The television writer usually leaves the designation of cuts to the director. In the film script, especially when the transition from one sequence to the next is a sharp, instantaneous effect rather than a dissolve or fade, the writer may indicate "cut to . . ."

Superimposition. The *super* is the placing of one image over another. It sometimes is used in stream-of-consciousness sequences when the memory being recalled is pictured on the screen along with the person doing the recalling. To obtain necessary contrast in the superimposition, when the two pictures are placed on the screen together, one picture must be of a higher light intensity than the other. The superimposition sometimes is used for nondramatic effects, such as placing a commercial name or product over a picture. The writer usually indicates the use of the superimposition. While the principles of the *super* continue to be used, the mechanical control room superimposition has been replaced, in almost all studios, by the more effective *key* or *matte*.

Key or matte. A *key* is a two-source special effect where a foreground image is cut into a background image and filled back in with itself. A *matte*

is a similar technique, but has the capability of adding color to the foreground image. **Character generators** (**chirons** or **vidifonts**) electronically cut letters into background pictures. Titles and commercial names of products are keyed or matted. **Chroma key** is an electronic effect that cuts a given color out of a picture and replaces it with another visual. Newscasts use this technique; the blue background behind the newscaster is replaced with a slide or taped sequence.

Wipe. One picture wiping another picture off the screen in the manner of a window shade being pulled down over a window is known as a **wipe**. The wipe may be from any direction — horizontal, vertical, or diagonal. Wipes may also *blossom out* from the center of a picture or *envelope* it from all sides. Wipes often designate a change of place or time.

Split screen. In the **split screen** the picture on the air is divided, with the shots from two or more cameras or other sources occupying adjoining places on the screen. A common use is for phone conversations, showing the persons speaking on separate halves of the screen. The screen may be split into many parts and into many shapes, as is sometimes done when news correspondents report from different parts of the world. One segment of virtually any size may be split off from the rest of the screen; in sports broadcasts, for example, one corner of the screen may show the runner taking a lead off first base while the rest of the screen shows the pitcher about to throw to the batter.

The following standard two-column script illustrates the uses of control room techniques. The *commentary* column at the left is *not* part of the script, but is used here as a learning device for understanding how the writer uses and designates the appropriate terms.

COMMENTARY	VIDEO	AUDIO
1. <i>The fade-in is used for the beginning of the sequence.</i>	FADE IN ON SHERIFF'S OFFICE. SHERIFF FEARLESS AND DEPUTY FEARFUL ARE SEATED AT THE DESK IN THE CENTER OF THE ROOM.	FEARLESS: I wonder what Bad Bart is up to. He's been in town since yesterday. I've got to figure out his plan if I'm to prevent bloodshed. FEARFUL: I've got faith in you, Fearless. I heard that he's been with Miss Susie in her room.

COMMENTARY

VIDEO

AUDIO

2. *The dissolve is used here for a change of place without passage of time. This scene takes place simultaneously or immediately following the one in the sheriff's office.*

3. *The superimposition is used here for a memory recall device.*

4. *The writer doesn't usually indicate the cuts to be used. Here, however, the cut specifically indicates a different view of the character in the same continuous time sequence.*

DISSOLVE TO MISS SUSIE'S HOTEL ROOM. BART IS SEATED IN AN EASY CHAIR. SUSIE IS IN A STRAIGHT CHAIR AT THE OTHER END OF THE ROOM.

SUPERIMPOSE, OVER CU BART, FACE OF MAN HE KILLED AS HE DESCRIBES SCENE.

PAN WITH BART TO THE HALL DOOR. CUT TO HALL AS HE ENTERS IT.

FEARLESS: Good. We can trust her. She'll find out for us.

FEARFUL: But I'm worried about her safety.

FEARLESS: Yup. I wonder how she is making out. That Bad Bart is a mean one.

BART: I ain't really a killer, Miss Susie. It's only my reputation that's hurting me. Only because of one youthful indiscretion.

SUSIE: What was that, Mr. Bart?

BART: I can remember as well as yesterday. I was only a kid then. I thought he drew a gun on me. Maybe he did and maybe he didn't. But I shot him. And I'll remember his face as sure as I'll live — always.

SUSIE: I guess you aren't really all bad, Mr. Bart.

BART: You've convinced me, Miss Susie. I've never had a fine woman speak to me so nice before. I'm going to turn over a new leaf. (WALKS INTO THE HALL. AN EARLY MODEL TELEPHONE IS ON

COMMENTARY	VIDEO	AUDIO
<p>5. <i>The wipe here moves from left to right or right to left. It designates a change of place. The use of the split screen indicates the putting of two different places before the audience at the same time.</i></p>	<p>HORIZONTAL WIPE INTO SPLIT SCREEN. BART IN ONE HALF, SHERIFF PICKING UP TELEPHONE IN OTHER HALF.</p>	<p>THE WALL.) I'm going to call the sheriff. Operator, get me the sheriff's office.</p>
		<p>FEARLESS: Sheriff's office.</p>
		<p>BART: Sheriff. This is Bad Bart. I'm going to give myself up and confess all my crimes. I've turned over a new leaf.</p>
		<p>FEARLESS: You expect me to believe that, Bart?</p>
		<p>BART: No, I don't. But all I'm asking is a chance to prove it.</p>
		<p>FEARLESS: How do you propose to do that?</p>
	<p>WIPE OFF SHERIFF OFFICE SCENE. CU BART'S FACE AS HE MAKES HIS DECISION.</p>	<p>BART: I'm coming over to your office. And I'm not going to be wearing my guns.</p>
<p>6. <i>The fade here indicates the passage of time.</i></p>	<p>FADE OUT. FADE IN ON MISS SUSIE SEATED ON HER BED.</p>	<p>SUSIE: That's all there was to it, Fearless. The more I talked to him, the more I could see that underneath it all he had a good heart.</p>
<p>7. <i>The sustained opening on Susie is necessary, for live-type, continuous action television, to provide time for Bart to get off the set and for Fearless to get on. The fifteen or twenty seconds in which we do not yet see Fearless, though Susie's dialogue indicates he is there, should be sufficient "cover" time.</i></p>		<p>(SHE WALKS TO THE SMALL TABLE AT THE FOOT OF THE BED, TAKES A GLASS AND BOTTLE, THEN WALKS OVER TO THE EASY CHAIR. WE SEE SHERIFF FEARLESS IN THE EASY CHAIR.) Here, Fearless, have a sarsaparilla. You deserve one after what you've done today.</p>

COMMENTARY

VIDEO

AUDIO

8. *Fade is used to signify the end of a sequence, a passage of time, and a change of place.*

9. *Since this is a videotaped studio show, stock film or tape and tape shot in the field may be necessary for the exterior scene, not reproduceable in a studio.*

10. *Key or matte, as noted earlier, permits the insertion of words onto the picture.*

THEME MUSIC IN AND UP STRONG. SLOW FADE OUT.

FADE IN STOCK FILM OR TAPE OF SOUTH DAKOTA BADLANDS, CUT TO FEARLESS AND SUSIE ON THEIR HORSES ON THE TRAIL WAVING GOODBYE TO BART, WHO RIDES OFF INTO THE DISTANCE.

KEY CREDITS OVER THE SCENE AS FEARLESS AND SUSIE CONTINUE TO WAVE.

FEARLESS: No, Susie. It was you who really did the work. And you deserve the drink. (AFTER A MOMENT) You know, there's only one thing I'm sorry for.

SUSIE: What's that?

FEARLESS: That Bart turned out to be good, deep down inside, and gave himself up.

SUSIE: Why?

FEARLESS: Well, there's this new gun I received this morning from the East that I haven't yet had a chance to use!

Sound

In the technical—not the artistic—sense, television and radio use sound in essentially the same ways. There are some obvious differences. The microphone (mic) in the television play is not stationary, but is on a boom and dolly to follow the moving performers. Chest mics, table mics, and cordless mics are used in television, usually for the nondramatic studio program such as news, panel, and interview shows, and sometimes for plays in preset positions and situations. In television the dialogue and sound on the set must emanate from and be coordinated with the visual action. Offscreen (OS) sound effects may be used, but they clearly must represent something happening offscreen; if they represent an action taking place on camera, they must appear to come from that source.

The term *off-camera* (OC) is used in the script for the character or sound heard but not seen. Sound may be prerecorded for television or, as is frequently done with filmed productions, added after the action has been shot. Television and radio both use narration, but it is infrequent in the visual medium. In television the *voice-over* (VO) may be a narrator, announcer, or the prerecorded thoughts of the character.

Television uses music as program content, background, and theme. Other uses of sound and music in radio may be adapted to television, as long as the writer remembers that in television the sound or music does not replace visual action, but complements or heightens it.

● Radio

The primary technical and production elements the radio writer should be aware of and should be able to indicate in the script, when necessary, pertain to microphone use, sound effects, and music. The writer should further understand how the studio and control room can or cannot implement the purposes of the script. While the most creative uses of radio's potentials can be realized in the drama, few plays are heard on radio anymore. Nevertheless, these same creative techniques can be applied to commercials, many of which are short dramatic sequences, and to lesser degrees to other radio formats.

The Microphone

The basic element of radio broadcasting is the microphone, usually abbreviated as *mic*, but sometimes seen in its older abbreviation, *mike*. The number of microphones used in a show usually is limited. For the standard program —

a disc jockey or news program — only one is needed. A panel, discussion, or interview program may have a mic for each person or for every two people.

Not all microphones are the same. The audio engineer selects certain types of microphones in terms of their sensitivity and uses for specific effects. The writer has only one important responsibility in this area: to indicate the relationship of the performer to the microphone. It is this physical relationship that determines the orientation of the listener. For example, the audience may be with a character riding in a car. The car approaches the edge of a cliff. The writer must decide whether to put the sound of the character's scream and the noise of the car as it hurtles off the cliff on mic, thus keeping the audience with the car, or to fade these sounds into the distance, orienting the audience to a vantage point at the top of the cliff, watching the character and car going downward.

There are five basic microphone positions. The writer should indicate every position except on mic, which is taken for granted when no position is designated next to the line of dialogue. Where the performer has been in another position and suddenly speaks from an on mic position, then on mic should be written in.

On mic. The performer speaks from a position right at the microphone. The listener is oriented to the imaginary setting in the same physical spot as the performer.

Off mic. The performer is some distance away from the microphone. This conveys to the audience the impression that the sound or voice is at a proportionate distance away from the physical orientation point of the listener, which is usually at the center of the scene. The writer may vary this listener orientation; by removing the performer's voice but indicating through the dialogue that the performer has remained in the same physical place, the writer removes the listener and not the performer from the central point of action.

Fading on. The performer slowly moves toward the microphone. In the mind's eye of the listener, the performer is approaching the physical center of the action.

Fading off. The performer moves away from the microphone while speaking, thus moving away from the central orientation point.

Behind obstructions. The performer sounds as if there were a barrier between him or her and the focal point of the audience's orientation. The writer indicates that the performer is behind a door, outside a window, or perhaps under the bandstand. The writer may suggest the need for special

microphones. The filter mic, for example, creates the impression that a voice or sound is coming over a telephone. The voice at the focal point of the audience's orientation, even though speaking over a telephone, too, would be on mic. The echo chamber, another device, creates various degrees of an echo sound, ranging from an impression that a person is locked in a closet to that of being lost in a boundless cavern.

Note the use of the five basic mic positions in the following script example. The *commentary* column on the left is *not* a part of the script, but is used here solely as a learning device.

COMMENTARY	AUDIO
<p>1. <i>With no mention of position, the character is assumed to be ON MIC.</i></p>	<p>GEORGE: I'm bushed, Myra. Another day like the one today, and I'll just . . . (THE DOORBELL RINGS)</p> <p>MYRA: Stay where you are, George. I'll answer the door.</p> <p>GEORGE: Thanks, hon. (DOORBELL RINGS AGAIN)</p>
<p>2. <i>The orientation of the audience stays with George as Myra leaves the focal point of the action.</i></p>	<p>MYRA: (RECEDING FOOTSTEPS, FADING) I'm coming . . . I'm coming. I wonder who it could be at this hour.</p>
<p>3. <i>George must give the impression of projecting across the room to Myra who is now at the front door.</i></p>	<p>GEORGE: (CALLING) See who it is before you open the door.</p> <p>MYRA: (OFF) All right, George.</p>
<p>4. <i>Myra's physical position is now clear to the audience through the distance of her voice. As soon as she comes ON MIC, the audience's physical position arbitrarily is oriented to that of Myra at the door.</i></p>	<p>(ON MIC) Who is it?</p>
<p>5. <i>This is an example of the behind-an-obstruction position.</i></p>	<p>MESSENGER: (BEHIND DOOR) Telegram for Mr. George Groo.</p>

COMMENTARY

AUDIO

6. *The physical orientation of the audience stays with Myra. George is now OFF MIC.*

MYRA: Just a minute. (CALLING) George, telegram for you.

GEORGE: (OFF) Sign for me, will you Myra?

MYRA: Yes. (SOUND OF DOOR OPENING)
I'll sign for it. (SOUND OF PAPER BEING
HANDED OVER AND THE SCRATCH OF PEN-
CIL ON PAPER)

MESSENGER: Thank you, ma'am. (SOUND OF
DOOR BEING CLOSED)

MYRA: (SOUND OF TELEGRAM BEING
OPENED) I'll open it and . . .
(SILENCE FOR A MOMENT)

GEORGE: (OFF) Well, Myra, what is it?
(STILL SILENCE)

7. *Note the complete shift of audience orientation. The audience, at the door with Myra, initially hears George from the other end of the room; George, fading on, approaches the spot where the audience and Myra are. Finally, George is at that spot. Note the use of the term ON MIC at the end, when the character comes to that position from another position.*

GEORGE: (FADING ON) Myra, in heaven's name, what happened? What does the telegram say? (ON MIC) Myra, let me see that telegram!

Sound Effects

There are two major categories of sound effects: recorded and manual. Virtually any sound effect desired may be found on record or tape. For split-second incorporation of sound into the action of the program, manual or live effects sometimes are more effective. Manual effects include such sounds as the opening and closing of a door (coming from a miniature door located near the microphone of the sound effects operator) and the rattling of cellophane to simulate the sound of fire. Natural effects are those emanating from their natural sources, such as the sound of walking where a microphone is

held near the feet of a sound effects person. Combinations of sounds can be made from an amalgamation of recorded, manual, and natural effects.

Inexperienced writers occasionally overdo the use of sound. Sound effects should be used only when necessary, and then only in relation to the principles that determine the orientation of the listener. Think of your own orientation to sound when listening to the radio. For example, a high pitch, high volume, or rising pitch usually suggests a climax or some disturbing element, while a low pitch, low volume, or descending pitch usually suggests something soothing and calm. However, combinations of these sounds and the relationship of the specific sound to the context of the specific situation can alter these generalizations. For instance, a low pitch in the proper place can indicate foreboding rather than calm; the combination of a low pitch and high volume, as in thunder or an explosion, creates anything but a soothing effect. Sound effects can be used for many purposes, such as the following:

Establish locale or setting. The sound of marching feet, the clanging of metal doors, and the blowing of a whistle suggest a prison. Soft violin music, the occasional clatter of dishes and silverware, the clinking of glasses, and whispered talking suggest not only a restaurant, but perhaps an old-world Hungarian or Russian restaurant.

Direct audience attention and emotion. Emphasis on a distinctive sound can specifically orient the audience. For example, the sudden banging of a gavel in a courtroom scene will immediately orient the audience toward the judge's bench. If the audience is aware that a person alone at home is an intended murder victim, the sound of steps on a sidewalk followed by the sound of knocking on a door, or the more subtle sound of turning a door-knob, will direct the audience's attention toward the front door and orient its emotions toward suspenseful terror and inevitable violence.

Establish time. A clock striking the hour or a cock's crow are obvious, often used, but nevertheless accepted devices. The echo of footsteps along a pavement, with no other sounds heard, designates a quiet street very late at night or very early in the morning. If an element referred to in the program, such as a passing freight train, has been established as going by at a certain time, every time that sound effect—the passing train—is used, the audience will know the time.

Establish mood. The sounds of laughter, loud rock music, and much tinkling of glasses establish a different mood for a party than would subdued whispers and the soft music of a string quartet. Sound may be used effectively as counterpoint in setting off an individual character's mood. The attitudes

and emotions of a worried, sullen, morose, and fretful character may be heightened by placing the person in the midst of sounds of a wild party.

Signify entrances and exits. The sound of footsteps fading off and the opening and closing of a door — or the reverse, the opening and closing of a door and sound of footsteps coming on — unmistakably signify an exit or an entrance. Other sounds may be used to show a character's coming to or leaving a specific place. The departure of a soldier from an enemy-held jungle island after a secret reconnaissance mission can be portrayed by the sounds of boat paddles, the whine of bullets, and the chatter of jungle birds and animals. If the bullet, bird, and animal sounds remain at a steady level and the paddling of the boat fades off, the audience remains on the island and sees the soldier leave. The audience leaves with the soldier if the paddling remains at an onmic level and the island sounds fade off.

Serve as transition. If the transition is to cover a change of place, the sounds used may be the means of transportation. The young graduate, about to leave home, says tender farewells. The farewells cross-fade into the sounds of an airplane, which in turn cross-fade into the sounds of the hustle and bustle of a big city. These sounds cross-fade into a dialogue sequence in which the graduate rents an apartment. The change of place has been achieved with sound providing an effective transition.

If the transition is to cover a lapse of time, the sound may be that of a timing device, such as a clock striking three, the tick of the clock fading out and fading in again, and the clock striking six.

The sound indicating the transition need not relate to the specific cause of the transition, but may be of a general nature. For example, a *montage* of street sounds covers a change of place and a lapse of time for someone going to a store to buy the advertised product. Sometimes a montage, which is a blending of a number of sounds, can be especially effective when no single sound fits the specific situation.

In a nondramatic sequence, such as a transition between program segments, sound relating to the context of the next segment may be used. In some situations the sounds may relate to the program as a whole rather than to a specific circumstance, such as the use of a news ticker sound as a transitional or establishing sound for a news program.

Create nonrealistic effects. Note Norman Corwin's description in "The Plot to Overthrow Christmas" of the audience's journey to Hades, "to the regions where legions of the damned go."

(CLANG ON CHINESE GONG. TWO THUNDER PEALS. OSCILLATOR IN A HIGH PITCH BEFORE THUNDER IS ENTIRELY OUT. BRING PITCH DOWN GRADUALLY AND FADE IN ECHO

CHAMBER, WHILE HEAVY STATIC FADES IN. THEN OUT TO LEAVE NOTHING BUT OSCILLATOR AT A LOW OMINOUS PITCH. THEN RAISE PITCH SLOWLY, HOLD FOR A FEW SECONDS.)

Combinations of sound and music may be used to create almost any nonrealistic effect, from the simplest to the most complex.

Sound can achieve several purposes at the same time. A classic sound effects sequence — to many the best and most famous in all of radio history — is one that accompanied Jack Benny's periodic visits to his private vault. Younger people who have listened to revivals of old-time radio programs may have heard it. The sounds establish setting and mood, orient the audience's emotions and direct its attention, signify entrances and exits, serve as transitions between places and the passage of time, and create nonrealistic effects.

SOUND: FOOTSTEPS ... DOOR OPENS ... FOOTSTEPS GOING DOWN ... TAKING ON HOLLOW SOUND ... HEAVY IRON DOOR HANDLE TURNING ... CHAINS CLANKING ... DOOR CREAKS OPEN ... SIX MORE HOLLOW FOOTSTEPS ... SECOND CLANKING OF CHAINS ... HANDLE TURNS ... HEAVY IRON DOOR OPENS CREAKING ... TWO MORE FOOTSTEPS (DIALOGUE BETWEEN THE GUARD AND JACK) ... LIGHT TURNING SOUND OF VAULT COMBINATION ... LIGHT TURNING SOUND ... LIGHT TURNING SOUND ... LIGHT TURNING SOUND ... HANDLE TURNS ... USUAL ALARMS WITH BELLS, AUTO HORNS, WHISTLES, THINGS FALLING ... ENDING WITH B.O. FOG-HORN ...

Courtesy of J & M Productions, Inc.

The writer must keep in mind that many sounds, no matter how well or accurately done, sometimes are not immediately identifiable to the audience, and often may be confused with similar sounds. It may be necessary for the writer to identify the sounds through the dialogue. For example, the rattling of paper may sound like fire, and the opening and closing of a desk drawer may sound like the opening and closing of almost anything else. The following sequence attempts to make the sounds clear as a natural part of the dialogue.

DICK: (RUFFLING THE PAGES OF A MANUSCRIPT) Just about the worst piece of junk I've ever done in my life.

ANNE: Well, even if you don't like it, I think it can become a best-seller.

DICK: (RUFFLING PAGES AGAIN) Three hundred and forty-two pages of pure unadulterated mediocrity. Listen to them. They even sound off-key. (SOUND OF A DESK DRAWER OPENING) There. That's where it belongs. (SOUND OF MANUSCRIPT BEING THROWN INTO THE DRAWER.)

ANNE: Don't lock it up in your desk. I think it's good.

DICK: Nope! That drawer is the place where all bad, dead manuscripts belong. (SOUND OF DESK DRAWER CLOSING) Amen!

Music

Music is the principal programming of radio today, but it goes beyond content alone. The writer should also understand how to use music as a program theme, bridge, or sound effect, and for background or mood.

Content. Recorded (on record, tape, cartridge, and compact disc) music, played by disc jockeys, dominates radio programming.

Theme. A half century ago listeners who heard the beginning of the song "The Make Believe Ballroom" knew immediately that it was time for Martin Block, radio's first disc jockey. The first few bars of "Love in Bloom" meant that Jack Benny was about to make his entrance. "A Hard Day's Night" signaled the appearance of the Beatles. "Hello Love" was identified with the American Public Radio Network's *A Prairie Home Companion* show. "Born in the USA" means Bruce Springsteen.

Music may be used as a program theme or to peg a specific event or particular personality. The action or performer is identifiable as soon as the theme music is heard. A theme may be used for the opening, closing, and for commercial break transitions in a show. Here is an example:

MUSIC: THEME, "ROCK AROUND THE CLOCK," IN, UP, AND UNDER.

DEEJAY: Welcome to another afternoon session of "The Best of America's Rock Stars," with music, gossip, information, and a special guest, live, interviewed by yours truly, your rocking host, Joe J. DeeJay.

MUSIC: THEME UP AND OUT.

CART: :60 COMMERCIAL

DEEJAY: First on our agenda is our special guest. One of the greatest stars of all time, in this country and internationally.

MUSIC: "BORN IN THE USA" IN, UP, AND UNDER.

DEEJAY: Welcome, Bruce Springsteen, to "The Best of America's Rock Stars."

MUSIC: OUT

DEEJAY: Bruce, what brings you to our city ... ?

After the final commercial and DeeJay's OUTRO (the announcer's final comments, as differentiated from INTRO, or introduction), the theme is brought in, up, and out to close the show.

Bridge. The musical bridge is the most commonly used device to create transitions. Music lasting only a few notes or a few bars may be used to indicate the breaks between segments of the program. This approach is used, for example, in the National Public Radio (NPR) news show *Morning Edition*. The music bridge also may be used to distinguish the commercial inserts from the rest of the programs.

In a dramatic sequence (in a commercial, for example), the music bridge frequently indicates a change of place or a passage of time. Care must be taken that the bridge is representative of the mood and content of the particular moment. The bridge usually is only a few seconds long. When it is very short, only a second or two, it is called a *stab*. Note its use in the following:

SOUND: WATER RUNNING, ECHO OF BATHROOM

MARY: I hate to say this, John, but if you want to make a good impression on your boss today, you ought to change your brand of toothpaste.

JOHN: This one tastes good.

MARY: But it doesn't give you the fresh breath of Angelmint.

JOHN: I'm glad you told me.

MUSIC: BRIDGE

SOUND: DRUG STORE NOISES

JOHN: A tube of Angelmint, please.

CLERK: Yes, sir. It's our best-selling toothpaste.

SOUND: CASH REGISTER

MUSIC: BRIDGE

JOHN: Mary, Mary, I got the promotion, thanks to you.

MARY: Thanks to Angelmint, John.

MUSIC: STAB AND OUT

Sound effect. Brass and percussion instruments, for example, can convey or heighten the feeling of a storm better than sound effects alone. Some effects cannot be presented effectively except through music. How better can one convey on radio the sound of a person falling from the top of a tall building than through music moving in a spiral rhythm from a high to a low pitch and ending in a crash?

Background or mood. Music can heighten the content and mood of a sequence. The music must serve as a subtle aid, however; it must not be obvious or, sometimes, even evident. The listener who is aware of the background music during a commercial sequence has been distracted from the primary purpose of the production. The music should have its effect without the audience consciously realizing it. Background and mood music should not be overdone or used excessively. Well-known compositions should be avoided because they may distract the audience with their familiarity.

Sound and Music Techniques and Terms

Several important terms are used by the writer to designate the techniques that manipulate music and sound. These techniques are applied at the control board.

Segue. *Segue* (pronounced seg-way) is the smooth transition from one sound into the next. This is particularly applicable to the transitions between

musical numbers, when one number is faded out as the next number is faded in. It is used in dramatic sequences as well as in music, but in the former the overlapping of sounds makes the technique a cross-fade rather than a segue — seen in the following music program:

ANNOUNCER: Our program continues with excerpts from famous musical compositions dealing with the Romeo and Juliet theme. First we hear from Tchaikovsky's Romeo and Juliet overture, followed by Prokofiev's Romeo and Juliet ballet, and finally Gounod's opera Romeo et Juliette.

MUSIC: TCHAIKOVSKY'S ROMEO AND JULIET.
 SEGUE TO PROKOFIEV'S ROMEO AND JULIET.
 SEGUE TO GOUNOD'S ROMEO ET JULIETTE.

ANNOUNCER: You have heard . . .

and in this dramatic sequence:

ANNOUNCER: And now, a word from Millwieser's Light Beer.

MUSIC: IN AND UP, HOLD FOR FIVE SECONDS AND OUT. SEGUE INTO TINKLING
 SOUND: OF GLASSES, VOICES IN BACKGROUND IN CONVERSATION, MUSIC
 PLAYING.

Cross-fade. The *dissolving* from one sound into another, *cross-fade* sometimes is used interchangeably with *segue*. But cross-fade is the crossing of sounds as one fades in and the other fades out, while the segue is simply the immediate following of one sound by another. In the following example:

MUSIC: IN AND UP, HOLD FOR FIVE SECONDS. CROSS-FADE INTO THE RINGING
 OF A TELEPHONE.

the telephone ringing becomes blended for a second or two with the music before the music is entirely faded out, and then only the telephone ringing remains.

Blending. Blending refers to two or more different sounds combined and going out over the air at the same time. It may include combinations of dialogue and music, dialogue and sound effects, sound effects and music, or all three. The example of the tinkling glasses, background voices, and music is illustrative of the latter.

Cutting or switching. Cutting or switching, the sudden cutting off of one sound and the immediate intrusion of another, is a jarring break, sometimes used for a special effect. It may simply designate the switching sharply from one microphone to another or to a different sound source. It can be used for remotes.

ANNOUNCER: We now switch you to Times Square where Tom Rogers is ready with his "Probing Microphone."

CUT TO ROGERS AT TIMES SQUARE

ROGERS: Good afternoon. For our first interview, we have over here . . .

Fade-in and fade-out. Bringing up the volume or turning it down is a relatively simple operation. It is frequently used to fade the music under dialogue, as well as to bring it into and out of the program. The writer indicates that the music should *fade in*, *up* (higher in volume), *under* (lower in volume), or *out*. The following example illustrates the use of the fade-in and fade-out on the disc jockey show.

MUSIC: THEME, "YOU ROCKED MY ROCKER WITH A ROCK." (FADE) IN, UP, AND UNDER.

ANNOUNCER: Welcome to the Rockin' Rollo Rock Repertory.

MUSIC: THEME UP, HOLD FOR FIVE SECONDS, THEN UNDER AND (FADE) OUT.

ANNOUNCER: This is Rockin' Rollo ready to bring you the next full hour right from the

top of the charts. And starting with number one on the rack, it's The Kitchen Sink and their new hit . . .

MUSIC: SNEAK IN AND HOLD UNDER

ANNOUNCER: . . . that's right, you know it, The Kitchen Sink with "Dirty Dishes."

MUSIC: UP FAST, HOLD TO FINISH, AND OUT.

The Studio

The physical limitations of a radio studio sometimes may affect the writer's purposes. Try and determine if the studio is large enough and has the equipment necessary to perform your script properly. Most professional studios are acoustically satisfactory, but some are not, and the writer should learn whether it is possible to achieve the sensitivity of sound required by the script. While many music stations do not have a separate studio, performing all of their air work in the control room, some stations do have separate studios for panel, interview, and other shows that cannot originate with one or two people seated at the control board or turntable. The studio will contain microphones and other equipment, sometimes including manual sound effects, necessary for live production.

The Control Room

The control room is the center of operations, where all of the sound—talk, music, effects—are coordinated. All the inputs are carefully mixed by the engineer at the control board and sent out to the listener. The **control board** regulates the volume of output from all sources, and can fade or blend the sound of any one or combination of inputs. The control room usually contains turntables, tape, and cartridge machines for playing prerecorded material, and microphones for the deejays and announcers. The control room also contains equipment for recording material, sometimes an entire program, for later broadcast.

More Radio Terminology

Because the director and writer often are the same person, the finished radio script, ready for production, usually has two columns, the one on the left containing full and precise technical sources. While the writer does not usually

include such detailed technical information in the basic script, some of the terms the writer should know that frequently appear in the production script are: **SFX** (sound effects), **CART** (cartridge, containing the prerecorded material to be played), **ATR** (audio tape recorder, serving the same function as the **CART**, but less often), **RT** (reel type), **CD** (compact audio disc), *mic* (microphone), and *turntable* (for playing records).

● For Application and Review

Television

1. Write a short sequence in which you use the following camera movements: dolly-in and dolly-out, pan, follow, boom, and zoom.
2. Write a short sequence in which you indicate the following shots: CU, M2S, LS, FS, XLS, XCU.
3. Write a short sequence in which you designate the following effects: fade-in and fade-out, dissolve, wipe, and key.
4. Watch several television programs and analyze the use of camera movements, types of shots, and editing effects. Can you determine the writer's contributions in relation to the use of these techniques as differentiated from the director's work?

Radio

1. Write a short sequence in which you use all five microphone positions: on mic, off mic, fading on, fading off, and behind obstructions.
2. Write one or more short sequences in which you use sound effects to establish locale or setting, direct the audience's attention by emphasizing a particular sound, establish time, establish mood, show an entrance or exit, and create a transition.
3. Write one or more short sequences in which you use music as a bridge, as a sound effect, and to establish background or mood.
4. Write a short script in which you use the following techniques: segue, cross-fade, blending, cutting or switching, and fade-in or fade-out.

Format and Style

• Format

Script formats vary among stations, independent studios, and production houses. Some standard conventions and basic script formats are widely used, however, and are acceptable to almost everyone in the field. These are the formats that are presented in this chapter and constitute most of the script examples throughout this book. As much as possible, scripts are presented exactly as they were written or produced professionally. The principal difference is that while television and radio scripts usually are double-spaced to make it easier for the performer to read and for the director and other production personnel to make notations, in this book—to save space—many of the scripts are single-spaced.

Four basic script formats are used in television and radio: (1) the single-column format endemic to radio; (2) the single-column format sometimes used in television; (3) the two-column principal television format, with video on the left and audio on the right; and (4) the film or screenplay format, with each sequence consecutively numbered. Final production scripts in radio are sometimes two columns, with the technical sources on the left and the continuity on the right. Television scripts sometimes have the audio on the left and the video on the right.

The single-column format differs for radio and television. In television it is closer to the script for the stage play, with only essential character movements added to the dialogue, and virtually no insertion of video or audio techniques. In radio, because it is not a visual medium, music, sound effects, and microphone positions are essential parts of the script.

In the two-column television format the video directions are most often found on the left side and the audio information, including the dialogue, is found on the right. The video column contains all the video directions deemed necessary by the writer. Although the writer cannot be cautioned too often to refrain from intruding on the director's domain—too many writers feel compelled to write in every dissolve, cut, and zoom—the writer frequently uses visual images rather than dialogue to tell the story, and these must be included. The two-column radio format has all the production information on the left side, including which CART to play, microphone to use, and turntable to roll. On the right side are the directions that usually are found in the one-column audio script.

Although, as noted earlier, formats vary from station to station, the two-column format is used most often in taped television production and in some filmed productions such as documentaries and industrial shows. The two-column format is fairly standard for television news.

The dramatic screenplay, with or without the sequences being numbered, is used for filmed dramas, including, usually, commercials. Some writers prefer not to actually number the sequences because they feel numbering makes the script look too technical and impedes the flow of the story. Other writers use numbering to provide quicker identification of and access to individual sequences for editing purposes, just as the producer and director require numbering in order to determine more easily how to plan set, location, and cast time. Films are shot out of sequence; all scenes at a given setting are shot in a consecutive time period, no matter where they are chronologically in the script. Some writers, as well as producers and directors, believe that numbering the sequences provides a better understanding of the production requirements of a given script. For example, while 150 different sequences may be acceptable for a given budget, 250 may not be.

Summary and Treatment

Script preparation begins with a *summary* or an *outline*, whether for a 30-second commercial or a two-hour drama special. The outline or summary is a short overview, written in narrative form, of what the script is about. The *treatment* or *scenario* is a more detailed chronological rundown of the prospective script, giving information on the setting, plot, and characters, and examples of the dialogue. For a commercial the summary or outline might

be a few sentences, with the scenario or treatment ranging from a paragraph to a page. For the one-hour drama or documentary the summary might be two or three pages, with the treatment as long as a fifth of the entire projected script. Development of the treatment for a play is covered in detail in Chapter 4.

The following development of the same story from the outline and scenario into scripts representing the four basic different formats provides a comparison of approaches for one-column television, two-column television, film, and one-column radio. The story could be part of a commercial or a segment from a play.

Outline or summary

A man and woman, about 60, are at the beach and find a beauty in being in love that they did not feel when they were younger. The story shows that romance in older years sometimes can be even more joyful and exciting than in youth.

Treatment or scenario

It is morning. Gladys and Reginald are on a beach, by the water's edge, holding hands and looking lovingly at each other. They are about 60, but their romantic closeness makes them seem much younger. They kiss.

GLADYS: I did not feel so beautiful when I was 20.

REGINALD: We weren't in love like this at that age.

The next scene shows Gladys and Reginald, hand in hand, entering a beach house.

● Script

Sometimes the finished script prepared by the writer is little more than the scenario, containing only the continuity—the character's actions and dialogue—and little if any of the video or audio directions.

VIDEO

A BEACH AT SUNRISE

ENTRANCE HALL OF BEACH HOUSE —
MORNING

AUDIO

GLADYS AND REGINALD ARE BY THE WATER'S EDGE, HOLDING HANDS. THEY ARE ABOUT 60, BUT THEIR BRIGHTNESS OF LOOK AND POSTURE MAKE THEM SEEM YOUNGER. THEY KISS.

GLADYS: I did not feel so beautiful when I was 20.

REGINALD: (GRINNING) Me, neither. But we weren't in love like this when we were 20.

THE DOOR OPENS AND GLADYS AND REGINALD WALK IN, HAND IN HAND, LAUGHING.

Television

As noted in Chapter 1, the television writer writes visually, showing rather than telling, where appropriate. In the following television formats the writer has added video directions that convey to the director the exact visual effects the writer deems necessary to tell the story effectively to the viewer.

Television — One-Column

FADE UP:

A BEACH AT SUNRISE, THE WAVES BREAKING ON THE SAND. TWO PEOPLE ARE IN THE DISTANCE, AT THE WATER'S EDGE, HOLDING HANDS, STARING TOWARD THE SEA. THEY ARE ABOUT 60, BUT THEIR BRIGHTNESS OF LOOK AND POSTURE MAKE THEM SEEM MUCH YOUNGER. THEY SLOWLY TURN THEIR FACES TO EACH OTHER AND KISS.

GLADYS: I did not feel so beautiful when I was 20.

REGINALD: (GRINNING) Me, neither. But we weren't in love like this when we were 20.

DISSOLVE TO ENTRANCE HALL OF A BEACH HOUSE. IT IS MORNING.
 (THE DOOR OPENS AND GLADYS AND REGINALD WALK IN, HAND IN HAND, LAUGHING.)

In the one-column format, and sometimes in the two-column format, the character's name is centered, rather than placed to the left, as follows:

THEY SLOWLY TURN THEIR FACES TO EACH OTHER AND KISS.

GLADYS

I did not feel so beautiful when I was 20.

REGINALD

(GRINNING) Me, neither. But we weren't in love like this when we were 20.

DISSOLVE TO ENTRANCE HALL OF A BEACH HOUSE.

Television — Two-Column

VIDEO

AUDIO

FADE IN ON BEACH AT SUNRISE.
 PAN ALONG SHORE LINE AS WAVES BREAK
 ON SAND.

(GLADYS AND REGINALD ARE SEEN IN THE DISTANCE, BY THE WATER'S EDGE, HOLDING HANDS, STARING AT THE SEA. THEY ARE ABOUT 60, BUT THEIR BRIGHTNESS OF LOOK AND POSTURE MAKE THEM SEEM MUCH YOUNGER.)

ZOOM IN SLOWLY

(GLADYS AND REGINALD TURN THEIR FACES TO EACH OTHER AND KISS. THEIR FACES REMAIN CLOSE, ALMOST TOUCHING.)

GLADYS: I did not feel so beautiful when I was 20.

DISSOLVE TO ENTRANCE HALL OF BEACH
HOUSE — MORNING

REGINALD: (GRINNING) Me, neither. But we
weren't in love like this when we were 20.

(THE DOOR OPENS AND GLADYS AND
REGINALD WALK IN, HAND IN HAND,
LAUGHING.)

Film

The numbers in the left-hand column refer to each shot or sequence. The numbers make it possible to easily designate which sequences will be filmed at a given time or on a given day, such as "TUESDAY, CALL 7:00 A.M., Living Room Set—sequences 42, 45, 46, 78, 79, 82."

FADE IN

1. EXT. BEACH — SUNRISE

2. PAN SHORE LINE AS WAVES BREAK ON SAND

3. EXT. BEACH — SUNRISE

Two figures are seen in the distance, alone with the vastness of sand and water around them.

4. ZOOM SLOWLY IN UNTIL WE ESTABLISH THAT THE FIGURES ARE A MAN AND WOMAN.

5. MEDIUM LONG SHOT

The man and woman are standing by the water's edge, holding hands, staring toward the sea. They are about 60, but their brightness of look and posture make them seem much younger.

6. MEDIUM SHOT, REVERSE ANGLE

They slowly turn their faces to each other and kiss.

7. CLOSE SHOT

8. MEDIUM CLOSE SHOT

Their heads and faces are close, still almost touching.

GLADYS

I did not feel so beautiful when I was 20.

9. CLOSE SHOT

REGINALD

(grinning)

Me, neither, but we weren't in love like this when we were 20.

CUT TO:

10. INT. BEACH HOUSE — ENTRANCE HALL — MORNING

The door opens and Gladys and Reginald walk in, hand in hand, laughing.

Radio

Note how much more dialogue is necessary to convey the same story in sound alone.

SOUND: OCEAN WAVES, SEAGULLS, FOOTSTEPS OF TWO PEOPLE ON THE SAND, OCEAN SOUND COMING CLOSER AS THE PEOPLE APPROACH THE WATER.

GLADYS: (FADING ON) The ocean is so beautiful. I remember first coming to this beach 40 years ago, Reginald. I was 20 years old.

REGINALD: I remember this beach, too, Gladys.

GLADYS: I did not feel so beautiful then as I do now.

SOUND: SOFTLY KISSING

REGINALD: Me, neither. But we weren't in love like this when we were twenty.

GLADYS: (SUGGESTIVELY) Let's go back to the beach house.

MUSIC: BRIDGE

SOUND: GLADYS AND REGINALD'S FOOTSTEPS GOING UP STAIRS. DOOR OPENING.

REGINALD: (LAUGHTER IN HIS VOICE) What a beautiful morning this is!

GLADYS: (LAUGHTER IN HER VOICE) It's a glorious day!

Emerson College audio production professor Christopher Outwin notes that audio script formats frequently have split pages. “The left-hand side of the page usually is reserved for technical instructions and the sources for each channel of sound. The right-hand side of the page usually is reserved for descriptions of actual audio content, in-cues and out-cues, and the actual narrative or dialogue itself.” Professor Outwin stresses that the script information must be complete enough to ensure that all engineering, directorial, and performance members of the team understand precisely what they are supposed to do and when they are supposed to do it—but the script should not be cluttered. “Production personnel need to be able to find their places and execute their duties quickly and without confusion.”

Television production teachers as well as producers usually recommend the split two-column format for studio or multi-camera production and the full-page format for single-camera production in the field. As a writer you should have in your mind the pictures you want the audience to see, and you should describe them in your script. But while you tell the director what should be shown on the screen, don't tell him or her how to do it—how to use the cameras, how to move the talent, or what the camera shots should be. Those are the director's responsibilities—and problems. Nevertheless, convey clearly what the visual message should be; if there is any question in your mind that the descriptions might not be perceived exactly as intended, then insert and specify video directions as necessary.

An excellent set of professional script guidelines for the filmed teleplay is contained in the *Professional Writer's Teleplay/Screenplay Format*, issued by the Writers Guild of America. The following are the basic format directions suggested by the Guild:

1. All camera directions, scene descriptions, and stage directions are typed across each page, from margin to margin.
2. All dialogue is typed within a column approximately 3 inches wide running down the center of the page. The name of the character who speaks is typed just above his line of dialogue. Parenthetical notations as to how the lines should be spoken are typed beneath the character's name and a little to the left.
3. Single spacing is used in all dialogue, camera directions, stage directions, and descriptions of scenes.

4. Double spacing is used between the speech of one character and the speech of another; between a speech and a camera or stage direction; and between one camera shot and another.
5. When a method of scene transition (such as DISSOLVE TO) is indicated between two scenes, it is always set apart from both scenes by double spacing.
6. The following script elements are always typed in capital letters:
 CAMERA SHOTS & CAMERA DIRECTIONS
 INT. OR EXT. (Interior or Exterior)
 INDICATION OF LOCALE (at beginning of scene)
 INDICATION OF NIGHT OR DAY (at beginning of scene)
 METHOD OF TRANSITION (when specified)
 NAMES OF ALL CHARACTERS (when indicated above the dialogue they speak, and the *first time* they appear in descriptive paragraphs)

The Guild booklet provides the following sample script, the first part explaining format approaches and the subsequent pages illustrating how to present actual story material and directions.

ACT ONE

(Act designations are used only in teleplays)

FADE IN:

EXTERIOR OR INTERIOR LOCATION — SPECIFY DAY OR NIGHT CAMERA SHOT — SUBJECT OF CAMERA SHOT INDICATED HERE

Descriptions of scenes, characters, and action are typed across the page like this. Music and sound effects are typed here too.

CHARACTER
 (manner in which the character speaks)

The actual lines of dialogue go here.

2nd CHARACTER

Speaks here.

3rd CHARACTER

Speaks here. Note that all dialogue is typed within a column running down the center of the page.

Additional descriptions and CAMERA MOVEMENTS are typed in this manner whenever they are needed.

TRANSITIONAL INSTRUCTIONS (CUT TO, DISSOLVE TO, etc.)

Note: Transitional instructions are used very sparingly by the professional writer who leaves most such decisions up to the director. It is only when a specific effect is required such as JUMP CUT or SMASH CUT that the manner of transition should be indicated.

NEXT SCENE OR CAMERA SHOT TYPED HERE

FADE IN:

EXT. SUBURBAN RAILROAD STATION — LATE AFTERNOON ESTABLISHING SHOT

It is the end of a hot summer day. A train has just pulled into the station, and COMMUTERS are pouring out — some with jackets thrown over their arms, many with loosened ties. Outside the station, a number of WIVES are waiting in cars for their commuter husbands. Car horns are HONKING in chaotic profusion.

MED. TWO-SHOT — JACK DOBBS AND FRED McALLISTER

They are youngish middle-aged businessmen who have just gotten off the train. JACK is bull-necked, nearly bald, powerfully built; he is a former athlete who keeps himself in excellent shape. FRED has the more typical suburban pot-belly and slouch; a man of dry martinis and electric golf carts.

FRED

Need a lift?

JACK

No, thanks. Joan's picking me up.

(looking around at the cars)

I guess she must have got stuck in traffic.

A horn HONKS raspily.

FRED
(dolefully)

I'd know that sweet voice anywhere. See you tomorrow.

JACK

Bring money!

Fred goes off to his waiting wife, as CAMERA MOVES IN CLOSE on Jack. His eyes continue to search the station parking field. Behind him, the train may be seen pulling out of the station.

JACK'S POV — PANNING SHOT — THE STATION PARKING LOT

It is now completely empty of cars. A few scraps of paper are blowing across the parking field, propelled by the hot summer wind.

BACK TO JACK

as he continues to gaze at the empty parking field. He is puzzled, and a little worried. Then making a sudden decision, he turns towards the station hack stand.

JACK
(calling)

Taxi!

A moment later, a taxi glides up to where he stands, Jack enters the taxi.

DISSOLVE TO:

EXT. A LOVELY SUBURBAN STREET — LATE AFTERNOON HIGH ANGLE SHOT — STREET AND HOUSES

A taxi pulls up to a white colonial house. Jack gets out, and pays the DRIVER. The taxi ROARS away.

CLOSE-UP — JACK

as he turns towards the house, and stops suddenly — a look of bewilderment on his face.

JACK'S POV — THE HOUSE

The grass is overgrown. A white-haired WORKMAN is nailing wooden boards across a window.

PANNING JACK

He approaches the house, and stops near the Workman.

JACK

What's going on?

The Workman ignores him, and continues his hammering.

JACK (Cont'd)

(a pause, then
angrily)

Hey, mister! You hard of hearing, or something? I asked you what's going on!

The preceding format directions and script illustrations are courtesy of Writers Guild of America, East, Inc., from its booklet *Professional Writer's Teleplay/Screenplay Format*, written by Jerome Coopersmith, illustrated by Carol Kardon.

● Style

Writing for the Ear and Eye

By the time you take a course in writing for television and radio, you've probably had more than a dozen years worth of courses in writing for print—from the elementary school three-R classes to college studies in writing literature, poetry, and essays. But you've likely had few if any courses in writing for the electronic media, even though the overwhelming majority of people in the world spend more of their time communicating and being communicated to visually and aurally than with print.

In broadcast writing, be brief. While your writing for print—whether news, an essay, a novel, a short story, or other form—may be as long or as short as it needs to be for optimum effectiveness, your broadcast writings are constrained by time. A good news story in a newspaper ranges from hundreds to thousands of words. The same story on radio or television may have to fit into 30 seconds—perhaps no more than 100 words—or, if an important story, 90 seconds or two minutes. And unless you have reached the stature of writing a miniseries of four, six, or more hours, you have to condense what

might in print be the contents of a novel or a play into the equivalent of 42 minutes for the hour show or about an hour and a half for the two-hour television special.

Retain an informal tone. The listener or viewer does not have the luxury of rereading formal or intellectually challenging passages to better understand what is being presented. On radio or television a message is heard and/or seen just once. While formal language and content structure may be appropriate for some documentaries and news/talk shows, the audience that misses the next bit of action because it stopped to consider the previously presented material will quickly be lost.

Be specific. Vague, generalized action or information tends to be confusing and may persuade the audience to switch stations. Make sure whatever is presented, whether visual or aural, is simple and clear. Ambiguity may be intriguing in print, but it usually is dull and boring on the air. This does not suggest that you write down to a low level of intellect or understanding. The content you present may be both significant and sophisticated. But it must be written in a way that it will reach and affect the audience; otherwise, you've wasted their time and yours.

Remember, too, that although the term *mass media* is used, the radio-television communication process is essentially one-to-one: the presenter at the microphone or in front of the camera, and the individual receptor at home. The material should be written as if the presenter were sitting informally in the audience's living room making the presentation.

Personalize. As noted earlier, demographics are essential to understanding and reaching a specific audience. Try to relate the style and content of your writing to that audience and, as much as possible, to each individual member of that audience.

Be natural. Young writers frequently confuse flowery language with high style, and simple, uncluttered sentences with low style. It takes time to shed the glamour of ostentation. This is especially true in the electronic media. Reread the comment in Chapter 1 (p. 7) about the playwright whose 30 pages of scintillating, sophisticated dialogue were replaced by 30 seconds of terse visual writing.

Avoid the tendency to write in the following manner:

Enough timber was consumed by the rampaging fire in the north woods to create 232 thousand square feet of prime building lumber, the embers of these never-to-be-realized residential manors reaching into the heavens above charred, twisted treetops, disappearing into the void like hordes of migrating fireflies.

Learn to write it this way:

The north woods fire destroyed enough timber to build 100 six-room homes, the smoke and flame visible as far as 40 miles away.

As a young sportswriter this author developed his style of writing by pretending that he was saying the things he was writing to a group of people in a bar or sitting around a living room. Later he adapted the style to the broadcast media by changing the group to a single individual. When you are at your typewriter or computer, writing for television or radio, create in your mind a typical viewer or listener, an imaginary member of the audience to whom you are “speaking” directly, one-to-one. The key: use informal, concise, active, down-to-earth language.

Simplicity

Ernest Hemingway’s style as a journalist and novelist would have adapted very effectively to the electronic media. Hemingway advised young writers to “strip language clean . . . down to the bones.” Be simple and direct. Use words of two syllables instead of three. That isn’t catering to the lowest common denominator, but to the essence of aural and visual communication. In the electronic media the language goes by so quickly that one has neither the opportunity nor the luxury of savoring it, thinking about the nuances of a word or sentence, as one does when reading. The action cannot be stopped in a television or radio news story, feature, or sitcom, as it can when you slow down to reread or pause in the middle of a print story to think about what you have read.

Choose words that are familiar to everyone in the audience. Don’t lose your viewers or listeners by being pretentious or by trying to educate them by teaching them new vocabulary words. The best way to teach is through the contents and purpose of the script as a whole—through the presentation of ideas. The more sharply and clearly the ideas are presented, the more effectively the audience will understand and learn.

Sometimes choosing simple words is hard to do because you must at the same time avoid clichés and trite expressions. Pity the scriptwriter for the disc jockey show featuring a popular pianist. “Meandering on the keyboard”? “Rhythmical fingering of the blacks and whites”? “Carousing on the 88”? You wouldn’t use any of these phrases, of course. But how many times can you repeat “playing the piano”?

Look for fresh ways to say the same thing, and if you can't find a new way that isn't dull, pretentious, or inane, then just say it as simply and directly as possible.

Don't use words that might be common in *your* conversation, but not ordinarily used. As a college-trained professional, your vocabulary is at least a cut above that of the majority of the people you are trying to reach. Someday, perhaps, when you've achieved a reputation that prompts people to listen to you not because of what you say, but because of who you are, you can use language and ideas on a level the audience might otherwise tune out. Again, this is not to say that you shouldn't raise the level of the audience's consciousness; it is to say that unless you keep the audience tuned in, there is no consciousness to raise.

Grammar

A character you create for a play may use slang or incorrect grammar as part of that fictional person's characteristics. Other than that, however, you must use proper and effective grammar if your ideas are to be communicated and accepted. A news script with grammatical errors not only will embarrass the anchor reading it, but will result in the writer losing his or her job. If proper grammar, however, creates a stilted sentence or phrase, difficult to read or comprehend, then shortcuts are required. Frequently, a short, incomplete sentence is better than a rambling complete sentence. Exactly as illustrated in the sentence you are now reading.

Verbs. Use the present tense and the active voice, with the subjects of the sentences doing or causing the action. It would be grammatically correct to say, "Last night another Nicaraguan village was destroyed by the Contras, and many women and children were killed," but it would be more effective, as well as also grammatically correct, to say, "The Contras destroyed another Nicaraguan village last night and killed many women and children." In introducing movie idol Ronnie Starwars in an interview script you might say, "The new movie *The Unmaking of a President* was completed last week by Ronnie Starwars." It would be better to say, "Last week Ronnie Starwars completed the new movie, *The Unmaking of a President*."

Keep in mind the sportswriting analogy offered earlier in this section: be conversational.

The right word. Make sure you use the right word. In English many words have multiple meanings. Sometimes, even in context, meanings may be mistaken. Be certain that every word you use is the best word to convey what

you mean, that it cannot be confused with another meaning, and is not too abstract or vague to make your meaning clear and specific.

Keep a dictionary handy. Use a thesaurus. Have available a basic book on grammar, punctuation, and spelling. However, considering the inconsistency of spelling rules in English, it is hard to resist President Andrew Jackson's admonition that "it's a mighty poor mind that can't think of more than one way to spell a word."

Nevertheless, an important sign of professional literacy is the proper use of frequently used words. For example, are you one of those persons who doesn't know the difference between *its* and *it's*, *your* and *you're*, *there* and *their*, *then* and *than*? Making errors such as these when trying to get into the professional field almost guarantees continuation of your amateur status.

If you've ever been in a newsroom and pulled copy off a wire service machine, you'll remember that the wire service puts the phonetic spelling of difficult words in the continuity of the script or at the beginning or end of the stories. If you have any doubt whether the word you are using will be pronounced correctly, do the same thing. For example: "Our special guest on *Meet the Reporters* today is Worcester (WOOSTER) State Representative Joe Cholmondeley (CHUMLEE)."

When you've finished your script, read it out loud and proofread your copy. Retype your script if necessary to get a clean copy to submit to the producer or script editor. A sure sign of a careless, unprofessional writer is a sloppy script with many errors.

Punctuation

Punctuation is more functional in broadcast scripts than in other types of writing. Punctuation tells the performer where to start and stop. It indicates whether there is to be a pause (by using an ellipsis: . . .), a shorter pause (dash: —), an emphasis (!), a questioning tone (?), and other time and inflection cues. How would you read each of the following?

- She thinks he is a good actor.
- She thinks he's a good actor!
- She thinks he's a good actor?
- She thinks he's a . . . good actor.

Underlining a word or sentence automatically gives it emphasis when read aloud.

Abbreviations

With certain exceptions, avoid abbreviations. Remember, you are writing material for a performer to read or to memorize and say aloud. Writing "dep't" and "corp" suggests that you want the performer to pronounce them D-E-E-P-T and K-A-W-R-P. Write out "department" and "corporation."

Common terms that cannot be misunderstood or mispronounced, such as *Mr.*, *Prof.*, and *Dr.*, need not be written out. Terms that are usually pronounced in their abbreviated forms, such as *AT&T*, *YMCA*, and *CIA*, remain so in the script. On the other hand, some common terms that frequently are seen as abbreviations but always are pronounced in full should not be abbreviated. Dates are an example. *Mon.*, *Feb. 29*, should be written out as *Monday*, *February 29th* (or even “twenty-ninth”).

Gender

Barbara Walters is no more a good *anchorman* than Dan Rather is a good *anchorwoman*. The term *he* or *his* is not acceptable for generic use, especially for professional communicators. “In the history of medicine, the doctor has always had his patients’ best interests in mind” would be better written, “In the history of medicine, the doctor has always had his or her patients’ best interests in mind” and still better, “In the history of medicine, doctors have always had their patients’ best interests in mind.”

The elimination of sexist and racist terms is relatively recent, and habits of bias die hard. Barbara Walters may be a good *anchorwoman*; Dan Rather may be a good *anchorman*. Either may be a good *anchorperson*. The gender-describing suffix is disappearing, and the most direct nonsexist way of describing someone is by the position held. Walters may be a good *anchor*, just as Rather may be a good *anchor*. *Chairman*, *chairwoman*, and *chairperson* are giving way to *chair*, in the manner that *secretary* became the descriptive word for that position, not *secretaryman*, *secretarywoman*, or *secretaryperson*. The professional communicator must take the lead in being sensitive to language changes and move the general public toward the elimination of the prejudice and inequality that are fueled by bias in language.

Accuracy

Whether writing a play, documentary, or news story, be sure you have the facts before you write. If you set your play in an urban high school in a northern city, know precisely what the students and faculty are like in that milieu and what the physical, psychological, administrative, academic, and social atmosphere is at such a school. You can then selectively dramatize those elements that fit your play, eliminating those that you don’t want, but doing it from a sound, accurate base.

If you are doing a feature on televangelists, be sure you are thoroughly familiar not only with the events, but with the people, their backgrounds, their constituents, the church and media settings, and all the other variables necessary for developing an accurate script.

Learn to do thorough research. The success or failure of a script is determined in the preparation period; the actual writing is only one part of the process.

Have all the information you need to be objective. You may not wish to be, slanting your feature to meet the political views of the station's owner, or creating a misleading commercial to meet the sponsor's orders, or self-censoring a play or documentary to avoid controversial issues that might displease potential buyers of the advertiser's product. But at least put yourself in the position of being able to be honest and objective if you wish to be.

Finally, broaden your abilities and expand your skills. The media encompass all the disciplines of the world, and as a writer or in any capacity that gets the program on the air, you should have a background in breadth and depth, especially in the arts and humanities, most particularly in history, political science, sociology, and psychology. Read a lot: books, plays, and television and radio scripts. Learn content and writing techniques from them. Good writers are invariably good readers first.

● The Computer

Would *Hamlet* have been a different play if Shakespeare had written it on a typewriter rather than with a quill pen on foolscap? Would Arthur Miller's *Death of a Salesman* have been different if written on a **computer** or word processor?

Take the exact same piece of material: a news report, a commercial, or a documentary feature. Would it come out exactly the same if written with a pencil on paper, with a typewriter, and with a computer?

As stated earlier, there are clear and distinct differences in writing the same material for different media, and in using the techniques of varying media in preparing material for one medium. Does this principle apply to the use of different tools in writing, as well?

Some writers insist that the tools with which they write affect the feeling and rhythm that are used in creating a work. Would there be more and slower character development and more measured pace in a dramatic script — even a sitcom — written by hand than in one attuned to the mechanical rhythms and speed of a computer? Is there a difference in the scene the artist paints if she or he uses oils or charcoal or water colors? If not content difference, is there an aesthetic difference? Does this have a direct analogy for the writer?

No comprehensive studies yet suggest acceptable answers. But the question has been raised. It is important to you, personally, because as a writer you will find yourself in situations where you have to produce scripts using various writing methods. For example, in an ad agency, around a conference table, you may be asked to revise, on the spot, the continuity in a commercial. You may be asked to do a rewrite and add material on the set of a newscast just minutes before air time. During the field recording of a documentary,

you may have to come up with new and changed questions, answers, and transitions while the crew and the subjects are immediately available. You'd better be able to think quickly and effectively with a piece of paper in front of you and a pen in your hand, as well as with a typewriter or word processor.

All good writers will tell you that there is an ambience between them and the tool they use for creative writing. Until the advent of typewriters, writers from the beginning of recorded history wrote by hand with whatever pen or pencil or equivalent tool was available. Some writers still write only with a pen or pencil, and insist that they cannot write effectively with a mechanical device. Many writers will tell you that they can think only with a typewriter. An entire generation of writers grew up writing their first creative words on a typewriter and believe that they can't work with a pen or pencil. At the same time they will tell you that the mechanical steps needed to operate and make corrections on a word processor make it impossible for them to maintain a flow of ideas and creative juices when using a computer for writing.

Your generation — people of college age — has moved into a new era of writing tool, the word processor. With schools offering computer courses from the elementary grades up during the past decade, newly developing writers find the computer the easiest tool with which to write. Aside from its symbiotic relationship with any given writer, it is the most efficient writing tool. It saves time on editing. It permits instant reproduction. When properly used, it permits a writer to turn out a product much faster than any other way. It enables a team of writers, even from different geographical areas, to work at the same time on the same script. It permits immediate incorporation anywhere in the script of information, ideas, and materials from any source. Lap-top computers are gradually replacing the restaurant place mat as the medium for recording sudden script inspirations.

Hardly a newspaper or broadcasting newsroom does not use word processors. Writers of drama who may question the mechanical effect imposed upon their writing by computers nevertheless are eager to take advantage of the transfer of material from computer to computer, enabling them to get instant criticism on any or all of what they've written, giving them wider access to such assistance and greater overall and quicker productivity. You may decide later that you can't be effectively creative with a computer, but it is incumbent upon you to at least learn how to write with one.

Word Processing

All computers can run *word processors* and *software*. They can input and store a program on a *floppy disk* or on a *hard disk* (the latter is used for permanent storage) that provides the writer with all the formats that might be used in writing scripts for television and radio.

Some computers are *dedicated* word processors; they do only word processing and perform none of the other computer functions, such as providing data base programs. Nondedicated computers, on the other hand, give much greater flexibility for the media writer because they can add programs related to production aspects. Such computers are being used more and more in place of word processors.

Word-processing software can provide the basic formats discussed earlier in this chapter for television, film, and radio scripts: (1) the two-column format, (2) the one-column script, and (3) the dramatic screenplay or the numbered-sequences script. To get the software that most effectively fits your approach to writing, you have to choose among the operating systems and the software formats of competing companies. Although software formats for television and radio scripts are essentially the same, not all software is compatible with all computer systems. You have to determine, first, which system you are most comfortable with, and then, which of the software packages compatible with that system provides you with the most satisfactory formats.

Software Types

As noted, computers can use word-processing software or go beyond that. There are four basic categories of software. *Word processing* is most comparable to what you do with a typewriter. It enables you to write letters, term papers, scripts, and similar work.

The *data base* files and retrieves information in any format you wish to design. For example, when you have finished your script on your word-processing software, you can use your data base software to call up the name and address of your literary agent. In combination with your word-processing software, the computer will write the agent a letter, prepare a copy of your new script, and type the envelope label for you to send to the agent.

Spreadsheet software can keep track of all of your financial information and budgets. It can extend your writing into the production area by figuring out all the finances for production planning. It can keep track of your royalties and, considering the especially burdensome recordkeeping imposed on writers by the 1987 tax "reform" legislation, it can help straighten out your tax records and determine your tax liabilities. Hopefully, you will be successful enough as a writer to require that kind of service from your computer.

Communication software takes your script from the confines of the desk. By using telephone lines to communicate computer to computer, this software can permit script development from a number of sources at once, facilitate critique of your script at any time in the writing process, provide for changes quickly and easily at any stage of writing, and permit instantaneous editing based on comments from producers, directors, agents, script editors, and others from their own computer terminals hooked into yours.

Software and Formatting

As noted, software for media scripts exists for the one- and two-column formats and, separately, for the dramatic screenplay. The computer will automatically set up the proper margins and spacing for the script form you choose, capitalize the characters' names and any other terms you wish, put stage directions and other appropriate information in parentheses, number sequences in the dramatic screenplay format, and automatically renumber the sequences correctly if you edit, delete, or add scenes. Moreover, the computer will reprint and readjust pages, and shorten or lengthen them as necessary. It remembers which scenes have been cut or added and, even as it prints out the entire script, designates which is new material and which is old. You can continuously check the continuity process in your writing from all the material you have written on the project, accepted and rejected, good and bad.

Some software is flexible enough for you to adapt it to unique needs. Although the package you choose will automatically put everything you write into the pre-programmed script format you selected, some packages, such as "WordPerfect" and "WordStar," can be modified for specific keys to do specific things needed by a specific script.

Some software combines a standard word-processing program with a screenwriting program. A script in a one-column format can be changed by the computer, by pressing specified keys, into a two-column format, or into a numbered-sequence column. Some computers and software go beyond words and draw **storyboard** frames that permit simple drawings—the kind of material required in the preparation of commercials and public service announcements. This is a particular boon to writers of commercials who may be good with words and images, but can't draw.

Although limited in their capacity, lap-top computers are of special value in field and on-set situations that require quick edits or rewrites. These portable computers can run up to five hours on batteries and permit instant "cut-and-paste" jobs without the usual cutting and pasting that would be necessary with a typewriter.

Computers and the News

There are three major uses of the computer in both the newspaper and broadcast newsroom. The first is in the actual writing and editing of the story, composing the content and words. It is also used in editing those words. The story, completed on one computer, is edited by the editor on another computer. The use of a **modem**, to transfer material from one computer to another, permits a story to be written in Chicago, edited in Los Angeles, and produced in New York. Lap-top computers began to be used extensively in the early 1990s for on-the-spot composition, even as the news story was breaking. By plugging the lap-top computer into a telephone line, the story can be relayed to a computer in the newsroom.

A second use is creating **graphics**, including charts, graphs, maps, and other visuals that are used in newspapers and on television. In broadcasting, the graphic can be electronically fed right into the newscast. At the beginning of the 1990s radio began to experiment with the use of specialized sounds created by computers, in a sense providing a radio “graphic.”

The third major use of computers in news is accessing information, obtaining data bases for material that can be used in writing the story. Getting the text of a just-passed piece of legislation and obtaining “morgue” information on all the stories ever published up to that time in a given newspaper on the particular news topic are two types of information retrieval.

A fourth use, not applicable to broadcast news, but important for newspapers and journals, is the laying out of a page—designing the format for that particular issue.

Computers in Production

If your role as writer extends into the actual production process, you can find software that facilitates your job immeasurably. The writer-producer or writer-director can convert the content into a breakdown detailing every production item required by the script. This could include every character’s costume needs, every special effect, all audio effects, the number of extras required and their costumes, and all props, whether in the field or in the studio, whether large like an automobile or small like a piece of jewelry.

Software also provides a production board, which lists every element in any given scene, and which includes boxes that can be checked as each item is accounted for. The computer can work out detailed production schedules, too, based on which characters are required for which scenes and on which sets. And, as noted, a spreadsheet can detail the production budget.

The Play

Writing the play is generally considered to be the most difficult endeavor as well as the highest achievement in the performing arts. Creating the television play is the culmination of learning how to write for the media. If it is, indeed, the ultimate accomplishment, why, then, begin this book's study of formats with the play, rather than put it at the end? Because the play is not only the culmination, but also the basis for all other formats. Whether a 30-second commercial or a two-hour documentary, the structure of the script depends on the elements of the play: exposition, conflict, complication, climax, and resolution.

Take the commercial, for example. In addition to those commercials that literally are minidramas (one or more characters in a situation that involves the sponsor's product or service), all commercials present a problem (a conflict), show how life is difficult or unfulfilled (complication), and how the problem is solved and life becomes better when the sponsor's product or service is purchased (the climax and resolution). All documentaries depend on dramatic action involving the person, persons, or events being shown in a condensation of the real-life occurrences. Even a disc jockey program that is well planned achieves a rising level of interest that gains and holds the audience's attention.

The play is the staple of prime-time television, whether in the form of a sitcom, action adventure, or historical miniseries. Daytime television relies

heavily on the play, usually sitcoms, but also on whatever other genre happens to be popular enough to draw good ratings and is available in syndication. Soap opera plays are among the most popular television programs, both day and evening.

If you learn the elements that go into writing a good play, even if you never discover within you the motivation and/or talent to actually write the play, you will be better able to write other television and radio formats effectively.

Brander Matthews, who was one of the theatre's leading critics, wrote in his book *The Development of Drama* that "dramaturgic principles are not mere rules laid down by theoretical critics, who have rarely any acquaintance with the actual theatre; they are laws, inherent in the nature of the art itself, standing eternal, as immitigable today as when Sophocles was alive, or Shakespeare, or Moliere."

The rules of playwriting are universal. They apply generally to the structure of the play written for the stage, film, television, or radio. The rules are modified in their specific applications by the special requirements of the particular medium.

Don't assume, merely because there are rules, that playwriting can be taught. Genius and inspiration cannot be taught, and playwriting is an art on a plane of creativity far above the mechanical facets of some of the phases of continuity writing. America's first and foremost playwriting teacher, George Pierce Baker, stated that what can be done, however, is to show the potential playwright how to apply whatever genius and dramatic insight he or she may have, through an understanding of the basic rules of dramaturgy. That is all that can be done and that is all that will be attempted here.

Yet, even this much cannot be taught in one chapter or in several chapters. Any full discussion of playwriting technique requires at least a complete book, a number of courses, and endless practice. What will be presented here is a summary of the rules of playwriting and some new concepts of playwriting in terms of the special needs of the television and radio media. If you seriously wish to write television (and radio) drama, first explore as thoroughly as possible the techniques of writing the play for the stage. Only then will you have a sound basis for the television play.

Remember that a play is a play is a play. Do not confuse the means of transmission with the medium. Whether presented over the airwaves (television broadcasting) or through cable or by satellite or via laser beams, the play is the same—a dramatic presentation reaching people seated in front of an oblong box with a small screen usually ranging from 13 to 25 inches.

Therefore, when you see the term *television* used in this chapter, don't say "But I'm going to write for cable." It's the same thing. The principal differences in technique are between the continuous-action taped television play and the filmed-for-television play. And even here differences have become more and more blurred as the styles developed separately in New York (the

live television drama) and in Hollywood (the treatment of the television screen as a miniature extension of the traditional film screen) have gradually come together to utilize the most effective approaches of both.

● Sources

Before the actual techniques of writing can be applied, the writer must be able to recognize and exploit the sources out of which the ideas for the play can be developed.

The writer may find the motivating ingredient for the play in an event or happening, a theme, a character or characters, or a background.

Many times a playwright has witnessed or experienced an incident or series of incidents that contain the fundamentals for good drama. From this event or happening the playwright can build character, situation, theme, and background. Remember, however, that what is exciting in life is not necessarily good drama. Drama is heightened life. It is a compression of the most important elements of a situation and requires a rearrangement, revision, and condensation of life to make it drama and not merely human interest reporting. It is difficult for the beginning playwright to understand this, particularly when he or she has been a participant in or an observer of an interesting life situation. What may seem to be the most tragic, most humorous, most exciting thing that has ever happened to the writer may actually be hackneyed, dull, and undramatic in play form.

Because something seems dramatic in real life does not mean that it will be dramatic if put into a play. Such transposition requires imagination, skill, and, to no small degree, the indefinable genius of playwriting. For example, many of us have seen a situation where a destitute maiden aunt has come to live with a sister and brother-in-law, and in her psychological need has become somewhat of a disturbing factor in the marriage. To the participants, or even to a close observer, such a situation might have provocative and electrifying undertones. To someone not connected with the situation, it appears, and understandably so, dull and uninspiring. To the imaginative playwright, in this case to Tennessee Williams, it could become one of America's all-time great plays, *A Streetcar Named Desire*.

The writer may initiate the preliminary thinking about the play from a theme or an idea. Although censorship often hampers the television and radio playwright, the writer can find basic concepts such as loyalty, independence, and self-realization as motivating factors upon which to develop a drama. The theme must be translated into specific and full-blown people and concrete situations. Under the theme of loyalty, for example, there is the ever-present son who won't marry because his psychologically motivated notion of loyalty is one that says that he cannot leave his mother. Under independence, there

are any number of variations of the wife who leaves her husband because she is not accorded the freedom or respect she feels she needs. Under self-realization, there is an endless supply of potential plays oriented around the artist who prefers living on bread and beans in a cold-water flat to accepting the lucrative advertising agency job. The writer must be wary of attempting to develop a play around a theme alone. The theme serves merely as the germ of the idea for the play.

Another source for the play may lie in a background. The backgrounds of war, of high society, of a drug environment, of the business world, have provided the settings and motivations for many plays. The college student could do worse than to use the background of the campus as an initiating factor for the play.

A final source for the play may come from a character or several characters, either as a group or rolled into one. In modern dramaturgy, character motivates action; that is, the plot develops out of the characters. For this reason, the choice of character as a source provides a potentially stronger foundation for the play than do the other sources. The writer must be cautious, however, in using this source independently of the others; it is difficult to build a play solely around a character or combination of characters taken from real life. For example, how trite is the idea of a salesman getting fired from a job because he is getting old and cannot make as many sales as he once did! Even if his character is enlarged by adding pride, self-deception, and despondency leading to suicide, the dramatic potential is not yet fully realized. But work on the character, develop his many facets, beliefs, psychological needs, physical capabilities, and relationships to other people, clarify a theme and background, and one might eventually get to Willy Loman of Arthur Miller's classic play, *Death of a Salesman*.

The sources of the play—situation, theme, background, and character—are individually only germs of ideas. Explore, expand, and revise each of these elements to determine if they have any dramatic value. If they have, then the playwright can take the next step. Inexperienced writers—and lazy ones—sometimes believe that all they have to do is have an idea and a pretty good notion of where they are going with it, and then sit down and write the play. Unfortunately, this is not the case. The actual writing is the dessert of the playwright's art. The hard work is devoted to the planning of the play and, later, to the revisions of the manuscript. After deciding on the source or basis for a play, clarify in your mind and on paper the various elements that develop from the base. For example, if you choose to work from a background, determine the characters, situation, and theme that go with the background.

Ideally, the writer should write out of personal experience or knowledge to give the play a valid foundation. However, if the writer is too close, either emotionally or in terms of time, to the life-ingredients of the play, it will be difficult to heighten and condense and dramatize the material; the writer will tend to be a reporter rather than a dramatist. The playwright should never be

part of the play, but should be able to write it objectively. Feel and understand every moment of it, but do so as a third person. Don't use the play as personal therapy. It is a good idea to be several calendar years and several emotional light years away from the play when you start to write it.

● Structure

Until the eighteenth century, with the exception of works by only a few playwrights (notably Shakespeare), plot or action was the dominant element in the play. The plot line was the most important factor, and the characters and dialogue were fitted into the movement of the action. Modern drama has emphasized character as most important. The actions that determine the plot are those the characters *must* take because of their particular personalities and psychological motivations. The dialogue is that which the characters *must* speak for the same reasons. The three major elements in the play structure — character, plot, and dialogue — all must be coordinated into a consistent and clear theme. This coordination of all elements toward a common end results in the unity of the piece, a unity of impression. The characters' actions and the events must not be arbitrary. Prepare the audience for these actions and events in a logical and valid manner; this is called *preparation*. Give the audience the background of the situation and the characters; this is the *exposition*. In addition, consider the *setting*, in order to create a valid physical background and environment for the characters.

After you are certain that you understand and can be objective about the characters, theme, situation, and background, you can begin to create each of them in depth. Do as much research as possible, to acquaint yourself fully with the potentials of your play.

Each character should be analyzed. Do it on paper, so that you have the characters' complete histories and motivations in front of you at all times. Develop a background for each character, not only for the duration of the action of the play, but extending back before the opening of the play (even going back to ancestors who do not appear in the play but who would have had some influence on the character's personality). A complete analysis of a character provides, too, an indication of the kind and form of dialogue the character would use. Test out the dialogue on paper, putting the character into hypothetical situations with other characters. Remember, the dialogue is not an approximation of real-life speech; it must be heightened and condensed from that of real life.

After the characters have been created, you are ready to create the situation, or plot line. Do this in skeletonized form. You need, first, a **conflict**. The conflict is between the **protagonist** of the play and some other character or force. A conflict may be between two individuals, an individual and a

group, two groups, an individual or individuals and nature, an individual or individuals and some unknown force, or an individual and his or her inner self. The nature of the conflict is determined largely by the kinds of characters involved.

After the conflict has been decided upon, the plot moves inexorably toward a climax, the point at which one of the forces in conflict wins over the other. The play reaches the climax through a series of complications. Each complication is, in itself, a small conflict and climax. Each succeeding complication complicates the situation to a greater and greater degree until the final complication makes it impossible for the struggle to be heightened any longer. Something has to give. The climax must occur. The complications are not arbitrary. The characters themselves determine the events and the complications because the actions they take are those, and only those, they must take because of their particular motivations and personalities.

George Pierce Baker wrote in *Dramatic Technique* that the “situation exists because one is what he is and so has inner conflict, or clashes, with another person, or with his environment. Change his character a little and the situation must change. Involve more people in it, and immediately their very presence, affecting the people originally in the scene, will change the situation.”

British playwright Terrence Rattigan wrote similarly in a *Theatre Arts* article, “The Characters Make the Play”:

A play is born — for me, at any rate — in a character, in a background or setting, in a period or in a theme, never in a plot. I believe that in the process of a play’s preliminary construction during that long and difficult period of gestation before a line is put on paper, the plot is the last of the vital organs to take shape.

If the characters are correctly fashioned — by which I do not mean accurately representing living people but correctly conceived in their relationship to each other — the play will grow out of them. A number of firmly and definitely imagined characters will act — must act — in a firm and definite way. This gives you your plot. If it does not, your characters are wrongly conceived and you must start again.

Once the preliminary planning, gestation, research, and analysis are completed, the writer is ready. But not for writing the play. Not yet. Next comes the scenario or detailed outline. The writer who has been conscientious up to now will learn from the scenario whether or not he or she has a potentially good play, if any play at all. Through careful construction and analysis of the scenario, the writer may eliminate the bad points and strengthen the good points of the play before it is written.

Before writing a detailed scenario, however, the writer must have a knowledge of the concepts of dramaturgy — of the basic rules for the play

regardless of whatever medium it is written for, and of the modified rules for the television and radio play, as determined by the special characteristics of these media.

● Concepts of Playwriting

The special characteristics of the television audience and of the medium itself require special approaches on the part of the television playwright, as discussed in Chapters 1 and 2. You can combine the subjective relationship of the viewer to the television screen with the electronic potentials of the medium to purposefully direct the audience's attention. Direct the audience to the impact of the critical events in the character's life and to even the smallest, subjective experience of the character. Bring the audience close to the innermost feelings and thoughts of the person on the screen. The intimate nature of the medium makes this possible.

Even though we are many years past the restrictions of live television, including, compared to today, the limited equipment that marked the early so-called Golden Age of television dramas, we still have the relatively small screen, the audience watching individually or in small groups in their own homes, and the limited time of an hour or a half-hour for most plays. The writer works with about 21 minutes of script for the half-hour show, and 42 minutes for the hour show.

The best television plays still are the ones that take advantage of the restrictions, rather than being hampered by them. From a good sitcom such as *The Cosby Show* to good dramatic series such as *L.A. Law* or *Hill Street Blues*, to an avant-garde drama of violence using the latest creative electronic techniques, such as *Miami Vice*, the concentration is on an intimate, probing, searching, slice-of-life presentation of one or more principal characters.

Television has the advantage of the moving camera (or zoom lens), capturing in close-up significant details about a character or an action. At the same time, with the filming, rather than continuous-action taping, of most television plays—with the exception of a number of sitcoms, some of which are recorded in front of live audiences, using live-type studio taping techniques—the writer can incorporate any number of scenes, indoors and outdoors, with many more characters than can be accommodated in a studio-produced show. Electronic and mechanical techniques, such as the zoom, matte, dissolve, and others, provide excellent fluidity in space and time.

Radio is even more fluid. It has rightly been called the “theatre of the imagination.” There are no limitations in radio except those of the human imagination. There are no restrictions on place, setting, numbers of characters,

kinds of actions, or movement of time. The radio writer can take the audience anywhere and have the characters do anything. Radio can create mental images of infinite variety.

Although plays have almost completely disappeared from radio, writing the radio drama is good training for the person who may one day be writing commercials or other **continuity** for the audio medium.

The classic components of play structure include (1) unity, (2) plot, (3) character, (4) dialogue, (5) exposition, (6) preparation, and (7) setting. The basic principles of each apply to all plays, regardless of the medium for which they are written. The special characteristics that apply to television and radio are noted under each of these principles.

Unity

All elements in a play should relate in a thorough and consistent fashion to all the other elements, all moving toward a realization of the purpose of the playwright in the particular play. This is the unity of action or impression. Not a single extraneous element should detract from the unified totality of impression the audience receives. Once tightly unified, time and place are flexible in the modern theatre; they are even more so in the electronic media.

Television. The unities of time and place are completely loose and fluid in television (and film). Television can present many settings of any kind in minutes and even seconds. Television has been able to achieve what playwright August Strindberg, in his "Author's Note" to *A Dream Play*, hoped for in the theatre: a situation where "anything may happen: everything is possible and probable." Strindberg advocated plays where "time and space do not exist," where "imagination spins and weaves new patterns: a mixture of memories, experience, unfettered fancies, absurdities, and improvisations." In the 1990s some writers, producers, and directors in commercial television have begun to see the medium as more than a marketplace and to incorporate video art into their dramatic productions.

The unity of action or impression, however, is as vital to the television play as to the most traditional of stage plays, and the television writer should be certain that this important unity is present. Each sequence must be integrated thoroughly with every other sequence, all contributing to the total effect the play is designed to create.

Radio. There are no unities of time and place in radio. It can take us 20,000 years into the future and in the twinkling of an eye transport us 20,000 years into the past. Radio can take a character—and us along with the character—to the North Pole, the moon, a battlefield in a jungle, or the depths of Hades, creating without restriction the settings for our imagina-

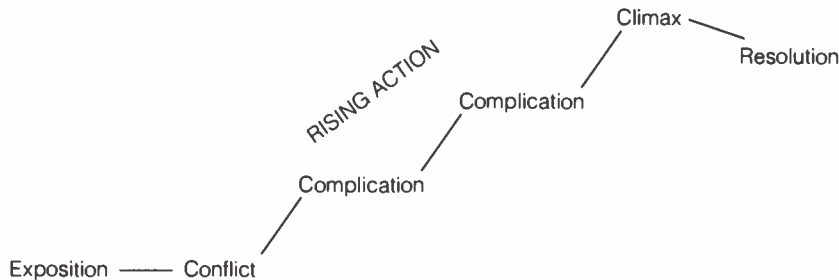
tions. Unlike television and the film, radio is not limited by what we can see or believe visually.

No matter how loose the unities of time and place, however, radio, like television, must have a unity of action. It must maintain a consistency and wholeness of purpose and development within the script.

Plot

The plot structure of a play is based on a complication arising out of the individual's or group's relationship to some other force. This is the conflict, the point when the two or more forces come into opposition. The conflict must be presented as soon as possible in the play, for the rest of the play structure follows and is built upon this element. Next come a series of complications or crises, each one creating further difficulty in relation to the major conflict, and each building in a rising crescendo so that the entire play moves toward a final crisis or climax. The climax occurs at the instant the conflicting forces meet head on and a change occurs to or in at least one of them. This is the turning point. One force wins and the other loses. The play may end at this moment. There may, however, be a final clarification of what happens, as a result of the climax, to the characters or forces involved. This remaining plot structure is called the *resolution*.

The elementary plot structure of the play may be diagrammed as follows:



Television. The plot of the television play follows the structure in the diagram. For the one-shot television play a half-hour or an hour in length, the time restrictions require a tight plot line and a condensation of movement from sequence to sequence. The art of the drama is selective. In brief minutes we must present what life might have played out in hours, days, or years. Real life is unemphatic, whereas drama must be emphatic. The short time allotted for most television plays requires that the plot contain only the essence of the characters' experiences—the heightened extremes of life. Aim for the short,

terse scene. *Hill Street Blues* developed and refined that approach, and most successful drama series have copied it.

In a continuing series the plot line is deliberately stretched out. Although in each episode of a continuing series some climax(es) must occur to avoid frustrating the audience, the final climax of the continuing basic conflict of some of the characters may never come, but move with new complications from week to week.

How do you effectively condense real life to drama? Consider some of the approaches presented by George Pierce Baker in his classic book on playwriting, *Dramatic Technique*. First, the dramatist may “bring together at one place what really happened at the same time, but to other people in another place.” Second, events happening to a person in the same setting, but at different times may be brought together. Third, events that have “happened to two people in the same place, but at different times may . . . be made to happen to one person.” Finally, “what happened to another person at another time, and at another place may at times be arranged so that it will happen to any desired figure.” Baker concludes, “The essential point in all this compacting is: when cumbered with more scenes than you wish to use, determine first which scenes contain indispensable action, and must be kept as settings; then consider which of the other scenes may by ingenuity be combined with them.”

Unless you are writing a two-hour or longer special, the program time length requires that the conflict come as soon as possible. While the stage play may take almost a full act to present background through exposition, the television play may even open with the conflict. A major reason for this, aside from the time limitation, is the need to get and hold the audience’s attention. Unlike the theatre and the film audience, which has paid a fee and has little alternative but to stay, if the television audience is not caught by the play in the opening seconds, the press of a remote button takes them instantly to another channel.

The point of attack—conflict—in the television play should come quickly and bring with it the first important moment of pressure. That requires bringing in the background, or exposition, even as the conflict is being presented. Through the dialogue and actions of the characters, you have to tell who they are, show where they are, place the time of the story, and reveal what actions or events have led up to the conflict.

Because of the time and space restrictions (the small viewing screen), a conflict between individuals, or between an individual and himself or herself, usually is more effective than are conflicts between groups or any large bodies or forces.

Don’t forget the complications. Although the time length of a single episode limits their number, you must have sufficient complications to validate and build the actions of the major characters. You can’t just have the characters do something in order to move the plot along. All their actions have to be

done because they are responding to a complication that causes them to behave in such a way that is consistent with the kinds of people they are. Each complication moves the characters and the action closer to a climax.

The time limitation often forces television to dispense with the resolution entirely, unless some doubt remains about some moral principle involved. Sometimes the resolution can be incorporated as part of the climax. On some shows the play ends with the climax, is followed by a final commercial, and then returns to the playscript for a brief resolution.

Radio. The radio play follows the same plot structure as the television play—exposition, a conflict, complications, a climax, and if necessary, a resolution. A rising action must create suspense and hold the audience. Because the conflict may come at the very beginning of the play, exposition is revealed as the action is progressing. A major difference from the television plot line is that the radio writer must concentrate on one or two simple plot lines or conflicts, avoiding too many subplots. This is because the radio audience cannot see and differentiate among characters as easily as in the visual medium.

Character

Character, plot, and dialogue are the three primary ingredients of a play. All must be completely and consistently integrated. Character is the prime mover of the action, and determines plot and dialogue. Too frequently the beginning writer or the writer who takes the easy way out tries to conform the character to a plot structure. Most of the time it doesn't work; the character comes out as artificial and sometimes even confusing to the audience.

Not only do the qualities of the characters determine the action, but the character is revealed through the action. This is done not through what is said about the character, but through what the character himself or herself says or does in the play in coping with the conflict and responding to the complications.

Character is delineated most effectively by what the person does at moments of crises. This does not imply physical action alone, but includes inner or psychological action, as well. The character must be consistent throughout the play in everything said and done, and must be plausible in terms of life and reality. This does not mean that the characters are copies of real-life persons; they must be dramatically heightened interpretations of reality.

Television. The television writer knows that time restrictions do not allow the character in the play to be the same person one sees in life. The playwright cannot validate the actions of a character by saying, "But that's what he (or she) did in real life!" Constantly emphasize "heightened life" and

“moments of crisis” in creating your characters. Concentrate on the actions that strikingly reveal the individual character. Concentrate on the few characters whose actions strikingly reveal the purpose of the play. Don’t use unneeded people. A character who does not contribute to the main conflict and the unified plot line does not belong in the play. If a character is essential, by all means put him or her in. But, if there are too many essential characters, rethink the entire approach to the play.

This principle does not apply, of course, to the continuing series, where the continuity of characters over many weeks or months permits longer time for exposition, a slow-moving plot line, and many featured characters. Aside from soap operas such as *Dynasty* and *Knots Landing*, the pseudo-soap opera structure of successful series such as *Hill Street Blues*, *St. Elsewhere*, and *L.A. Law* over the past decade has provided a pattern for much of television.

Television’s mechanical and electronic devices permit a physical closeness and empathy between the characters and the audience, facilitating the presentation in depth of the intimate, inner beings of the characters. The television writer, through the director, can direct the audience’s attention to details that project the characters’ most personal feelings, conveying details about the characters that otherwise might have to be explained verbally.

The continuing series on television, whether hour dramas or half-hour sitcoms, begin with clearly conceived characters in defined ongoing conflicts. With the characters, dialogue, and basic plot structure in place, and developed over a period of time, each week’s episode becomes essentially the presentation of a further complication, showing how a character reacts to and copes with it. The climax in each episode relates to that complication, the basic conflict continuing into the following week. What we have, then, is a concentration by the writer each week on a new plot element, not on new characters (except for those who are introduced relative to the specific complication or, sometimes, as part of the overall continuing plot).

Nevertheless, the good writer does not forget that the relationships among the characters are still paramount: byplay between character and plot, with character determining incident and vice versa. Concentrate on weaving a subjective, intimate portrayal, while applying the basic dramaturgical rules for television, and your characters will emerge as the motivating force in your video play.

Radio. The lack of visual perception in radio might be expected to change the revelation of character from what he or she says and does—as in television—to solely what is said. This is not so. Character in any medium is revealed through what the character does. The difference between radio and television is that in radio what the character does is not shown visually, but is presented through sound and dialogue.

Otherwise the same principles apply: The characters must be consistent with themselves, motivate the plot, be heightened from real life, and interact

with each other. Because of the lack of visual identification, however, too many voices may become confusing to the radio audience, and the number of roles in the play and in any one scene should be limited.

Dialogue

Inasmuch as the play does not duplicate real people or real life, as the documentary does, but heightens and condenses them, the dialogue also has to be heightened and condensed rather than duplicated. Real-life dialogue is sometimes colorful and dramatic, but most of the time is slow, plodding, and uninspiring. Just as you can't legitimately say, "Oh, but that's what the character did in real life," you can't say, "Oh, but that's what the character *said* in real life." If you do, you've written a documentary script—or a bad play.

The dialogue must conform to the personality of the character, be consistent with the character throughout the entire play, forward the plot line, and be revealing of the character. If you have several characters in the play, each will speak differently, depending on what their personalities and backgrounds are. If you find you can interchange dialogue among characters, you're in trouble.

Television. Television can substitute visual action for dialogue in forwarding the situation and providing exposition. Establishing shots and close-ups eliminate time-consuming dialogue in which the character describes places or things or even feelings. Remember the anecdote in Chapter 1 about the film producer cutting the Broadway playwright's first act screen treatment of 30 minutes of dialogue to 1 minute of visual action? Concentrate on action and reaction, keeping the dialogue to a minimum and the picture the primary object of attention. But be careful not to go too far. Close-ups can become awkward and melodramatic if used too much.

Television dialogue should be written so that the purpose of every exchange of speeches is clear to the audience, and carries the plot forward. It is difficult to work exposition into the heightened and condensed dialogue of the beginning of a show, when the conflict is grabbing the attention of the audience; but you've got to be able to present the necessary background even while presenting the continuing action. Take a cue from the most successful dramatic series (who doesn't watch reruns of *Hill Street Blues* and *M*A*S*H*?) and keep the dialogue terse and avoid repetition.

Radio. Even more than in television or on the screen, dialogue in radio serves to forward the situation, reveal character, uncover the plot line, and convey the setting and action to the audience. Everything on radio is conveyed through dialogue, sound effects, music, or silence. Because you can't show things visually, dialogue (and sound and music) must clearly introduce the characters, tell who they are, describe them, tell something about them, and

even describe where they are and their actions. But it must not be done in an obvious manner. For example, it would be trite to have a character say, “Now, if you’ll excuse me, I’ll push back this mahogany windsor chair I’m sitting in, take my tan cashmere overcoat hanging on the brass clothes tree right inside your front door, and go.” Or, “Now that we’re here in my sixth-floor bachelor apartment with the etchings on the wall, the stereo speakers in the corners by the windows, and the waterbed on the red plush carpet in the center of the room . . .” All that would have to come out naturally in the dialogue between the characters involved.

Exposition

Exposition is the revelation of the background of the characters and the situation, and the clarification of the present circumstances in which the characters find themselves. It must not be done obviously or come through some arbitrary device, such as a telephone conversation, a servant, or the next-door neighbor. It must come out as the play unfolds and be a natural and logical part of the action. Exposition has got to be presented as early as possible, to make the characters, plot, and conflict understandable to the audience.

Television. The short time allotted to the one-shot television play permits only a minimum of exposition. The need to get right into the conflict requires the exposition to be highly condensed and presented as soon as possible. In the continuing television series, where a large part of the audience already knows the characters, plot, and setting, the only exposition usually necessary is for the complications that forward the plot line in that particular episode.

Radio. Exposition is difficult in radio because it must be presented solely through dialogue and sound. Because the audience can’t see the characters or the setting, the writer must present the exposition clarifying those elements as early as possible. There is a tendency in radio writing to give exposition through verbal description; as in any good play, however, it should be presented through the action. To solve the problem, radio sometimes employs a technique rarely used in other media: the narrator. The narrator can be part of the action (for example, a character talking to the audience about what’s happening), or be divorced entirely from the drama.

Preparation

Preparation, or foreshadowing, is the unobtrusive planting, through action and dialogue, of material that prepares the audience for subsequent events, making their occurrence seem logical and not arbitrary. Proper preparation validates the actions of the characters. How many times have you watched the

end of a play and said, "Oh, that character wouldn't have done that," or "That's too pat an ending"? Always keep in mind that when you have a character take an action that precipitates the climax or resolves the play, that action should come out of the kind of person the character is, and be something that the character *had* to do. It should not be something that you had them do in order to complete your plot line. The audience should never be able to say, "Oh, how surprising!" but should always say, even if they didn't expect it, "Why, of course!"

Television. The writer should prepare the audience in a subtle and gradual manner for the subsequent actions of the characters and the events of the play. Nothing should come as a complete surprise. The audience should be able to look back, after some action has taken place, and know that the action was inevitable because of the personality of the character who performed the action, or because all of the circumstances leading up to the event made it unavoidable. The short time for the video drama makes it necessary to condense the clues of preparation and integrate them early in the script.

Radio. Because the radio writer cannot present the preparation visually, with all its subtle nuances (for example, a close-up showing a character carrying a knife, when otherwise the character seems to be a nonviolent, peaceful person), you must be certain that just because you know what the character's motivations are you do not fail to let the audience know. If anything, radio requires an overabundance of preparation.

Setting

Setting is determined by the form of the play as well as by the physical environment of the characters. It reflects the type of play: realistic, farce, fantasy. As well as presenting locale, background, and environment, setting serves the psychological and aesthetic purposes of the play and the author, creating an overall mood for the audience and the performers. All settings are designed to most effectively show the actions of the characters, and must be integrated with the forward movement of the play.

Television. Television drama essentially conforms to the play of selective realism, in both content and purpose, and realistic settings usually are required. However, the electronic and mechanical advantages of the medium make it possible to create any kind of setting at any time, from the fantasy set of a dream sequence or flashback, to the nonrealistic setting of science fiction. Music videos influenced the aesthetics of setting and direction in commercials and subsequently in dramas themselves, such as *Miami Vice*.

While a continuous-action show taped in a studio poses a limitation on the size and number of settings, even there the use of pre-taped materials and

out-of-studio scenes, edited into the live-type production, opens up the settings considerably.

Radio. Radio settings are limited by the need to present them through dialogue and sound, but the presentation is limited only by the imaginations of the writer and audience. You can put the audience into any setting you wish, far beyond that available to the video writer, even with the most sophisticated special visual effects.

Movement from setting to setting can be accomplished through silence, fading, narration, a music bridge, or sound effects. Note in Chapter 2 the example of the audience being with the character in a car about to go over a cliff, and the option the writer has of keeping the audience at the top of the cliff, watching the car fall into the chasm, or going down with the driver.

Don't skimp on sound. The sound effects accompanying the actions of the characters clarify the setting. Exits and entrances of characters must be made clear through sound. Music establishes the mood and atmosphere of a setting. Sound and music provide transitions of time and place.

While you are not likely to write a play in commercial radio, you may well be creating settings for radio commercials and features.

● Developing the Script

Now you know the principles of good playwriting! That doesn't guarantee that you can write a good play. You need inspiration and talent as well. Suppose you have them. You're still not ready to write the play. First comes the *scenario* or, as it is also called, the *treatment*, *outline*, or *summary*. Except for the occasional acceptance of a completed script from a known and experienced writer, a television story editor first wants to see a treatment.

The Treatment, Scenario, or Outline

The definitions for scenario, treatment, summary, and outline vary. Sometimes the terms are used interchangeably. Sometimes, as in this book, summary and outline refer to a short, preliminary overview of the proposed script, perhaps only a few pages in length, and scenario or treatment to a longer presentation, ranging from a fifth to a third and more of the length of the projected final script. The Writers Guild of America, East, advises, in its booklet *Professional Writer's Teleplay/Screenplay Format*, that "nearly every teleplay/screenplay begins with an outline which in more detailed form is called a treatment. It is a scene-by-scene narrative description of your story, including word-sketches

of your principal characters. A treatment might also include a few key camera shots and a sprinkling of dialogue.” The Guild suggests the following length guidelines for outlines/treatments: 10–15 pages for a half-hour teleplay, 15–25 pages for one hour, 25–40 pages for 90 minutes, and 40–60 pages for the two-hour play.

The treatment/scenario or summary/outline gives the story editor and the producer a narrative idea of what the play is about. It tells them whether the proposed script fits the needs of their particular program. It’s a waste of the writer’s time to prepare a full script if the play, no matter how good, does not conform to the formula of the specific show.

Some producers/story editors want to see a short outline or summary first, to determine if the overall idea is on the right track. If they like the summary, they then ask for and evaluate the scenario or treatment. And, finally, if the treatment is approved, they will ask for a complete script. On occasion, the writer may be asked for all three at once to facilitate the total process (and working time) for the producer/editor.

The outline/treatment not only helps the prospective buyer, but can be of immeasurable help to the writer as well. It can tell you whether or not you’ve got a good play. Careful development and analysis of the treatment can help you eliminate weak points and strengthen good ones. It provides you with a continuing series of checkpoints in the construction of your play, which can save you exhausting work and valuable time by catching problems before they are written into the script. This avoids complete rewrites later to eliminate them.

Before you create the “public” treatment for submission, you should prepare a detailed working treatment designed to help you construct the play. It should contain the purpose of the play, its theme, background, characters, basic plot line, and type of dialogue. You should include case histories for all of your characters. Prepare plot summaries for each projected scene in chronological order. Write down the elements of exposition and preparation. As you develop the plot sequences and think about the characters’ actions, insert important or representative lines of dialogue consistent with what a given character would say and the manner in which he or she would say it. Even in its simplest form, this kind of working treatment will clarify for you all the basic structural elements of the play before you begin writing it.

While the working treatment may be as long as or longer than the final manuscript, the treatment prepared for submission is shorter because it concentrates on a narrative of the plot, character descriptions and actions, and sample dialogue. As noted in Chapters 2 and 3, if you are writing visually you may insert those camera and effects directions that substitute for dialogue and are necessary to convey exactly what you want the audience to see and feel.

In Chapter 3 you read a sample outline and a sample treatment, preceding the format examples for the Gladys-Reginald beach scene. The outline was only one paragraph in length and the treatment two paragraphs because they

referred to only one page of script. The Writers Guild sample formats in Chapter 3 are a bit longer and are represented in treatment form by the following:

“The Lost Men”

An Outline for a 1-Hour Teleplay

by

Billy Bard

ACT ONE

The scene is a typical suburban railroad station. It is evening, and commuters are pouring out of the station into wife-chauffeured cars. Among them we see JACK DOBBS, a balding but powerfully built businessman of 40. His friend, FRED McALLISTER, offers him a lift, but Jack says he will wait for his wife. After several minutes of waiting, Jack decides to flag the station taxi instead.

A few minutes later, the taxi pulls up to a lovely colonial house. Jack pays the driver, and gets out. Then he looks very puzzled by what he sees. The grass on the lawn is overgrown, and an elderly white-haired WORKMAN is nailing wooden boards across the windows. Jack asks the Workman what is going on, but the Workman ignores him. Jack becomes angry. He demands an answer, pointing out that he lives here. The Workman replies that he must be mistaken; that no one has lived in this house for the past five years! On Jack's bewilderment and anxiety, we fade to black.

We are in the office of DR. HARRY WESTON, psychiatrist, who is listening to the tale of his patient, Jack Dobbs. Etc., etc.

From Professional Writer's Teleplay/Screenplay Format,
written by Jerome Coopersmith.

The Script: Analysis

Following the first working treatment — and as many subsequent ones as necessary to make your preparation as complete as possible — you'll arrive at the point where you feel ready and confident to flesh out the play. This is where the pleasure of accomplishment comes in, for most playwrights the most enjoyable part of writing. If you've planned well, the play will virtually write itself. If you find that some radical departures from the treatment are needed, then your preparation was not as good as it could or should have been. Go back to the treatment and shore it up, even if you have to start all over. Otherwise, you'll find that although you may complete most or all of the first draft of the play, you'll need many more extra drafts to repair all the holes, in

the long run requiring much more time and effort than you would have needed with proper preparation.

The following working treatment or scenario is one example of how one writer develops and checks a script. The column on the left is the detailed outline, the action summary. It is this action summary that could serve as the outline or treatment to be submitted to a producer/editor. The submission would *not* include the right-hand column functional analysis or the left-hand column reference numbers.

The functional analysis can serve two purposes. One is for the writer's personal use, to help determine whether all of the dramaturgical elements that go into a good play are being used properly. The second is as a learning device — exactly as it is used here — to help the student understand the structure of a play in terms of key dramaturgical principles.

This play, *With Wings as Eagles*, is simple in its format, transitions, and settings. It was written for live-type taped production, much like the play you might write in a college television writing course for production by a college television directing class. The treatment and functional analysis, preceding the script itself, is somewhat condensed; as a full scenario or treatment, it could contain longer and more precise analysis of characters, additional dialogue, and more plot detail for submission to a producer/editor.

Following the functional analysis is the first act of the play itself, so you can see how the writer filled out the structure from the treatment and the analysis. Match them up and determine whether the playwright achieved in the script what was intended in the treatment. Note that the scenario or treatment is always written in the present tense in order to convey a sense of the present, of the play unfolding on the screen. While the treatment format here is annotated for instructional purposes, the scenario or treatment usually is written in straightforward narrative form.

WITH WINGS AS EAGLES

ACTION SUMMARY

The time is the early 1960s. The setting is a Jewish ghetto in an unnamed Near East country. The camera opens on a muddy village street and pans one wood and mud-baked hut to another. A Narrator sets the time and place, describing the poverty of the inhabitants, and how their history shows that though they live in hunger, sickness and oppression, they will find the promised land. (1) The Narrator men-

FUNCTIONAL ANALYSIS

- (1)
Exposition: the place, time, situation, the background and the needs of the people.
(How effective is this semi-documentary approach to exposition, coming through a narrator as well as through visual action?)
- (2)
Preparation: for their eventual departure

ACTION SUMMARY

tions that few have ever seen an automobile and few would believe that such a thing as an airplane exists.(2) He stresses that in all their ignorance and poverty the people have hope of going to the promised land.(3)

Reb Simcha goes from house to house, calling the people to a meeting. He does so stealthily, undercover.(4)

At one house, that of Simon and his son, Aaron, Reb Simcha encounters opposition to the meeting. At Aaron's insistence Simon finally agrees to go. We see that Simon's house is well-furnished, unlike the others.(5)

We follow Simcha to his own house. The house is fixed up as a small synagogue. He prays: "Please, God. This time, make men's words truth."(6)

His daughter, Leah, enters. Reb Simcha complains about his tired feet.(7)

Leah says she saw some of the people, and that Aaron saw the rest, and that all are coming.(8)

FUNCTIONAL ANALYSIS

for Israel and for the climax involving the airplane flight.

(3)

Preparation for the conflict: the stress on the hope of going to a promised land subtly suggests the conflict: will they or will they not be able to go?

(4)

Exposition: shows the kind of existence of the people: fear, oppression.

(5)

Preparation: for Simon's opposition, and for Aaron's opposition to his father.

(5)

Exposition: shows another aspect of the village life: someone in comparatively good circumstances.

(6)

Conflict: Without a clear statement yet, we learn something may be in opposition with something else. This is preparation for the revelation of the conflict.

(6)

Exposition: Reb Simcha's environment and profession.

(7)

Preparation: The tired feet play a humorous part throughout and are particularly important for comic pathos at the end of the play.

(8)

Preparation and complication: We are prepared for Aaron's break with his father through the revelation that he is working

ACTION SUMMARY

FUNCTIONAL ANALYSIS

Leah sees her father is worried and gets him to tell what it is. He says he hopes the words he heard from the government representative are true. His people are supposed to leave for the promised land the next morning; but from an open field and without belongings.(9)

This worries him. He does not know how they will go, from an open field. "How do we go?" he asks. "We fly, maybe, like a bird?"(10)

He doubts that his people will believe him and be ready, and if they are not ready they will not be able to leave again. He doubts, himself, for such promises have been broken for centuries.(11)

Aaron comes for Leah. Leah and Reb Simcha talk about her intended marriage to Aaron. Leah is worried because his father, Simon, is friendly with the authorities and makes money as the official merchant in the ghetto and may not want to leave. He may prevent Aaron from leaving. Reb Simcha tells Leah that when they go to the promised land, she and Aaron will go hand in hand.(12)

on Reb Simcha's side. We are prepared for the relationship between Leah and Aaron in that they are working together. This preparation ties in with the later complications: Aaron vs. his father; Aaron and Leah's love.

(9)

Conflict: It is made clear here. The people are supposed to go to the promised land. The doubts set up the conflict: the people against the government powers. Will they or will they not reach the promised land?

(10)

Preparation: Again, the reference to flying, preparing the audience for the climax.

(11)

Preparation for complication: the dissension among the people themselves, which might prevent them from achieving their goal, is foreshadowed here.

(6-11)

In the revelation of Leah's and Reb Simcha's actions, we get their characterizations.

(12)

Preparation for complication: Will Simon stop Aaron and Leah; will this result in a delay or complete betrayal of all of the people?

(12)

Exposition: Simon's background and profession is revealed more clearly.

(12)

Reb Simcha's need to assure Leah prepares the audience for trouble in this respect.

ACTION SUMMARY

The next scene, in the Police-Military office in the town. Dr. Ezam, the diplomat, arranges with the Lieutenant in charge for transportation and clearance. The Lieutenant does not want the people to go because they are helpful to the town. "They stay in their place," he says. They work for the town's businessmen at low wages.(13)

Dr. Ezam insists that they be permitted to leave, citing a United Nations ruling. The Lieutenant says he will agree to that, but if they are not ready and at the open field on time, he will not let them leave. He says a lot of people in the town would not like them to go. He intimates that they may not leave, anyway. They verbally fence with political, moral and practical considerations.(14)

The next sequence is in Simon and Aaron's house, where Simon and Aaron argue. Aaron is disturbed because his father cooperates with the authorities. Simon explains that he must do it to live well and to keep his promise to Aaron's dead mother that he would provide for him. Simon doesn't want to go to the meeting, fearing trouble from the authorities. Simon also wants his son not to see Leah again. They argue bitterly, and Simon decides to go to the meeting to stop Reb Simcha's foolish plans.(15)

FUNCTIONAL ANALYSIS

(13)

Exposition: We set the attitude of the officials toward these people and the people's place in the community.

(13)

Preparation: We are prepared for the attempt of the town to keep them from going; the motivation: cheap labor.

(14)

Preparation for complication: It is clear that the Lieutenant will try to stop the departure.

(13-14)

The discussion and action reveal character.

(15)

Complication: The conflict is complicated by Simon's avowal to stop the proposed exodus, to fight Reb Simcha. It is further complicated by the avowed intention to step between Leah and Aaron. The rising action, moving toward an inevitable clash, is apparent.

(15)

Exposition: We have further understanding about Simon and Aaron's background and motivations.

(15)

Preparation: Simon's reasons for what he does are understandable, if not acceptable, and we see he is not a one-dimensional tyrant, thus preparing the audience for his actions at the end of the play.

ACTION SUMMARY

FUNCTIONAL ANALYSIS

The next sequence is in the Lieutenant's office. The Lieutenant makes plans with one of the town's merchants, Rasin, to stop the departure. They decide to detain one of the villagers. "They're a thick people. If one were detained they wouldn't leave without him." Because of Dr. Ezam, they look for legal grounds for detention, such as one of the villagers "leaving" the ghetto without permission.(16)

(15)

The sequence is character-delineating.

(16)

Complication: Another block in the way of the people's exodus, thus heightening the conflict.

(16)

Preparation: We learn what the probable trick will be for detention and for stopping the departure.

 WITH WINGS AS EAGLES

Act I

Open FS Map of Middle East

Pan across map, picking no special spot, dolly in, dissolve to a miniature of a small city, several new white buildings and off, at one side, a dingy, dirty-looking section, with mud huts and shacks.

Key in ext. of the town, showing the street of the mud huts and shacks.

NARRATOR (VOICE OVER): This is a map of the Middle East: Egypt, Syria, Iraq, Jordan, Israel. Of Arabs and Jews. Of cities and deserts, of camels and motorcars, of hopes and fears, but mostly of people. This is the city of Mabbam. In what country? It doesn't matter. Like in many other of these towns outside of Israel there are small Jewish populations. Hebrew might be a better term, for these people are the direct descendents of Isalah and Abraham, those who were led by Moses through the wilderness to the promised land, who fell by the waysides. The waysides grew into sections and streets . . .

. . . like that one. Tikvah Street, it's called. Tikvah means hope. That is about all they have, these Hebrews — hope. There is no special industry, no principal occupation — unless one can call hunger, fear, sickness and poverty occupations.

Pan down street, show dirt streets, wood and mud-baked huts.

It is not easy for the Hebrew these days. The new state of Israel has been steadily growing and the other countries hold no love for these people whose kinsmen they have fought and continue to fight. The Hebrews are beaten, jailed and starved. Everything the centuries have visited upon their brethren has not stopped because they are suddenly thrust into the middle of the 20th century. And that is an odd thing, too, for although the calendar of the Western world reads in the 1960s, the environment of these people is that of centuries before. No newspapers, no movies, no automobiles. Few have ever even seen an automobile. And as for airplanes, why none in this out-village of Mabbam would believe you if you told them that such a thing exists. But whatever else may be lacking, they have a rich heritage of spiritual inspiration. They have a Rabbi. They have hope — the hope of a promised land. Poverty . . . hope . . . fear . . .

Dissolve to CU of a fist knocking on a door. The door opens revealing a small, cluttered room. Several small children cower in the back. Hannah, a woman of about 40, but looking tired and worn and much older, in tattered clothing, is at the door.

VOICE (OF KNOCKER, REB SIMCHA): (Reb Simcha is not yet on camera.) Half-an-hour after sundown. Tonight. At my house. (THE DOOR CLOSSES.)

CU feet moving along the dirt street. CU fist knocking again. Door opens. A man, Schloem, the street-washer, old and wizened, stands in back of the door. Esther, his wife, stands in back of him. They are both in their late sixties.

VOICE (REB SIMCHA; OFF-CAMERA): Half-an-hour after sundown. At my house. Tonight. (SCHLOEM CLOSSES THE DOOR FURTIVELY.)

CU feet moving again. This time they reach a small concrete patch in the street. The fist knocks on a door, ignoring the knocker there. The door is opened by a good looking young man of about 25. This is Aaron.

VOICE (REB SIMCHA; OFF-CAMERA): Your father? You haven't told him?

AARON: No. A moment, please.

(AARON RETURNS A MOMENT LATER WITH A LARGE, PORTLY MAN OF ABOUT 50. THIS IS SIMON, HIS FATHER, THE MERCHANT OF THE GHETTO. THE INSIDE OF THE HOUSE CAN BE SEEN. THERE IS SOME FURNITURE, INCLUDING A BED WITH A BEDSPREAD, TWO COMFORTABLE CHAIRS, A TABLE WITH A CANDELABRA. IT IS POOR, BUT WEALTHY IN COMPARISON WITH THE HOMES OF HANNAH, THE WIDOW, AND SCHLOEM, THE STREETWASHER. SIMON IS DRESSED IN A SUIT, NOT IN RAGS LIKE THE OTHERS.)

SIMON: What? What do you want?

VOICE (REB SIMCHA; OFF-CAMERA): Tonight. At my house. At a half . . .

SIMON (INTERRUPTING): Again? More trouble-making?

VOICE: It is important.

SIMON: Always it is important. And always it causes trouble. I've no time. I have to see about some goods.

AARON: We should go, father.

VOICE: (INSISTENT): It is most important.

SIMON: Well . . . all right.

VOICE: Half-an-hour after sundown.

SIMON: (ANGRILY) All right! (HE SLAMS THE DOOR.)

CU feet again, walking down the street. They stop in front of a door. This time the fist doesn't knock, but the hand opens the door, instead. The feet go in, past two humble cots, an old table and two rickety chairs, to a corner of the room where a shelf is seen, with several old and tattered books, two brass candlesticks. In the wall there is a recession, the "Ark," in which is seen a rolled up scroll. This is the "Torah." CU of the Torah as a face bends toward it and kisses it. Zoom out and see, finally, the person of the feet and the voice. It is Rabbi Simcha, a man of about 50, dressed in a black gown, wearing a "yarmulka," the black skullcap. He is bearded, a gentle face, worn, but with eyes bright with hope.

REB SIMCHA: Please God. This time, make men's words truth. (HE BEGINS TO PACE BACK AND FORTH ACROSS THE SMALL ROOM. THE FRONT DOOR SLOWLY OPENS. A PRETTY YOUNG GIRL, ABOUT 23, A SOFT FACE AND LARGE EYES, HER HAIR LONG BEHIND HER BACK, COMES IN. SHE IS UNHEARD BY THE RABBI. SHE WATCHES HIM A MOMENT. THIS IS HIS DAUGHTER, LEAH.)

LEAH: Father, your feet will wear off before the floor will.

REB SIMCHA: (COMING OUT OF DEEP THOUGHT) Oh, Leah! (HE LAUGHS, LOOKS AT HIS FEET.) Oh, of course. The head sometimes pays not enough attention to the feet. (SITS DOWN ON ONE OF THE COTS, RUBS HIS FEET.) They hurt. These feet will be the death of me yet. (AFTER A MOMENT) Did you tell them, Leah? About tonight?

LEAH: Those I was supposed to. Aaron saw the rest.

REB SIMCHA: They're coming?

LEAH: Yes.

REB SIMCHA: Good. (HOLDS HIS HEAD IN HIS HANDS, AGAIN IN WORRIED THOUGHT.)

LEAH: (SITS DOWN NEXT TO HIM.) You can tell me, father.

REB SIMCHA: (SMILING) Tell? There is nothing to tell.

LEAH: Mother used to say — may she rest in peace — “When your father says he has nothing to tell, it is a sure sign he is bursting to talk.”

REB SIMCHA: (FONDLES HER FACE, WISTFULLY) You are like your mother. (AFTER A MOMENT) I am worried.

LEAH: About the meeting?

REB SIMCHA: About the meeting, about the authorities, about our people, about whether what my ears heard today was really true or just another one of their stories.

LEAH: But you said it was a government official, a diplomat in a dark suit and bright shoes who told you.

REB SIMCHA: And since when is it that diplomats don't lie?

LEAH: Do you remember exactly what he said?

REB SIMCHA: He said, "Be at the field in the north of the city with all of your people and without belongings at nine o'clock tomorrow morning. If you are there, you will go to the 'promised land.' If you are not, you will not go." That's all he said. Not one word more.

LEAH: Somehow I don't feel it's a lie. Not this time.

REB SIMCHA: Last time, you said not last time. Next time, you'll say not next time. But how do we go, if we go? We fly, maybe, like a bird? And with no belongings. Perhaps . . . they want to loot the few pitiful things left in the ghetto?

LEAH: Perhaps?

REB SIMCHA: Leah, will our people believe me this time? Will they take the chance and come to the field? If we're not there, we won't go, he said.

LEAH: Aaron thinks they'll come. I think so.

REB SIMCHA: So long now I have been promising the people. Soon you will go to the promised land, I tell them. Days? Years! Centuries! Every day it is the same. Naaman, the carpenter, comes to me and asks, "Reb Simcha, when is it? Today? Tomorrow?" I smile and say, "not today, maybe tomorrow." Schloem, the street-washer, says "tell me when it is, Reb. Today?" And his eyes shine for a moment and I answer "maybe tomorrow" and he is sad again. For how long now this has gone on. Why should they believe me now, just because a diplomat has told me "tomorrow"? I begin to doubt. Is there a tomorrow?

LEAH: Don't doubt yourself. You can't take them on a magic carpet. You can only give them faith and lead them.

REB SIMCHA: Faith! Words from a book. I should find a magic carpet for them. (GETS UP, GOES TO THE DOOR, LOOKS OUT.) A ghetto: mud, dirt, barefoot people. (TURNS BACK) What if they ask me how do we go? What do I tell them? On the wings of an eagle, like Isaiah prophesied? Or do we walk for 40 years, like Moses? We have walked and wandered enough, they will tell me.

LEAH: The authorities did bring us here from the desert to get ready for the promised land.

REB SIMCHA: For cheap labor they brought us here. To use our shoemakers and carpenters. How long now? Two — three years.

LEAH: We must keep hoping and trying. Fifty-four are left, father. Of all those from the desert, only fifty-four left.

REB SIMCHA: So, I ask you, why should we believe the authorities now?

LEAH: We have no choice.

REB SIMCHA: Simon has a choice. He will try to convince the others not to go.

LEAH: Aaron will try to make him understand.

REB SIMCHA: And how could we go, Leah? Do we walk? Do we ride a camel? They will not give us camels. What other way is there? One of the machines with wheels that spit poison? I have seen some of their automobiles in the city. How many can there be in the whole world? Not enough for us, at any rate. Besides, the people are afraid of them.

LEAH: If we stand together and have faith, we will find a way.

REB SIMCHA: (SLOWLY LOOKS UP, SMILES)
My daughter is wiser than her father. I can
read from the Holy Book, so they say I am
wise. (SHAKES HIS HEAD) Wisdom comes
from here (POINTING TO HIS HEAD) and
here (POINTING TO HIS HEART). (GETTING
UP) I feel better.

(LEAH GOES TO THE DOOR, LOOKS OUT,
COMES BACK)

REB SIMCHA: Is there someone?

LEAH: I hoped.

REB SIMCHA: Aaron?

(LEAH NODS HER HEAD)

REB SIMCHA: A good boy. An honest boy.

LEAH: You don't mind me seeing him so
often?

REB SIMCHA: Should I mind?

LEAH: Some of the people say a girl should
not see a young man until they know they are
to be married.

REB SIMCHA: So? There is something wrong
in seeing a young man? Your mother used to
see a young man. (POINTING WITH PRIDE AT
HIMSELF.) Me! (AFTER A MOMENT) But
Aaron's father, that's another matter.

LEAH: You think he'll try to stop the people
from going tomorrow?

REB SIMCHA: Simon has worldly goods here.
He's friendly with the authorities. They let
him do all the selling in the ghetto. About

Simon I don't know. But when we go to the promised land, you and Aaron will go hand in hand.

SLOW DISSOLVE TO POLICE-MILITARY OFFICE OF MABBAM. The Lieutenant, dressed in a military uniform, about 35, hard-looking, authoritative, is seated at his desk, going over some papers. Standing in front of the desk is the diplomat, Dr. Ezam, about 50, dressed well, immaculately. He is distinguished-looking, with a gentle, yet determined manner.

DR. EZAM: They'll go, Lieutenant. They'll all go.

LIEUTENANT: It's your idea, Dr. Ezam, not mine. A lot of people in this town don't like the idea of you people coming from the government and changing the way we do things here.

DR. EZAM: Perhaps. But this is an official agreement made with Israel through the United Nations. And the Americans are providing the transportation.

LIEUTENANT: There are people in this town who do all right by these Hebrews. They stay in their place. They work for us when we want them. It saves us money, and they don't need so much to live on. You know the way they live.

DR. EZAM: I have heard that there have been many deaths in the ghetto here.

LIEUTENANT: (STARTING TO SAY SOMETHING, THEN IGNORING THE LAST REMARK) All right. You gave me the orders. (NODS TO THE OFFICIAL PAPERS) I'll grant them free passage to the field at the north of town at nine in the morning. But I don't approve of this whole idea.

DR. EZAM: Approving is not your job, Lieutenant.

LIEUTENANT: I will do my job, Dr. Ezam. But if they're not ready, then they don't go. They stay in the ghetto. The orders say tomorrow at nine and nothing else.

DR. EZAM: It's been a long time they've been searching for the promised land. They'll be ready.

LIEUTENANT: You almost seem to feel sorry for them.

DR. EZAM: Sorry? No. A little envious, perhaps.

LIEUTENANT: Envious? Of Jews?

DR. EZAM: Why are you so bitter against Jews, Lieutenant?

LIEUTENANT: Why? Well, because ... well ... because ... they're Jews!

DR. EZAM: It must be a good feeling for them, Lieutenant, to be living the fulfillment of a prophecy. Think for a moment. For five thousand years there has been prophecy, expectation and hope. The greatest thing, you feel, that history has to offer mankind. Then, suddenly, in your lifetime, in your generation, in your year, your minute, it happens, and you are part of it.

LIEUTENANT: You don't have to preach to me.

DR. EZAM: (QUIETLY) I didn't intend to. You are an officer. Your job is duty. I am a diplomat. My job is understanding.

LIEUTENANT: If I had my way, we military would be the diplomats, too. Diplomats! Talk, talk, talk! Sometimes I wonder whether you ever accomplish anything.

DR. EZAM: So do I. But, then, when I look back, I know. Civilization lives by talk. It dies by force.

LIEUTENANT: Well, I suppose we both have a job to do.

DR. EZAM: (HALF TO HIMSELF) And I wonder where the balance lies . . .

LIEUTENANT: (SIGNING AND STAMPING SOME PAPERS) Hmmm?

DR. EZAM: Nothing.

LIEUTENANT: Here are your papers. Clearance for them. I tell you again, Dr. Ezam. They're scheduled for nine in the morning. If they're not ready they don't go. That's my duty. A lot of people in this town would like to keep them here.

DR. EZAM: That's the second time you've said that, Lieutenant. Why?

LIEUTENANT: No matter.

DR. EZAM: (AUTHORITATIVELY) Why?

LIEUTENANT: (SMILING, CONFIDENT) Some of those Jews know when to be good Jews. There are some . . . who like it here.

DR. EZAM: I've told their Rabbi. He'll have them ready.

LIEUTENANT: The Rabbi's a troublemaker. They know it. They're poor people, with no education, your Jews. A wrong word here, a wrong word there . . . well, you'll see.

DR. EZAM: I think they'll be ready. It's their only chance.

LIEUTENANT: (STILL SMILING) We'll see . . . you don't know those Jews! You don't know that ghetto!

DISSOLVE TO SIMON'S HOUSE. SIMON AND AARON ARE ARGUING.

AARON: You don't know this ghetto, father. You sell them goods, you take their money. But you don't know them.

SIMON: I know them well enough, Aaron, my son, to know they're not so stupid as to keep following that Reb Simcha. Another meeting. For what? To pray? To tell stories? To cry about how bad things are? To make more promises about a promised land?!

AARON: It gives them hope. It gives me hope.

SIMON: A false hope. He promises, so they depend on him. I have the goods. It's me they should depend on.

AARON: (PLACATING) They need your goods.

SIMON: They need his promises more, it seems. (MUSING) If it weren't for him, I could control them all, work closer with the authorities and really be wealthy.

AARON: Wealth, goods, money. I am ashamed for my father. Simon, the merchant, seems to have no concern for people, only wealth.

SIMON: I have concern for you, Aaron, my son.

AARON: Not for my feelings. Not for my thoughts. If you did you would help our people, not live off them.

SIMON: For you, Aaron. I do it for you. (AFTER A MOMENT, QUICKLY, BUT STRONGLY) I promised myself that what happened to your mother will not happen to you. When there is hunger, you will eat. When authorities want tribute, you will have enough to buy your life. (SADLY AND SOFTLY) They took your mother because I was too poor to pay tribute. Thin and weak and hungry, they took her as a work-slave because I did not have enough money. I fought them. And two months later they let me come out from jail to get her body and bury her. (SHOUTING) Because I did not have enough money for tribute! No more! No more! Not in my lifetime! Not to my child!

AARON: If our people stand together, they could not hurt us.

SIMON: Did our people stand with me? Did our people stop the authorities from taking your mother? You can't fight the authorities, my son. You can only buy them or cooperate with them. (AFTER A MOMENT) I'd do well to stay away from this meeting.

AARON: This one is important. You have to go.

SIMON: Important? Have to go? You know more about it than you let on.

AARON: I know that it's important.

SIMON: You have a hand in it, too. Again. When the authorities threw you into jail before, it wasn't enough. So much money it cost me to get you out. Now you have to get mixed up with that troublemaker Rabbi and his daughter again.

AARON: That's my business. With the Rabbi.
With his daughter.

SIMON: And I, your father? It's not my business? Understand me, my son; I know what is happening.

AARON: What do you know?

SIMON: You and that girl, Leah. You think you are in love with her.

AARON: Have I told you that?

SIMON: You don't have to tell me. I am your father. (AFTER A MOMENT) She is like her father. Headstrong. Foolish. She has caused you trouble already. (AARON STARTS TO SPEAK, BUT SIMON SILENCES HIM) By seeing her you will only learn more trouble. I ask you to stop seeing her.

AARON: And what if I told you I really were in love?

SIMON: Then I would tell you that it is not love. In this world one loves only his own, and himself.

AARON: Then you don't know what love is. You couldn't know what love is.

SIMON: (SLOWLY) With more than my life, I loved your mother.

AARON: I'm sorry.

SIMON: Then understand what I say.

AARON: I understand. But you do not. Father . . . let me tell you this . . . soon, maybe very soon, we will be in the promised land. There we will live like human beings.

SIMON: Idle dreams. Troublemaking. Is this what the meeting is tonight? Some more stories about the promised land?

AARON: This time it's true. We will leave for the promised land tomorrow morning.

SIMON: Tomorrow morning! More foolishness from that Rabbi. I'll go to that meeting and I'll put an end to this troublemaking foolishness.

DISSOLVE TO THE POLICE-MILITARY OFFICE.

The Lieutenant is talking with a large, portly man, a leading citizen of the town. He is dressed well and looks much like Simon, except big-jowled, prosperous and well-dressed from the proceeds of his clothing establishment. His name is Abd-Rasin.

RASIN: (EXCITED) This is true, eh? They're going, eh? Whose idea? Your idea? Not your idea . . . ?

LIEUTENANT: You take me for a fool . . . ?

RASIN: (INTERRUPTING) I take you for a fool!

LIEUTENANT: Now, look here, Abd-Rasin . . .

RASIN: (INTERRUPTING) You look here! I have a clothing establishment, eh? It costs a great deal for workers nowadays. They read too much. They want more money. But now I have these Jews working, eh? Good workmen. I'll say that much for them. And they cost me practically nothing. My neighbor, Hezaf, the pottery-maker. Six Jews in his factory. Good potters. The blacksmith. With the Jews to work he's opened another shop. If the Jews go, it doubles our costs, it reduces our business, eh?

LIEUTENANT: What do you want me to do?
It's an order. From the government.

RASIN: We have done well by you, Lieutenant,
eh?

(THE LIEUTENANT NODS)

If this ghetto is allowed to leave . . . well . . . the
citizens of this town won't have it.

LIEUTENANT: You think I want it!

RASIN: Then do something. (AFTER A MO-
MENT) Listen to me. I have one of their car-
penters, a fellow called Naaman, working for
me today. I'm building an addition, you know.
Now, they're a thick people. If one of them
were detained . . . this Naaman, for instance
. . . they wouldn't leave without him, eh? And
if they don't leave tomorrow morning . . .

LIEUTENANT: This Dr. Ezam is on their side.
I'd have to find legal grounds.

RASIN: Then find them.

LIEUTENANT: Now, if one of them left the
ghetto, without permission, or committed
some similar breach of the law . . . (SMILES
AND BEGINS TO NOD HIS HEAD TO RASIN,
AS . . .)

FADE OUT, END OF ACT I

● Play Analysis

The Filmed Play

The filmed play frequently is more the director's creation than the writer's, compared to the continuous-action taped play. Editing plays a larger role in the single-camera film shoot than in the multi-camera tape shoot, and in the former the director can virtually rewrite the play in the editing room.

Screenwriter William Goldman, in a dialogue with Mal Karman in *Filmmaker's Newsletter*, described screenwriting as a craft. "It's carpentry. I don't mean that denigratingly. Except in the case of Ingmar Bergman, it's not an art." He added that "a screenwriter's most important contribution to film is not dialogue, but structure . . . you try to find something cogent that will make it play as a story; that will take us from A to Z." As a novelist, Goldman found the screenplay form "short, the cameras insist that you hurry, you have little time for detail . . . it's a craft of pacing and structure."

The filmed play has a break at each cut or transition. A sequence lasts just as long as it remains on the one camera shooting, unlike taped television where transitions are done in continuing fashion through control board techniques. Between film sequences the director can change sets, costumes, makeup, reset lights and camera, and even reorient the performers.

In addition, the filmed play is not shot in chronological order. All the sequences taking place on a particular set or location are shot during the same period of time, no matter where they appear chronologically in the script. It is difficult to achieve clear continuity of performance, mood, or rhythm. Editing, therefore, is most critical in pulling together seemingly unrelated sequences and even individual shots into a smooth whole.

The style of production, echoing William Goldman's comment on pacing and structure, does not, however, preclude developing characters in depth using consistent, meaningful dialogue.

The Taped Play

Some shows are taped with continuous action in front of a live studio audience. The play is performed and recorded in the chronological order of the script. Through editing, sequences can be retaped or produced out of sequence in the field and inserted. A key for the writer in this kind of production is continuity: smooth and logical transitions from one sequence to the next.

One of the most successful television series of all time is *The Cosby Show*, which is taped before a live audience, usually in an hour and a half for each half-hour episode. The following is the first act (5 scenes) from a two-act, 15-scene episode, "Vanessa's Bad Grade." Included is a listing of characters and scenes, usually provided by the writer to the director in the final draft of the script.

Most sitcoms tend to be played for one-liners or visual gags, with considerable stress on either double-entendres or slapstick. *The Cosby Show* finds its humor in the characters' personalities, reflecting the gentler nature of a family household, while at the same time using for its weekly complication(s) realistic situations that confront many families and with which many viewers can identify.

As you read "Vanessa's Bad Grade," note how the writer first establishes the atmosphere of the household and the feelings and personalities of the characters in relation to each other. The exposition comes out of the situation: Those who might not have watched *The Cosby Show* previously quickly learn that Cliff and Clair have found little time to go out by themselves and, in discussing their plans, they reveal that Cliff is a physician. The humor comes out of the situation: Cliff has little opportunity to go to a movie because he may be called upon to deliver a baby at any time. In determining whether Friday night is a possibility, he reads the weather forecast—"Friday's forecast: clear and warmer. No babies." It is not a gag that the writer has thrown in. It is what Cliff would logically say, given his personality.

The conflict, Vanessa wanting a new sweater, is presented immediately. Certainly not an earth-shaking conflict, but one that is common to the homes of many viewers. Will she get the sweater? Most important, given the background of the characters, what conflicts will her efforts to get the sweater engender between Vanessa and her parents? Scene 3, between Cliff and Theo, and later with the Huxtable children, is humorous, developing out of what the characters would naturally do and say. Scene 4, in addition, pushes along the plot line, emphasizing Vanessa's continuing attempts to get the sweater. In scene 5 the conflict is heightened—it is the rising action in the play structure chart presented earlier in this chapter. Vanessa's bad grade, which she received after ostensibly studying with her boyfriend, Robert, with whom she went to the dance and wanted the sweater to look nice for, complicates the situation.

The remainder of the play, not presented here because of space limitations, has Vanessa not telling her parents about the bad grade, and wearing Denise's sweater to the dance without getting permission. Cliff and Clair return from the movie, at which Cliff fell asleep. Vanessa and Denise fight over Vanessa's refusal to give the sweater back. Cliff and Clair punish both daughters for fighting, and discover that Vanessa took some of their clothes, too, without asking. The parents not only make clear the impropriety of borrowing clothes without permission, but when Vanessa shows them her bad grade, they talk with both her and Robert and strongly make the point that there is a difference between serious studying and just socializing. They point out that they, too, would like to play more but have to work: "We have bills to pay and allowances to give out." They insist that Vanessa and Robert not see each other for a few days, and the youngsters promise to study seriously for the next exam.

An overview of the plot shows it to be rather modest. But when combined with the depth of the characters who have been developed over a period of time, the excellent use of humor stemming from their interpersonal relationships, and a situation with which a substantial part of the audience—adults and children—can identify, we have an effective script meeting the formula for the sitcom.

THE COSBY SHOW
"Vanessa's Bad Grade"
SHOW #0212-13

CAST

Cliff Huxtable	Bill Cosby
Clair Huxtable	Phylicia Ayers-Allen
Denise Huxtable	Lisa Bonet
Theo Huxtable	Malcolm-Jamal Warner
Vanessa Huxtable	Tempestt Bledsoe
Rudy Huxtable	Keshia Knight Pulliam
Robert	Dondre Whitfield
Announcer (V.O.)	TBA

SET

<u>ACT ONE</u>	<u>PAGE</u>
Scene 1: INT. KITCHEN — MORNING (DAY 1)	(1)
Scene 2: INT. LIVING ROOM — THAT AFTERNOON (DAY 1)	(7)
Scene 3: INT. KITCHEN — CONTINUOUS ACTION (DAY 1)	(9)
Scene 4: INT. LIVING ROOM — TWO DAYS LATER — AFTERNOON (DAY 2)	(15)
Scene 5: INT. RUDY & VANESSA'S ROOM — CONTINUOUS ACTION (DAY 2)	(19)
 <u>ACT TWO</u>	
Scene 1: INT. RUDY & VANESSA'S ROOM/HALLWAY — THAT NIGHT (DAY 2)	(21)
Scene 2: INT. LIVING ROOM — LATER THAT NIGHT (DAY 2)	(23)
Scene 3: INT. HALLWAY/RUDY & VANESSA'S ROOM — CONTINUOUS ACTION (DAY 2)	(26)
Scene 4: INT. LIVING ROOM — CONTINUOUS ACTION (DAY 2)	(28)
Scene 5: INT. DENISE'S ROOM — CONTINUOUS ACTION (DAY 2)	(32)
Scene 6: INT. HALLWAY — CONTINUOUS ACTION (DAY 2)	(34)
Scene 7: INT. DENISE'S ROOM — CONTINUOUS ACTION (DAY 2)	(35)
Scene 8: INT. RUDY & VANESSA'S ROOM — CONTINUOUS ACTION (DAY 2)	(41)
Scene 9: INT. KITCHEN — CONTINUOUS ACTION (DAY 2)	(44)
Scene 10: INT. DENISE'S ROOM — A LITTLE LATER THAT NIGHT (DAY 2)	(50)

ACT ONEScene 1

FADE IN:

INT. KITCHEN – MORNING (DAY 1)

(Cliff, Clair, Denise, Vanessa, Rudy)

(RUDY SITS AT THE TABLE BLOWING BUBBLES IN HER GLASS OF MILK. CLAIR ENTERS)

CLAIR

Rudy, don't blow bubbles with your straw.

RUDY

Okay.

(RUDY SUCKS MILK INTO THE STRAW, PUTS IT IN HER BOWL)

CLAIR

Rudy, put the straw down and drink your milk.

(RUDY DRINKS THE MILK OUT OF THE BOWL)

CLAIR (CONT'D)

All right, that's enough. Breakfast is over. Go brush your teeth and get ready for school.

(CLIFF ENTERS)

CLIFF

Hey, Pud.

RUDY

Hi, Daddy. Don't play with the straw.

(RUDY EXITS)

CLAIR

How are you feeling?

CLIFF

Hmmm.

CLAIR

When did you get in?

CLIFF

Hmmm.

CLAIR

Poor baby. That's the third time this week.

CLIFF

Clair, I would say that during my career, I've delivered about three thousand babies. Somehow, almost all of them decided to be born between two and five a.m. on the coldest winter nights of the year. There must be an all-weather radio station just for babies. When they hear, 'It's two a.m. Heavy snows and arctic winds,' they shoot for daylight.

CLAIR

Maybe we should forget about the movie tonight.

CLIFF

No, no. We're going.

CLAIR

You're too tired.

CLIFF

I'll be fine.

CLAIR

That's what you always say. Then as soon as the lights go out, so do you. Why don't we go Friday night?

(CLIFF PICKS UP THE NEWSPAPER)

CLIFF

Listen to this, Clair. 'Friday's' forecast: clear and warmer.' No babies.

CLAIR

Then Friday it is.

(VANESSA ENTERS)

VANESSA

Mom?

CLAIR

Yes?

VANESSA

Can we go shopping? I need a new sweater.

CLAIR

Vanessa, you just got some new sweaters for Christmas.

VANESSA

I know, but Robert's seen me in all those.

CLIFF

You could wear them inside out.

VANESSA

But Robert's taking me to the school dance on Friday and I really want to wear a new sweater. I've even got one picked out.

CLAIR

Oh?

VANESSA

I want one exactly like the one Denise got.

CLAIR

Why don't you ask Denise if you can borrow hers?

VANESSA

Mom, she's not going to let me have her sweater.

CLAIR

She might. Why don't you tell her why you want it and ask her nicely? You may be surprised.

VANESSA

All right. I'll try. Denise ...

(SHE EXITS)

CLIFF

You want to take any bets on this one?

CLAIR

It could happen. Denise has been in that position with Sondra, so she might be understanding.

CLIFF

Okay. A jumbo box of popcorn at the movie says Vanessa doesn't get the sweater.

CLAIR

I'll take that bet.

DENISE

Ha! Are you kidding? No way. You're not getting it.

(DENISE AND VANESSA ENTER)

VANESSA

But, Denise, I asked nicely.

DENISE

I don't care.

VANESSA

But it's for the dance. Robert is taking me.

DENISE

I haven't even worn that sweater yet. Bye, Dad.

VANESSA

Why don't you wear it today, and then you've worn it. Bye, Dad.

(DENISE AND VANESSA EXIT)

DENISE

No.

VANESSA

But—

DENISE

No.

CLIFF

I like it buttered, no salt.

CUT TO:

WARDROBE CHANGE

(Cliff)

ACT ONE

Scene 2

INT. LIVING ROOM — THAT AFTERNOON (DAY 1)

(Cliff, Theo)

(CLIFF IS ASLEEP ON THE COUCH. THEO ENTERS, SLAMS THE DOOR, REALIZES CLIFF IS THERE, RECLOSES THE DOOR QUIETLY. AS HE PASSES CLIFF REACHES UP WITHOUT OPENING HIS EYES AND GRABS THEO)

CLIFF

You slammed the door.

THEO

Sorry, Dad. I didn't know you were sleeping. But you tell us all the time to make sure the door is closed.

CLIFF

Sit down. Sometimes you slam the door so hard it sucks the air out of the house. That's why I always keep a window open, so the walls won't buckle.

THEO

Got it, Dad. Sorry I woke you.

CLIFF

It's okay, Son. I've been trying to take a nap ever since Sondra was born. It's been twenty years. By now I'm so tired that if I ever do take that nap, I may never wake up.

THEO

Dad, that's a sad story.

CUT TO:

ACT ONE

Scene 3

INT. KITCHEN — CONTINUOUS ACTION (DAY 1)

(Theo, Vanessa, Robert, Denise)

(VANESSA AND ROBERT ARE AT THE TABLE)

VANESSA

I really love it when we study together.

ROBERT

Me, too.

VANESSA

I wish we had all our classes together.

ROBERT

Me, too.

(THEO ENTERS)

THEO

Hey, Robert.

ROBERT

Hey, Theo.

(THEO STARTS RUMMAGING THROUGH THE REFRIGERATOR)

VANESSA

Sshhh.

THEO

What?

VANESSA

Please keep it quiet. We're trying to study. We have a big history test tomorrow.

THEO

Okay. I was just looking for some juice.

(THEO EXITS)

VANESSA

Did you hear who's playing at the dance Friday?

ROBERT

No.

VANESSA

The Spikes.

ROBERT

Wow. They've got saxophones.

VANESSA

And did you hear who's in charge of decorations?

ROBERT

Who?

(THEO ENTERS)

THEO

What are you guys studying?

VANESSA

The War of 1912.

ROBERT

Vanessa, 1812.

VANESSA

Right.

THEO

Well, I don't want to bother you because I know a lot happened in that war.
I'll be done in a minute.

(DENISE ENTERS FROM THE LIVING ROOM)

DENISE

Hi Robert, Vanessa.

(AS SHE CROSSES TO THE PHONE)

DENISE (CONT'D)

Everyone stay out of the living room. I just woke Dad up, and he's real cranky.

(SHE PICKS UP THE PHONE AND STARTS TO DIAL)

VANESSA

Excuse me. We're studying in here.

DENISE

I told Monica I'd call her.

VANESSA

Use the phone upstairs.

DENISE

Hey, I'm here.

VANESSA

But we're studying.

THEO

They're having a big test on the War of 1912.

DENISE

Vanessa, you can take a break for a minute so I can make one phone call.

VANESSA

We can't. We have to study.

DENISE

Come on, Vanessa.

VANESSA

Okay, I'll consider taking a break if you let me borrow that certain item of clothing I asked for earlier.

DENISE

I don't have to lend you something that belongs to me to use something that belongs to all of us.

SFX: PHONE RINGS

(THEO ANSWERS IT)

THEO

Huxtable residence. Hi, Janet. Just a second. Vanessa, should I tell her to call back?

VANESSA

No. Let's take a break.

ROBERT

Okay.

DENISE

Hey, wait a minute. You told me you couldn't take a break.

VANESSA

But it's for me.

DENISE

Theo, don't give her the phone.

VANESSA

Give me the phone.

DENISE

Theo.

VANESSA

Theo.

THEO

Hey, I'm out of this.

(THEO PLACES THE PHONE ON THE REFRIGERATOR
VANESSA SNATCHES IT)

VANESSA

Hi, Janet ... She is? When did you find this out? ... She must be doing this because she found out I was going to wear a red skirt ...

DENISE

Thanks a lot, Theo.

(DENISE EXITS)

THEO

Do you have sisters, Robert?

ROBERT

No.

THEO

Go home tonight and thank your parents.

DISSOLVE TO:

WARDROBE CHANGE

(Vanessa)

ACT ONE

Scene 4

INT. LIVING ROOM — TWO DAYS LATER — AFTERNOON (DAY 2)

(Cliff, Rudy, Clair, Vanessa,
Announcer (V.O.))

(THE LIVING ROOM IS EMPTY. BOBO AND A COUPLE OF OTHER DOLLS ARE SITTING ON THE
COUCH, FACING THE TELEVISION)

SFX: AEROBICS EXERCISE SHOW WITH COOL MUSIC

(CLIFF ENTERS)

ANNOUNCER (V.O.)

This is the exercise class for the cool people. We are the people who believe
you don't need pain to have gain. I'm going to tell you what you can do, but
you do what you feel like doing. Just be cool about it. First, let's loosen up
that neck. Take your head and just kind of roll it around. If you don't feel
like it, that's cool.

(RUDY ENTERS)

RUDY

Hi, Daddy.

CLIFF

Whoa, Rudy. Aren't these your friends?

RUDY

They wanted to watch TV.

CLIFF

Are they trying to get in shape?

RUDY

Yes.

CLIFF

They don't look like they're really into it. Why don't you take them upstairs and read to them.

RUDY

Okay.

(CLIFF LOADS RUDY UP WITH THE DOLLS)

ANNOUNCER (V.O.)

Now, let's stretch out that lower back. Raise your arms. If you want to, raise them high above your head. If not, that's cool. Now bend over and touch your palms to your toes. That's all right. This time we're going to try it with your knees straight. Be cool about it. And remember, if you don't attack your heart, your heart won't attack you.

(CLIFF TURNS OFF THE TELEVISION)

(CLAIR ENTERS)

CLAIR

Hi, Cliff.

CLIFF

Hi.

CLAIR

How are you feeling?

CLIFF

Great. I'm all ready for the movie tonight.

CLAIR

Are you sure you're not too tired?

CLIFF

No. I've gotten lots of sleep the last two days, and I just finished my exercises.

CLAIR

Good. This is supposed to be a fabulous movie. Carla told me at work today that this film has won major awards throughout Europe.

CLIFF

The thing that I'm really looking forward to about this movie, is the box of popcorn you owe me.

CLAIR

Cliff, you'll get your popcorn.

CLIFF

Not a regular now, Clair. A jumbo. Big. The giant tub. The size where you have to climb in with the popcorn and eat your way out.

CLAIR

You'll get it.

(VANESSA ENTERS)

VANESSA

Hi.

CLAIR

Hi, Vanessa.

VANESSA

When are we eating?

CLIFF

I'm not. I'm saving room for popcorn.

CLAIR

Vanessa, we're going to eat early.

VANESSA

Good. Because I want to have time to get ready for the dance tonight.

(VANESSA EXITS)

CLIFF

And by the way, I also want the jumbo size soda.

CLAIR

That wasn't part of the bet.

CLIFF

Well, buy me the soda and I'll let you climb into my tub of jumbo popcorn.

CUT TO:

ACT ONE

Scene 5

INT. RUDY & VANESSA'S ROOM – CONTINUOUS ACTION (DAY 2)

(Theo, Vanessa)

(VANESSA IS SEATED ON THE BED)

THEO

Hey, Vanessa.

VANESSA

Theo, can I talk to you for a moment?

(THEO ENTERS)

THEO

What's wrong?

VANESSA

I got my history test back.

(VANESSA HANDS HIM THE TEST PAPER)

THEO

Whoa, this is a 'D'.

VANESSA

I know. I've never gotten a 'D' before. I've seen them, but never next to my name.

THEO

And this one's in red. That's the worst kind to get.

VANESSA

I don't know how it happened. Robert and I studied for this.

THEO

Yeah, I saw that.

VANESSA

When do you think I should tell Mom and Dad?

THEO

The sooner the better.

VANESSA

But if I tell them now, they might not let me go to the dance with Robert.

THEO

Vanessa, there's a chance you may never dance again.

VANESSA

But how can they get mad? I've been getting 'A's' all along. This is just one little 'D.'

THEO

When it comes to Mom and Dad, there are no little 'D's.' Vanessa got a 'D.'

(THEO EXITS. ON VANESSA'S REACTION WE)

FADE OUT

END OF ACT ONE

WARDROBE CHANGE

(Vanessa)

From "Vanessa's Bad Grade," *The Cosby Show*, written by Ross Brown. Courtesy of *The Cosby Show*.

● Special Play Forms

The Soap Opera

The daytime adult dramatic serial, or soap opera, was described by critic Gilbert Seldes in *The Great Audience* as "the great invention of radio, its single notable contribution to the art of fiction." Although the radio soap opera is

no longer with us, the television soap opera has become at least its equivalent in art, interest, and impact. For many years the soap opera was considered to be of interest principally to bored homemakers. But times have changed. Fergus Bordewich wrote in the *New York Times* that

although soap opera aficionados would seem to be a minority among college students, there are nonetheless thousands of young people around the country who daily put aside their Sartre, Machiavelli and Freud . . . to watch the moiling passions of middle-class America as portrayed on daytime TV. What is it about these slow-moving melodramas with their elasticized emotions that today's college students find so engrossing? . . . The fact is that in recent years the subject matter of daytime TV has changed and become much more relevant to the interests of young viewers . . . the "generation gap," abortion, obscenity, narcotics and political protest are now commonly discussed and dealt with on the soap operas of TV.

Not only have daytime soap operas broadened their viewing audience, but prime-time soap operas such as *Dallas* and *Dynasty* became the highest rated shows on television, here and abroad.

Most soap opera viewers seek a vicarious excitement that they do not ordinarily experience. Seeing people with problems at least as bad as their own makes their lives a little more tolerable. Soaps provide information, education, and emotional relief. Some hospitals' group therapy sessions use soap operas as models, where patients relate the characters' problems to their own. Some viewers identify so strongly that they call or write in to the network or station as if the soap characters were real, not only sympathizing with them but asking for the names and addresses of the psychotherapist, abortion clinic, or drug rehabilitation center used in the show by the fictional characters, so they can seek the same help.

Like life, soap operas just seem to go on and on with no endings in sight, just a series of continuing complications. Sometimes soaps seem a little too clear cut—good is good and bad is bad. The writer should find appropriate median areas. Keep in mind that soaps offer the audience identification and diversion at the same time, entertaining and educating simultaneously. This means that the plot lines and characters have to be flexible, meeting the audience's needs and reflecting the changes in society.

Technique. The setting should be familiar—the household, doctor's office, school, small town, or large city—presented so viewers anywhere can identify in some way with the background and environment.

The characters, likewise, should be familiar, not necessarily in a detailed way, but in the kinds of persons they are and the problems they encounter.

Every viewer should be able to say, "That person is like Uncle Mike, or Cousin Amy, or the plumber, or — even — like me." That means developing the characters on simple and obvious levels, with clear, direct motivations. Think of your favorite soap opera villains or heroines; they are all pretty clear cut, aren't they?

Most important, the characters should be provided with the opportunities to get into infinite amounts of trouble. They must face problems that are basically real, but that can hold the audience with their melodrama. Sometimes the characters must face insurmountable odds, yet somehow overcome them, unless a performer is leaving the show and you have to kill off or otherwise get rid of their character. To create vicarious adventure for the audience, the characters should do things the viewers would like to do, but can't and probably never will.

Because the principal purpose of the soap opera is to create viewer empathy and identification with the characters, the characters must be the motivating factors in creating the scripts. Soaps usually require an eight-week story projection, so most writers are constantly working on the series, carrying a dozen or more characters in their heads at the same time. The plot should contain a number of subplots, to accommodate the many characters. While bearing on the main conflict, the subplots should complicate each character's life almost beyond endurance.

Because the soap must continue year after year, and because some viewers cannot watch each episode, the plot moves very slowly, with one minor event at a time. An unexpected knock at the door can be built into a complication lasting for weeks or months on the daily soaps. Naturally, on the weekly soaps, each episode must have a sharp plot, involving many characters in moments of crisis. The dialogue on the dailies is like that of real life, slow and undramatic. Listen to people talk on subways, street corners, and in supermarkets. The dialogue on the weeklies should reflect their hyperaction.

Start each episode at a peak — the crisis of what seems to be a complication. In each program that complication should be solved, or take another turn and level off. Before the program is over a new complication should be introduced, making it necessary for the audience to tune in the next episode to find out what will happen.

While the daytime soap follows the live-type taped show approach, the evening soap follows the film form. The five-times-a-week daily soap schedule requires that sets and special effects be kept to a minimum. You may have to rewrite a script to accommodate the real-life problems of a continuing performer; if an actor or actress goes skiing and breaks a leg, you have to justify their character having a leg in a cast or being away from the action for a while.

In all soaps, daily or weekly, you need a lead-in — a summary of the basic situation and the previous episode. You also need a lead-out — the new complication, the cliff-hanger that brings the audience back.

The Miniseries

Growing in popularity, the miniseries enables the writer to bypass the usual time restrictions of television. With 4, 6, 8, or even 15 hours and more for the play, the writer can include a great many characters and subplots. Exposition can be presented slowly and carefully. Characters can be explored in depth. There is time for adequate preparation and clear delineation of the socio-psychological as well as physical setting. Sometimes the longer length lures a writer into the soap opera syndrome: a slow, literal pace. The miniseries is not a soap opera, to be carried through dozens and even hundreds of hours. It is a complete play, to hold the audience for the several episodes that it is on the air. Like any good play, it needs a tight, consistently developing rising action.

Even though the miniseries usually is produced as a made-for-television Hollywood movie, don't lose sight of the special qualities of the television medium. Regardless of length, don't succumb to the temptation to pad; your audience is not bound to the theatre and if the going gets boring, it will switch to another channel.

Many miniseries are based on history. Be accurate. While fictionalizing characters and enhancing events, don't misrepresent the facts or the course of history. At the same time, always keep in mind that a play is heightened life, and while you should avoid melodrama, you need to make history dramatic.

The adaptation. Many miniseries are taken from novels or nonfiction works. The biggest problem for the adapter is getting away from the original work. Avoid slavishly following the original's action sequence and dialogue. Compared to a play, those elements in a prose work can be undramatic, repetitious, and introspective. The author of a novel or a history can describe people, explain their feelings, clarify situations and motivations, and even present the characters' innermost thoughts without the characters themselves uttering a word. In the play you can *explain nothing*; you must *show everything*.

Get away from the craft of the original and create anew, using as a base the theme, background, characters, and plot. A sense of the original dialogue is important, but nondramatic dialogue from a book frequently sounds ludicrous when read aloud. Become thoroughly familiar with the original work, then lay it aside and develop your play structure from the elements you have.

Retain the author's intent, but don't be literal. You are adapting, not copying. Where necessary, delete and add scenes and characters, combine characters, change characterizations, add action sequences. Writer-adapter Irving Elman analyzed some of the pitfalls as well as advantages of two approaches to adaptation.

The tendency with the first type is for the writer's creative urge, with no outlet through original creation of his own, to use the material he is adapting merely as a point of take-off, from which he attempts to soar

to heights of his own. If he happens to be a genius like Shakespeare those heights can be very high indeed. But if he is not a genius, or even as talented as the man whose work he is adapting, instead of soaring to heights, the adaptation may sink to depths below the level of the material he “adapted.”

The second writer, with sufficient outlet for his creativity through his own writing, is less tempted (except by his ego!) to show up the writer whose work he is adapting, proving by his “improvements” on the other writer’s material how much better a writer he is. But if he genuinely likes and respects the material he is adapting, he will restrain himself to the proper business of an adaptor: translating a work from one medium to another with as much fidelity to the original as possible, making only those changes called for by the requirements of the second medium, trying in the process not to impair or violate the artistry of the original.

The Sitcom

Good comedy doesn’t only make people laugh; it makes them think and feel at the same time. At an early age some of us are instilled with wit, outrageousness, sensitivity, absurdity, incongruity, incisiveness, and a few other attributes that constitute humor. When we combine these talents with an irreverent look at the sacred cows of the society in which we live, and then learn the techniques of how to express them dramatically, we have the tools for comedy writing.

Good comedy has always been born out of contemplating the seriousness of life. Next time you watch a sitcom on television, see if it leaves you laughing, thoughtful, and stimulated, or whether it narcotizes your brain and your feelings. Too many of the latter type are poorly written sophomoric farces, satisfied with surface characterizations and trite situations. Good sitcoms are good plays. You can create characters with comic flaws—Hawkeye, Archie Bunker, Maude, Cliff Huxtable, Sam and Carla—or you can create comic stereotypes. Once the characters have been established, the dialogue and plot emanating from them are clear, and your principal writing job is to find something new or different for them to deal with each week.

● Special Considerations

The Children’s Program

Three major types of children’s shows dominate television: the educational program, as exemplified by *Sesame Street*; the serious drama, epitomized by the *ABC After School Specials*; and the equivalent of the lowest-common-

denominator sitcoms for adults, the Saturday morning children's ghetto of cartoons. This chapter deals only with the programs that are in play form—including cartoons. Saturday "kidvid" has always been to some degree exploitative of children. But with the deregulation of broadcasting and the backing away of the FCC, beginning with the Reagan administration, from what many consider to be any responsibility to children, "kidvid" has largely become a stream of violence and product advertising. Without regulation, some children's shows have become program-length commercials, making the product (for example, the Smurfs) the actual content of the script.

If you are going to write for children's television, you are likely to be faced with the kind of ethical dilemma discussed in Chapter 1. Certainly, your conscience tells you not to create a program that can be psychologically harmful to children; but your checkbook tells you that you need money to pay the mortgage at the end of the month. Nevertheless, one can hope that the writer, first and foremost, would keep in mind the effect of the program on the vulnerable minds and emotions of young viewers. Even *unintended* violence and prejudice are inexcusable. If you have any qualms of conscience, try out new program ideas on child experts and advocates before writing the treatment of a script that might prove harmful to children.

Imagination is the key. Some advertisers, producers, and writers think that children will believe anything. Actually, because children's imaginations are so sharp, they are sometimes more critical than adults. For children to believe a fantasy, there has to be a valid, believable base to begin with, comparable to writing comedy or farce for adults. If characters, situation, and environment are established logically in terms of the characters' motivations, the subsequent events and actions will be accepted. The best format is that which respects the child who is watching.

Use a direct, presentational approach, with the narrator or character relating to the viewers candidly. Be simple and clear, but don't talk down to children. They usually know when they are being patronized. Too much dialogue is not advisable. Use action and vivid, colorful presentation of ideas. The plot line should be simple. Don't draw out the story; children have relatively short attention spans. The story should have suspense, allowing children to get caught up in the conflict. One good technique in creating identification and holding interest is to let the viewer in on a secret that certain characters in the story do not know. The resolution should not be ambiguous; if there is a moral, make it clear.

Chapter 10 provides more detailed information on writing for children.

Women

The negative images of women in television and radio are legion. While commercials are the worst offenders, drama—whether soap operas, sitcoms, or serious plays—continues to stereotype many of the female characters as

either incompetent or overbearing. Even in programs where women behave in responsible, respected ways, there is frequently the tragic flaw that makes the female character less competent than her male counterparts. Studies of Saturday morning cartoons show that even in children's programs there are few females who are principal characters, most females are used to support males in the latter's tasks, females are usually subservient or submissive, and are usually the victims of actions initiated by male characters. Even where a female is a leading character, she frequently encounters a problem that can be solved only by a male. It is no wonder that sexual and psychological exploitation of women is allowed to continue in prime-time television.

The past decade, however, has seen more sensitivity on the part of writers, initiated in programs such as *Maude*, emphasized in shows such as *Cagney and Lacey*, and carried forward in series such as *The Days and Nights of Molly Dodd*, *Murder, She Wrote*, and *Murphy Brown*.

Racial and Ethnic Stereotyping

The principal problems racial and ethnic minorities have with the media are similar to those of women: denigrating, stereotyped, or unrealistically sympathetic or condescending portrayals. Rarely is this because of conscious racism, but rather insensitivity. Unless the writer has been part of the group related to the portrayal, it is extremely difficult to understand the special experiences of members of that group in society.

Writer Donald Bogle stated that "the television industry protects itself by putting in a double consciousness. They take authentic issues in the black community and distort them." *Washington Post* critic Joel Dreyfuss reviewed a new television series about a Black family, advising that if the producer "gets some black input into the writing end of the program, it might move away from the brink of absurdity and develop into a pretty good television program." While *The Cosby Show* has shown how commercially as well as artistically effective a sensitive portrayal of a Black family in a sitcom can be, the excellent, more serious sitcom *Frank's Place* disappeared quickly from the air. While there is the dignity of an occasional Black character like "Hawk" (*Spenser: For Hire* and *A Man Called Hawk*), there is more often the demeaning stereotypes in series like *Amen*.

The same basic problems affect all people of color and ethnic minorities, including Hispanics, Native Americans, and Asian-Americans, and people of different language and nationality backgrounds.

Loraine Misiasek, as director of Advocates for Indian Education and producer of television and radio programs, stated her concern about language and terminology as conveyors of stereotypes. "Anyone concerned with script writing," she said, "ought to be aware of this problem. It is not necessarily intentional, but it happens because of the general conditioning in our society that causes people to think of Native Americans in terms of stereotypes."

Thomas Crawford, writer-producer of Native-American oriented programs, advised that “in writing scripts with, for, or about Native Americans, one must first of all become familiar with the idioms, patterns of expression, turns of thought, and pronunciations of the Indian community with which one is dealing.”

Russ Lowe, as a producer of a weekly radio program for the Chinese Affirmative Action Media Committee, stressed the necessity of getting an accurate understanding of the perspectives and viewpoints of the Chinese-American that are not otherwise usually presented on the air.

Dr. Palma Martinez-Knoll, who produced the Project Latino series in Detroit, states that “too many writers, because of lack of understanding, are either prejudicial or condescending. When writing about Hispanics, or creating Hispanic characters, make them part of everyday society, not an excluded group.” She urges the writer to show the Hispanic as a responsible person who is an integral part of the community.

Even long established subgroups of the white majority are subject to stereotyping. How many gangster characters do you see in television dramas who have a last name ending in “a” or “o”? New immigrant groups are particular targets, and Southeast Asians, notably Vietnamese, have joined Blacks as television’s stereotypes of drug pushers. Groups such as the aged and the mentally and physically handicapped are other minorities who have been largely neglected or stereotyped by the media. The key for the writer is sensitivity to people’s needs as a whole, and an understanding of and empathy with the specific person or group being portrayed.

● Problems and Potentials

You may believe you have written an excellent play, and then find that the final version of your manuscript has little relationship to the subsequent production or shooting script. The production script contains all the revisions, plus technical information, put in by the producer and director. Unless the writer’s contract includes the right to approve of any further revisions, the writer may find changes in content, form, and style about which he or she has not even been informed. After a script has run the gamut of script editor, producer screening, agency or network approval, production planning, rehearsal, and final editing for performance, the writer might have difficulty recognizing it. As a writer, all you can do is offer a script of the highest artistic merit of which you are capable, and then fight to keep it that way. If worst comes to worst, you can always request that your name be taken off the credits, an occurrence not unheard of in television.

Rod Serling, who was one of television’s most articulate as well as prolific writers (many college students know only his work as creator and princi-

pal writer of *The Twilight Zone*), called television a medium of compromise for writers. In an article by D. B. Colen in the *Washington Post*, Serling criticized television for "its fear of taking on major issues in realistic terms. Drama on television must walk tiptoe and in agony lest it offend some cereal buyer." Serling also was concerned about commercial intrusion into the artistic integrity of television plays. "How," he asked, "do you put on a meaningful drama or documentary that is adult, incisive, probing when every 15 minutes the proceedings are interrupted by 12 dancing rabbits with toilet paper?"

Through his *Twilight Zone* series Serling was able to deal with social issues such as prejudice, racism, individual liberties, and nuclear war that were otherwise considered too controversial by most networks and sponsors. Despite the restrictions he encountered, shortly before he died he said on the Merv Griffin show that television had developed to a point where, at least sometimes, "you can write pretty meaningful, pretty adult, pretty incisive pieces of drama."

So, despite the networks *and* sponsors *and* ad agencies *and* story editors *and* producers *and* directors, whether you write something of importance and value depends mostly on you. You can find comfort in the fact that your script is still the prime mover, the one element upon which all other elements of the production stand or fall. Without your script, there is no show. With a script of high quality, with writing of ethical and artistic merit, you may at least take pride in knowing that you have made a significant effort to enlighten as well as to entertain, to stimulate as well as to satiate, and to fulfill some of the mass media's infinite potentials.

Commercials and Announcements

It is often said that Madison Avenue has perfected the techniques of persuasion so artistically and effectively that it could sell refrigerators at the North Pole and heaters at the equator. *Madison Avenue*, of course, is a euphemism for the advertising industry in the United States.

Television and radio commercials, while consistently changing in terms of form, type, length, and technique, nevertheless have been for many decades the staple of commercial broadcasting, and have been perfected to a high art.

Some commercials are good because they are well crafted, sometimes more aesthetically pleasing than the programs they surround. Others are good because they are educational, providing the consumer with information on available goods and services.

Some commercials, however, insult our logic and intelligence with their biased or misleading content. Others play upon the emotions of people to buy things they can't afford and pressure children to ask for toys and other items their parents may not have money for. All of us, whether we admit it or not, have at one time or another been influenced sufficiently by commercials to buy something that we didn't need or want and was probably no good for us. Charles "Chuck" Barclay, when he was director of Creative Services for the Radio Advertising Bureau, observed, "Even the worst commercial, repeated often enough, sometimes produces results."

S. J. Paul, publisher of *Television/Radio Age*, wrote in one of his editorials, "The commercial-makers are themselves the stars of the radio-television structure. For in the short time frame of 20, 30, or 60 seconds a mood is created—a message is transmitted—and a sales point is made. This finished product is the result of many talents. In some cases, as it has often been remarked, the commercials are better than the programs."

Commercials constitute the principal financial base for the United States broadcasting system as it is currently structured. One exception is public broadcasting. But under the 1980s' deregulatory policies even public television and radio stations gained permission to provide more than just an underwriting credit. Now, they can give the logo or slogan and an identifying comment about the product or service of the underwriter. Cable television, which was at one time considered by some a possible alternative to commercial-cluttered broadcasting, has been expanding its advertising. One commercial-free alternative is *pay-per-view* television. Many observers believe, however, that as pay television gradually replaces free television, its operators will not be willing to forego the lucrative income derived from adding commercials to their programs.

● Advertising Agencies

Most commercials are written by advertising agency personnel. Some agencies are national, located in New York City or the Los Angeles area where most national television production takes place. However, a surprisingly large number of advertising agencies are found not only in the top television and radio markets in the country, servicing local stations—including network affiliates—but in smaller towns as well. Where a writer in a large ad agency may have limited duties on a designated account, such as doing the research, writing draft copy, or preparing a preliminary *storyboard* (which will be described later in this chapter), the writer in the small agency in the small market may do the entire job, from getting the client to producing and distributing the finished product.

In some cases the advertiser may prepare commercials in-house. Some firms have staffs that can turn out excellent work; others, especially smaller businesses in small markets, too often do less than satisfactory work. Local radio stations frequently handle the entire process—writing, producing, and scheduling—for the commercial time they sell. National and regional commercials require an experienced agency to handle optimum distribution and scheduling, even if the commercials are produced elsewhere.

The title of this chapter is "Commercials and Announcements." While the meaning of *commercial* is clear, the term *announcement* is sometimes confusing. *Announcement* may be used to designate any short nonentertainment,

non-news presentation on the air, including a commercial. Usually it refers to the noncommercial, with the word *spot* most often used to mean a commercial.

Announcements have the same structure, form, and lengths as commercials. They usually are divided into two categories: (1) **promos** and (2) **PSAs**, or *public service announcements*. The commercial is designed to sell a product or service for a profit-making advertiser. The promo most often promotes the station itself: an upcoming program or series, a station personality, a contest for listeners—anything that induces the public to tune in or otherwise support the station.

The PSA is similar to the commercial in every way except that it does not sell a product or service for money, but is made on behalf of a nonprofit organization or activity, and may include the advancement of an idea or policy. Principally, it seeks support for activities of the nonprofit group: health organizations such as the American Cancer Society's antismoking campaign; citizen environmental groups' antinuclear or antipollution efforts; fund-raising for Christmas toys for indigent families in the community; support of shelters for the homeless; understanding and preventing AIDS; a bake sale at the local high school; information about public services available from local government offices. The following is an example of a PSA promoting a cause in which the station itself is directly participating.

"Walk for Hunger"—20 Seconds

VIDEO

Dissolves of shots of people at food pantry; tight shots of a variety of folks.

Dissolve to info graphic.

AUDIO

V.O. AND MUSIC

DID YOU KNOW THAT MORE THAN HALF A MILLION MEN, WOMEN AND CHILDREN IN MASSACHUSETTS DON'T HAVE ENOUGH TO EAT? WE CAN'T MAKE THE PROBLEM OF HUNGER GO AWAY, BUT WE CAN TAKE A STEP IN THE RIGHT DIRECTION.

JOIN CHANNEL 7 AS WE SPONSOR THE WALK FOR HUNGER ON SUNDAY, MAY 3rd. CALL PROJECT BREAD AT 227-3796.

Courtesy of WHDH-TV, Channel 7, Boston

The writer has a responsibility to the agency, advertiser, and station to create not only the most artistically attractive message possible, but one that convinces and sells. At the same time, the power of the commercial or announcement charges the writer with the responsibility of being certain that the commercial has a positive and not a negative effect on public health, ethics, and actions.

● Ethical Considerations

Commercial advertising can be used responsibly; it can also be used irresponsibly. In this media area, more than any other, you will be faced throughout your career with hard ethical choices.

Suppose you were employed by an advertising agency and were assigned this commercial campaign: A leading beer company wishes to expand its market among new young drinkers of minimum legal drinking age, with an emphasis on increasing its share of on-premises (bars, restaurants) consumption.

Would you give any thought as to whether there are any ethical considerations involved in such an assignment? At the annual International Radio and Television Society (IRTS) Faculty/Industry Seminar in New York in 1989, this was the assignment given to the approximately 75 faculty participants from colleges and universities throughout the country. They were to work from the plans and budget of a real beer company, under the guidance of representatives from that beer company. It was a practical exercise in which the beer company would, as some of the participants put it, “pick their brains.” In keeping with the tradition of the IRTS seminars, it was as close to a real working situation as possible.

It should be noted that that particular beer company had over the years developed a reputation as an antiunion, antiminority, antifemale employer, and some of the participants who were given the exercise were among those nationwide who had been boycotting that beer for some years.

About one-third of the participants publicly objected to the assignment, with a number of them refusing to work on it — in effect, quitting their “jobs.” About another third, although not making a public stand, stated their reservations about doing the project.

One cannot work in the media in a vacuum. A writer in any genre of broadcasting must be knowledgeable about the world around him or her. Some of the participants in this exercise felt that in good conscience they could not prepare an advertising campaign that might be of value to a company whose practices they believed were inimical to their personal ethical standards. Most of those objecting to the project did not want to lend their efforts to a campaign that encouraged increased alcohol consumption, especially among young people.

What, if anything, would you have done, and why?

“White male” control of the broadcast and advertising industries suggests to some that there is at least a subconscious “hidden agenda” behind the poor representation of nonwhites and nonmales in commercials and other media presentations. However, the positive changes and the success of commercials and programs of at least a few so-called minority representatives, such as in *The Cosby Show* and the *Golden Girls*, indicates that writers who wish to make an ethical difference can do so.

Ethical considerations apply not only to portrayals of people, but to products. Some ad writers believe that the end—increasing the sales of the product—justifies the means, and even misleading ads about a product are justifiable. While the **Federal Trade Commission (FTC)** has on occasion acted to ban or seek correction of such advertising, its powers are limited. At one time the **National Association of Broadcasters (NAB)** had a Code of Good Practices to which most stations subscribed and that discouraged false advertising; that code was abandoned in the early 1980s.

Hopefully, the ethical, responsible ad writer will identify with the anonymous creator of commercials who wrote in *Television/Radio Age* that “accounting to a set of practical, working rules allows a good balance of involvement with the industry and accountability to the consumer public. It’s hard to try and dupe, or con the viewer when you feel ‘we are they’ . . . and realize that you are only cheating yourself.”

● Lengths and Placement of Commercials and Announcements

Commercials are usually 30- or 60-seconds long. With the increasing cost of commercial time and production, the “split-30”—two 15-second commercials in a 30-second space—became popular, as did later the 15-second stand-alone announcement. Although not as frequently, one also finds 10-second, 20-second, 90-second, two-minute and even longer spots, especially on cable.

Public service announcements, or **PSAs**, are not paid for, but usually follow the same time lengths, mostly 30 and 60 seconds. They take second place to paid commercials, and are aired only when the station hasn’t sold the complete available commercial time segment. For that reason, many PSAs produced by or for the nonprofit organization are sent to the station in two or more versions, including a 10-second one, for greater possibility of use.

Station *promos* are of similar time lengths. Station **IDs** (station identifications, consisting of the call letters or *logo*, city, and sometimes an identifying or promotional phrase about the station), many of which are highly creative, usually are ten seconds in length for a station break. Sometimes they have a

commercial attached — two seconds for the station ID and the remaining eight seconds for a paid advertisement.

Many copywriters use a word count scale to determine the number of words that will go into a given time segment. While such a count can be fairly accurate for radio, nonaural visual material must be factored in to get a good approximation for television. In addition, the lengths of individual words, complexity of ideas, need for emphasis through pause and variation in rate, and personality of the performer delivering the announcement also affect the number of words that may be spoken effectively in a given length of time.

In general, however, the 10-second announcement contains about 25 words; the 20-second announcement about 45 words; the 30-second spot about 65 words; the 45-second spot about 100 words; the 60-second announcement about 125 words; the 90-second announcement about 190 words; and the two-minute spot about 250 words.

The ID is given at the station break, usually every half-hour on the half-hour. Other announcements, including commercials, PSAs and promos, may also be given then, depending on how much time is available between programs. Time availability may vary from literally only a few seconds to several minutes. Program lengths usually are a half or full hour, and sometimes 15 minutes. Television scheduling is more rigid than that of radio, and therefore the insertion of spots in the latter is more flexible.

While most announcements are clustered at logical breaks, including the beginning and end of programs, most commercial programs have built-in commercial breaks, some at the halfway mark for half-hour programs, and at the one-third and two-third marks for hour-long shows. Programs with relatively good ratings draw more commercials, of course, and movies, for example, may have interruptions every few minutes. Stations that are network affiliates carry the network commercials, but are given specified times within the network programs for the insertion of local announcements.

The ID

The station identification, as required by the Federal Communications Commission, must contain the station's call letters and the originating city, with an option of including the name of a larger city that is the principal area of service. Some stations include the frequency of the station to help the audience remember the radio or television channel they should tune to. A simple, direct ID would be:

You are listening to WNBC, 660, New York.

To make themselves more distinctive many stations add a qualifying phrase designed to promote the station's format, if a radio station, or the station's reputation, if television. The ID is a public relations trademark for

20-SECOND ANNOUNCEMENT

ANNOUNCER: The right to vote is a great right. It helps you run your government. But you can't vote unless you're registered. Register now so you can vote on Election Day. Register now at

_____, _____, _____.
 (place) (dates) (hours)
 Register now.

30-SECOND ANNOUNCEMENT

ANNOUNCER: It's not much bigger than a phone booth. But it's the place where your town gets its schools built and its streets paved. What is it? It's your precinct voting booth. And you'll be locked out of this year's important election on _____ — if your name's not in the book . . . the voter's registration

(date)
 book. So get your name in the book.
 Go to _____, _____, _____.
 (place) (dates) (hours)
 Register before the deadline _____. Register now.
 (date)

60-SECOND ANNOUNCEMENT

ANNOUNCER: It's not much bigger than a telephone booth. And it's open only a couple of days a year. But it's the place where your schools are built, roads are paved, streets are lighted. What is it? It's the voting booth in your precinct. And you'll want to be there on Election Day, along with your friends and neighbors, helping to make the decisions that make your town a better place to live in. But — is your name in the book? Because if it isn't — if you haven't registered — you'll never see the inside of that voting booth. So be sure you aren't left out. Registration closes _____.

(date)
 _____ and get your name in the book. And then, on Election Day,
 (place)
 we'll see you at the polls.

Courtesy of American Heritage Foundation

PSAs are written also to fit into particular program types, to relate to holidays or to special occasions — for all and any purposes that may enhance the possibility of their use. Remember that they are not paid advertising and the organization is dependent upon the goodwill and time availability of the

station to carry them. The more flexibility in terms of program type, as well as length, the easier it is for the station to place them. Here are some illustrations.

WASHINGTON'S BIRTHDAY SPOT

(20 Seconds, Radio)

This is station _____ reminding you that a holiday like Washington's Birthday brings a sort of break into the routine of daily living. This applies also to America's estimated 400,000 legally blind people — or had you thought of them as a group apart? They certainly aren't. For information about blindness contact your nearest agency for the blind or the American Foundation for the Blind, 15 West 16th Street, New York City.

Courtesy American Foundation for the Blind

TIME SIGNAL

(20 Seconds, Radio)

ANNOUNCER: It's _____ ... and right now an emotionally disturbed child in
(time)
_____ needs your help and understanding. This is National Child
(town or area)
Guidance Week. Observe it ... and attend the special program on emotion-
ally disturbed children in _____ presented by the _____
(town or area)
PTA, on _____ at _____.
(date) (place)

DISC JOCKEY PROGRAM

(30 Seconds, Radio)

(after million-record seller)

DISC JOCKEY: _____ ... a record that sold a million copies. Easy listening, too.
(title and artist)
But here's a figure that's not easy to listen to: Over 1,000,000 American children are seriously emotionally ill. During National Child Guidance Week, the _____ PTA, in cooperation with the American Child Guidance Foundation, is holding a special meeting to acquaint you with the problems faced by children in _____. It's to your benefit to attend.
(town or area)
Be there ... _____ ... learn what you can do to help.
(date and address)

LOCAL WEATHER FORECAST

(20 Seconds, Radio)

ANNOUNCER: That's the weather forecast for _____, but the outlook for children
 (town or area)
 with emotional illness is always gloomy. This is National Child Guidance
 Week, and you can help by learning the facts about the problem in
 _____. Attend the _____ PTA meeting on _____
 (town or area) (date)
 at _____.
 (place)

Prepared for American Child Guidance Foundation, Inc. by
 its agents, Batten, Barton, Durstine & Osborne, Inc.

● Writing Styles

Keep the commercial or PSA in good taste. While the style of writing may capitalize on visual and aural elements that are exciting to the audience, there are boundaries between what is attractive to the viewer or listener and what becomes repugnant or disturbing. Remember, the sponsor does not want to alienate a single potential customer. Some ads oriented to 17–25-year-olds use a “new wave” or “high tech” approach — the sometimes frantic, hyperproduced, high-decibel elements that proved so successful in music videos. These ads may carry the viewer right up to the edge of bad taste — sexual innuendo, physical or psychological violence, punk language, implications of nudity or partial nudity — but they don't go over the line.

As will be discussed under format types later in this chapter, humor, drama, music, and other techniques are used to persuade the audience to subscribe to the product or service. Within each format, keep it direct and simple. If the commercial or PSA is to seem sincere, the performer must have material that is conversational and informal within the context of the situation, so that the audience really believes what it sees and hears. In a rap music type of commercial, for example, the performers' language may seem obtuse and complicated, but it is appropriate for the situation and normal for the audience ages it is aimed at. In one popular spot approach, one simply watches or hears a conversation among some people, the kind of conversation one would likely be part of at a gathering of that age group. The audience identifies with the group. Without even verbally identifying the name of the product in the television version of the ad, the commercial discloses it by directing attention to the labels on the characters' clothing.

In making the characters in the ad identifiable, the writer does not necessarily use ultracolloquial or slang dialogue. Such dialogue is perfectly

acceptable when it fits the situation—just as one develops appropriate dialogue for the characters in a play. On the whole, vocabulary should be dignified, but not colorless; attention-getting, but not trite; simple and direct, but not inane or illiterate.

The writing should be grammatically correct, except, of course, if the performers' characterizations call for nongrammatical dialogue. Action verbs are extremely effective, as are concrete, specific words and ideas. If an important point is to be made, repeat that point, usually in different words or forms. An exception is a slogan or trademark, where word-for-word repetition is important. Keep in mind that there is a distinct difference between the television and the radio ad, even for the same product or service. While some spots can be and are used on both media, television announcements can be virtually all, if not completely, visual.

Avoid false claims, phony testimonials, and other elements of obvious exaggeration. Aside from ethical considerations, such a commercial could antagonize much of the audience, even while deceiving another part. In small stations, where the deejay or announcer not only presents the commercial, but frequently has sold the time and produced it, there are sometimes pressures to make extravagant claims in order to keep the account.

● Techniques

There are no essential differences between writing the commercial and the PSA. The (1) audience analysis, (2) familiarization with the product or service, (3) appeals to the viewers' or listeners' needs and wants, (4) effective organization, and (5) format types are the same. The principal distinction to keep in mind is that the commercial sells a product or service for money while the PSA usually sells an idea or action.

Successful announcement writing requires more than technique, talent, and hard work. Roy Grace, one of the creators of the award-winning Volkswagen ads for the Doyle Dane Bernbach advertising agency (DDB), asserted that "50% is doing the work and 50% is" believing enough in what you create to fight for it and sell it to the account executive. John Noble, co-creator with Grace of the VW ads at DDB, warned that "there are account men who can talk young creative people out of a concept very easily. . . . There should be a battle." Robert Levenson, as creative director of DDB, offered guidelines for copywriters:

1. The commercial should be clearly on the product.
2. The discipline of keeping your eye on what you are selling and how clearly you're selling it is half the battle.
3. The commercial still isn't good without the skills, the talents, the

instincts, the hard work that the best creative people bring to their jobs.

4. The discipline comes first. Then we get to . . . attention-getting, warm, human, life-like, funny and all the rest.
5. Here's the test: If you look at a commercial and fall in love with the brilliance of it, try taking the product out of it. If you still love the commercial, it's no good. Don't make your commercials interesting; make your products interesting.

Audience Analysis

Advertisers seek audiences who are most likely to buy their products or services. A product designed for women between 17 and 39—cosmetics, for example—would not be advertised on a program that reaches a predominantly male audience—sports, for instance. Once the target audience is determined, the commercial is designed to appeal to specific needs and wants of that audience. Detailed analysis of the audience is called *demographics*, which includes such information as age, gender, economic level, political orientation, occupation, educational level, ethnic background, geographical concentration, and knowledge of the product. *Psychographics*, even more detailed audience analysis, includes such elements as lifestyles, primary interests, and attitudes and beliefs.

While the writer attempts to appeal to the largest number of people expected to watch the program and the commercial, care must be taken not to spread the message too thin. Television audiences tuned to network programs tend to be disunified in terms of demographics. Independent local or regional stations can determine audience demographics more easily because of the smaller number of viewers limited to a smaller area. Local cable systems can determine demographics most accurately, serving a proscribed area and knowing exactly who its subscribers are. Because most radio stations have highly structured formats, appealing to a specific audience in their communities, each station can determine its demographics with relative ease.

After analyzing as fully as possible the audience likely to view the commercial, the writer consciously includes materials that appeal to that audience. The same audience analysis criteria apply to public service announcements.

Audience analysis is then combined with specific needs and wants appeals within the commercial to make the most effective impact. Before this step, however, the writer must be thoroughly familiar with the product or service to be advertised.

Familiarization with the Product

In addition to personal observation or use of the product, the writer should collect as much information about it as possible from those connected with it. A good source of information is the research and/or promotion department

of the advertiser's company. Develop receptive and flexible attitudes toward products and services. Aside from ethical considerations, as discussed earlier, you may be given the assignment for a product or service that seems totally dull and uninteresting to you. In fact, it may seem the same way to the majority of the potential customers. Your job is to make it exciting.

If you are given a new instant camera to promote that is easy to load, has a self-focusing, long-distance lens, uses fast color film, can be carried in your pocket, and costs half as much as the comparable competitive models, your job as a copywriter is relatively easy. The writers who first developed the commercials in this country for a low-cost, high-gas-mileage, long-lasting-engine small car with large seating capacity and storage space made Volkswagen the largest selling foreign automobile in the United States.

On the other hand, the writer may have to deal with a seemingly prosaic product like a pill for indigestion, or the services of one of the many clonelike fast food chains, or a long-standing and accepted product like telephone service. Creative copywriters greatly increased the sales of all three of these advertisers by developing unique and novel ways of presenting their wares, and coming up with ads that had the entire country saying, "Try it, you'll like it," "Take a break today," and "Reach out and touch someone."

Appeals

The third important factor in preparing a commercial or PSA is to appeal to the audience's basic needs or wants. All viewers and listeners are motivated by essential psychological and intellectual concerns, some conscious, most subconscious. By playing on these motivations, the copywriter can make almost any audience feel or believe almost anything and, in many cases, even persuade the audience to take some action — such as running right out and buying the product or phoning a 900-number to purchase a service.

Three basic appeals, applied through the ages and based on Aristotle's three key elements of persuasion — ethos, logos, and pathos — translate today as ethical, logical, and emotional appeals.

Ethical appeal. Aristotle called persuasion by someone recognized as a "good person" an ethical appeal. When a person who is well known or well respected tells us something, we tend to give it more credence than if the same statement had come from a noncelebrity. For example, we not only buy products advertised by entertainment stars, but we even pay attention to political and social comments by a rock singer or a baseball player, whose actual knowledge of the subject may be nil. Later on in this chapter you will study the *testimonial* as one of the principal forms of the commercial. The testimonial is based on *ethical appeal*.

A further application of *ethos* or ethical appeal is relating the concept of the product or the manner in which the product is presented to the ethical values of the audience. Of course, this varies in different sections of the country and even within the same market, and is determined by psychographic surveys.

Logical appeal. This kind of appeal is exactly what it says. The persuasion is based on the facts, attempting to convince the potential buyer that the product or service fills a logical, practical need. For example, study the next commercial you see for an automobile. Does it recommend that you buy the car because its shorter length will make it easier for the owner to find a parking space in most cities? Because the car's lower horsepower will save on gasoline? Because its fewer cylinders limit its speed and may not only prevent speeding tickets, but perhaps save its passengers' lives as well? If the ad does that, then it appeals to logic. Note, however, what most car ads really do appeal to, under *emotional appeals*.

How many ads can you remember that have consisted principally of logical appeals? Probably very few. Ads for space-age electronics, such as compact disc players, **camcorders**, and stereo systems usually emphasize styling, size, and decibel count rather than quality, construction, and durability. Many commercials only seem to use logical appeals. Closer examination reveals that the appeals are really emotional in content, the most used and most effective type in advertising.

Emotional appeals. An emotional appeal does not mean the evoking of laughter or tears, but appealing to the nonlogical, nonintellectual aspects of the viewer's or listener's personality. It is an appeal to the audience's basic needs or wants. Take the automobile advertising example. Most car ads emphasize size, power, and styling. Even the compact car is sold with the slogan "big car room." Television ads show cars driving at powerful ultra-high speeds, zooming dangerously around curves on small country roads. Some automobile commercials stress the logic of family use, even though emphasizing the size to accommodate many people and the power to carry them. Most auto ads highlight design and equipment by featuring passengers who look like movie stars, with the implication that people who drive these automobiles associate with beautiful, rich people or that if you own that car you will certainly attract them.

These are emotional appeals: appeals to feelings rather than reason. These auto commercial approaches appeal to basic emotional needs: power, prestige, and good taste. The power to attract love and/or sex partners, the power to move quickly without any impediment through life, the prestige of associating with prestigious people, the prestige of owning something that draws envy from others, the good taste to more than keep up with the Joneses.

Other emotional appeals that have proven highly motivating in commercials and PSAs are love of family, as evidenced in any insurance commercial, patriotism, good taste, reputation, religion, and loyalty to a group. Conformity to public opinion is effectively used in advertisements for young people's clothes that may be torn, discolored, and even uncomfortable but promoted as necessary for peer acceptance. The appeal to self-preservation is perhaps the strongest emotional appeal of all. Drug commercials, among others, make good use of this technique.

The following commercial is a good illustration of the appeal to prestige. The implications are that if you serve Libby's foods you have good taste, are a smart shopper, and have more sophistication and intelligence than those who do not serve Libby's. Of course, the use of emotional appeals does not mean that the implications may not be valid.

VIDEO	AUDIO
1. MCU ANNOUNCER BESIDE LIBBY'S DISPLAY.	ANNOUNCER: LIBBY'S presents a word quiz. What is the meaning of the word "epicure"? Well, according to our dictionary the word means a person who shows good taste in selection of food. And that's a perfect description of the homemaker who makes a habit of serving ...
2. INDICATES DISPLAY.	LIBBY'S famous foods. Yes, everyone in every family goes for
3. INDICATES EACH PRODUCT IN SYNC (IF POSSIBLE CUT TO CU LIBBY'S PEACHES ... THEN PAN IN SYNC).	LIBBY'S Peaches ... Fruit Cocktail ... LIBBY'S Pineapple-Chunks, Crushed or Sliced ... Pineapple Juice ... LIBBY'S Peas ... Beets ... Corn—Whole Kernel or Cream Styled ... LIBBY'S Tomato Juice ... Corned Beef Hash ... and LIBBY'S Beef Stew. AND right now, smart shoppers are stocking up
4. HOLDS UP LIBBY'S COUPONS (IF POSSIBLE CUT TO CU LIBBY'S COUPONS).	on LIBBY'S famous foods ... because there's still time to cash in those LIBBY'S dollar-saving coupons you received. You can save a whole
5. MOVE IN FOR CU LIBBY'S DISPLAY.	dollar on this week's food bill. So stock up now on LIBBY'S famous foods ... and cash in your LIBBY'S coupons and save! Always make LIBBY'S a "regular" on your shopping list!

Courtesy of Nestlé Foods Corp.

Did you note the appeal to love of family in the statement that "everyone in every family goes for ..."? Did you note the logical appeal at the end of

the commercial, on the saving of money through the use of Libby's coupons? If you had written the commercial, would you have included another logical appeal, such as stressing "nutritious food"?

● Following are four award-winning announcements designed for large audience segments, but at the same time containing specific appeals to particular characteristics of the prospective audience. Can you identify at least one major appeal in each of the spots?

VIDEO	AUDIO
1. MAN AND WOMAN AT DINING ROOM TABLE, EATING DINNER. WOMAN LOOKS DEPRESSED.	1. WOMAN: Joey called this morning. MAN: So, how's Joey ... Joey?!?
2. CLOSEUP OF MAN.	2. MAN: What's wrong?
3. CLOSEUP OF WOMAN.	3. WOMAN: Nothing. MAN: Nothing?
4. CLOSEUP OF MAN.	4. MAN: Our Joey called 2000 miles ... the kids alright?
5. CU OF WOMAN.	5. WOMAN: Fine. MAN: Sally? WOMAN: Fine.
6. CU OF MAN.	6. MAN: The kids are fine, Sally's fine ... So why did he call? WOMAN: I asked him that, too.
7. CU OF WOMAN CRYING.	7. MAN: And why are you crying? WOMAN: Cause Joey said, "I called, just cause I love you, Mom."

8. MAN PUTS ARM AROUND WOMAN, AND
KISSES HER.

8. SINGERS: Reach out, reach out and . . .

SUPER: REACH OUT AND TOUCH
SOMEONE. BELL SYSTEM LOGO.

Courtesy of American Telephone and Telegraph Company,
Long Lines Department

VIDEO	AUDIO
CUT TO BICYCLIST RIDING DOWN STREET.	May a little bitey bite of sunshine come your way
AERIAL VIEW OF BICYCLIST RIDING DOWN STREET.	come your way
SIDE VIEW OF BICYCLIST RIDING PAST WATER FOUNTAIN.	(MU)
CUT TO BICYCLIST RIDING ON HIGHWAY.	a little bite of love and happiness
CUT TO SIDE VIEW OF BICYCLIST ON HIGH BRIDGE SURROUNDED BY TREES.	everyday, everyday I wish you
CUT TO SIDE VIEW OF BICYCLIST ON HIGHWAY.	no good-byes
CUT TO PAN ACROSS OF CU OF BICYCLISTS.	but a new friend every morning
CUT TO BICYCLIST RIDING IN COUNTRY NEAR FIELDS.	clear blue skies are the simple things in
CUT TO BICYCLIST RIDING ON HIGHWAY IN COUNTRY IN THE RAIN.	life that are good and true that's the world I wish for you
CUT TO CU OF COCA-COLA CAP ON BOTTLE BEING OPENED.	It's the real thing
CUT TO SIDE VIEW OF BICYCLIST DRINKING COKE.	may you always have someone
CUT TO BICYCLISTS FIXING THEIR BIKES AND DRINKING COKE.	to share all your happy moments through

CUT TO PAN UP OF COKE BEING POURED INTO GLASS.	somebody who will sit
CUT TO CU OF BICYCLIST DRINKING COKE.	and laugh and share some Coke
CUT TO GIRL AND BOY ON BLANKET IN GRASS DRINKING COKE.	with you
CUT TO BICYCLIST RIDING IN TUNNEL.	because they're the real things
CUT TO BICYCLIST RIDING IN SMALL COUNTRY TOWN.	and I'd like to fill your life with
CUT TO CYCLIST RIDING PAST HOUSES WITH TWO ELDERLY LADIES STANDING IN FRONT.	the real thing

Courtesy of The Coca-Cola Company, McCann-Erickson, Inc.

VIDEO

AUDIO

FADE IN:
 SC 1 MCU Couple side by side. Woman puts cigarette in mouth. Man takes cigarette away and gives her a kiss.
 DISSOLVE TO:

NARRATOR: Next time she wants a cigarette give her a kiss instead.

SC 2 TITLE
 "For tips on quitting call us American Cancer Society" (sword)
 FADE OUT

For tips on quitting call the American Cancer Society.

Courtesy of the American Cancer Society

PEPSI COMMERCIAL



Today will stay with you for the rest of your life.



Today you're bringing home your new baby and your wife.



And all around are people who mean the world to you.



sharing your jubilation,



part of the Pepsi Generation.



C'mon, c'mon, c'mon, c'mon
and have a Pepsi Day.



C'mon, c'mon, c'mon and
taste the Pepsi way.



Your baby's home, your
family's here.



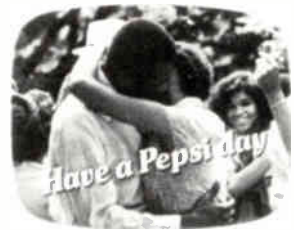
to celebrate and hold her
near.



C'mon, c'mon and Have a
Pepsi Day.



You're the Pepsi Generation.



Have a Pepsi Day!

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The AT&T and Pepsi commercials clearly appeal primarily to love of family. The Coke commercial combines the appeal of adventure and new experience with the power to attract love and/or companionship. The American Cancer Society PSA obviously appeals to self-preservation. These spots are clearly oriented to specific age and economic levels. Other announcements for each of these products or services are oriented to other demographic groups. In the Pepsi spot the writer consciously aimed the message toward a nonmajority group, and at the same time showed the kind of sensitivity in portrayals noted earlier in our discussion of ethical considerations.

Organization of the Commercial or Announcement

The purpose of the commercial or announcement is to persuade. Many experts in rhetoric have developed systems for persuasion. College students usually are exposed to such systems in elementary communication, business, or philosophy courses. Essentially, there are five steps of persuasion that can be applied to virtually every television or radio commercial or PSA.

First, get the attention of the audience. This may be accomplished by many means, including humor, a startling statement or visual, a rhetorical question, vivid description, a novel situation, and suspenseful conflict. Sound, such as pings, chords, or special effects, attracts attention. Keep in mind that the television audience is prone to use the commercial break to head for a bathroom, a beer, a phone call, or food. If you don't get their attention in the first few seconds, before they leave the area of the television set, you've lost them.

Radio listeners usually carry their radios with them wherever they go, so they are likely to remain tuned in. Nevertheless, if the announcement doesn't get their immediate attention, they can easily be distracted by a conversation or some other activity and miss it. Even if the audience stays at the television set or keeps the radio on, they will tune out or temporarily switch channels or frequencies if the spot is not entertaining enough to hold them.

Second, after you get the audience's attention, hold its interest. One effective technique is constructing the minidrama, establishing a conflict that keeps the audience viewing or listening for the climax or resolution. In effect, this approach follows the same structure as the play, except the minidrama unfolds in 30 or 60 seconds. Anecdotes, testimonials, statistics, examples, and exciting visuals and sound are among the devices that can be used to hold interest.

Third, create an impression that some sort of problem exists, related to the function of the product or service being presented. This can be done subtly by implication or more directly, even in a short spot.

Fourth, plant the idea that the problem can be solved by using the particular product or service. Sometimes, the product or service is not yet even introduced at this point, but is saved until the final step.

Fifth, finish with a strong emotional and/or logical and/or ethical appeal in order to motivate the audience to take action on the product or service: put it on their grocery list, mail in a donation to a charity, or run right out and buy whatever it is.

In most cases immediate action is, of course, not obtained, and the audience may not consciously make a written or mental note to do anything about it. But, as stated earlier, all of us, at one time or another, have bought or done something that we likely would not have, had we not been influenced, even subconsciously, by the television or radio announcements for that product or service.

The Xerox "Hannigan" commercial illustrates how the five steps of persuasion can be compacted into a tight sequence of only 30 seconds. The first frame of the *storyboard* contains the attention-getting factor. The second

frame holds the viewer's interest with a reinforcement of the initial attention-getter. The third indicates that a problem exists. The fourth shows how the problem can be solved. The subsequent frames reinforce frame four with logical appeals and stimulate the desired action. The final frame caps the commercial with an emotional appeal that implies power and prestige for the user of the product.

XEROX COMMERCIAL



SECRETARY: (SAYS NAMES THROUGHOUT) Hannigan . . . Flannigan . . . Mulligan . . . Finnigan . . .



ANNCR: (VO) The firm of Hannigan, Flannigan, Mulligan, Finnigan, Gilligan and Logan had a big name . . .



but a small office. Too small for a copier with an automatic sorter.



Until Xerox created the 3400 small copier.



With its automatic sorter . . .



It made up to 15 sets of documents in a small amount of time



and a small amount of space. Which made . . .



Hannigan, Flannigan, Mulligan, Finnigan, Gilligan, Logan . . .



. . . and O'Rourke, very happy. (SUPER: XEROX)

● Find the steps of persuasion in the following announcements. Keep in mind that the five steps are a guide, not a mandate, in structuring a commercial, and sometimes you may not find all five, or you may find a given step very subtly made and barely perceptible. In most commercials and PSAs, however, the first four steps are clearly evident and the fifth one is frequently included.

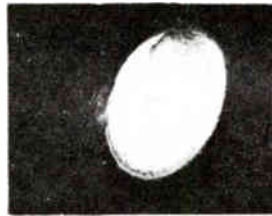
VOLKSWAGEN COMMERCIAL — 60-SECONDS



1. (SFX THOUGHTOUT)



2. (SFX)



3. (SFX)



4. (SFX)



5. (SFX)



6. (SFX)



7. (SFX)



8. (SFX)



9. (SFX)



10. ANNCR: (VO) Have you ever wondered how the man



11. who drives a Snow Plow drives to the Snow Plow?



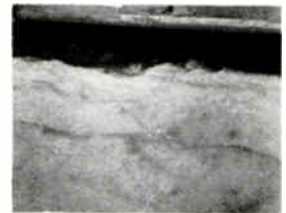
12. (SFX)



13. This one drives a Volkswagen.



14. (SFX)



15. So you can stop wondering.



16. (SFX)



17. (SFX)



18. (SFX)



19. (SFX)

Doyle Dane Bernbach Inc. for Volkswagen of America

60-SECOND TV SPOT

VIDEO

OPEN ON RUGGED-LOOKING MAN AT COCKTAIL PARTY SMOKING CIGARETTE AND TALKING.

CUT TO REVEAL AN ANEMIC-LOOKING MAN.

CUT TO RUGGED-LOOKING MAN.

AUDIO

RUGGED MAN: (OC) (Speaking sympathetically) Hey, Harry, you look like you haven't seen the sun for a month. You ought to get out more.

HARRY: (OC) I go out. What do you mean go out?

RUGGED-LOOKING MAN: You'd feel better if you got out in the great outdoors . . .

VIDEO

AUDIO

RUGGED-LOOKING MAN STRETCHES EXPANSIVELY, ATTEMPTING TO CONVEY THE JOY OF THE OUTDOORS.

... stretched your muscles ... got your lungs full of fresh air.

CUT TO HARRY, THE ANEMIC-LOOKING MAN. HE REACTS AGGRESSIVELY, AS THOUGH HE HAS BEEN PERSONALLY ATTACKED BY THE RUGGED-LOOKING OUTDOORSMAN.

HARRY: (Angrily ... feeling he has been personally attacked.) What fresh air? You call the air around here fresh air?

CONTINUE WITH HARRY'S DIATRIBE. HE PUFFS ON A CIGARETTE.

HARRY: It's like living in a coal mine, it's so polluted around here.

CONTINUE WITH HARRY, SMOKING AS HE TALKS.

HARRY: You know what you see on your windowsill in the morning? Soot! This thick. (He gestures with fingers.)

OTHERS GATHER AROUND HARRY, ALL OF THEM SMOKING.

HARRY'S VOICE CONTINUES: And in traffic — in your car — carbon monoxide.

PAN ACROSS CIGARETTES OF ONLOOKERS.

HARRY'S VOICE CONTINUES: Every day it's killing you.

ECU CIGARETTES.

HARRY CONTINUES: You want me to get more fresh air ...

ECU CIGARETTES.

HARRY: ... then start doing something about the air pollution in this town.

PAN UPWARD FROM ONLOOKERS TO SMOKE RISING TO CEILING.

HARRY: Tear down the smoke stacks ...

SCREEN FULL OF SMOKE.

HARRY: Get rid of that big incinerator out on the flats ...

FREEZE FRAME ON HARRY'S FACE, SEEN DIMLY THROUGH SMOKE.

ANNOUNCER: (VO) If you'd like to do something about air pollution, we suggest you start with your own lungs.

The following announcement appeared on a nonbroadcast, noncommercial cable access channel. Its purpose, like any good announcement, is to sell people something: to become members of the community television access system. It uses the standard steps of persuasion and appropriate emotional appeals, an example of the statement earlier in this chapter that the principles for good announcement writing apply to all situations and for all forms of distribution.

MEMBERSHIP PROMO

Goal of promo: To encourage people in Somerville to become members of Somerville Community TV.

Target Audience: People who have been wanting to join or at least find out about SCAT, but haven't found the time.

Running Time: One Minute.

INTERIOR:

The living room in a bachelor's apartment; cluttered, "lived in," with the tv always on.

AUDIO:

Fade up fun, wacky music.

What follows next is a series of six 5-second shots:

1. A young man is sitting on the couch watching the tv. He is wearing a t-shirt and jeans and is flipping through the channels with his remote.
2. Same scene: man is wearing pajamas and is brushing his teeth while watching the tv.
3. Same scene: man is wearing sweat shirt and sweat pants and is eating while he watches the tv.
4. Same scene: man is wearing pajamas and falls asleep in front of the tv.
5. Same scene: man is wearing t-shirt and sweat pants and is shaving while he watches the tv.
6. Same scene: Man is wearing shirt and jeans, just watching the tv.

Voice Over:

DO YOU SPEND YOUR WHOLE LIFE IN FRONT OF THE TV?

Man is startled to hear the voice and then nods yes.

Voice Over:

HOW WOULD YOU LIKE TO GET OFF OF THAT COUCH AND MAKE YOUR OWN TV PROGRAMS?

Man starts as if he is excited at the idea but then sinks in resignation.

Voice Over:

BUT HOW CAN I DO THIS? YOU ASK. IT'S EASY!!

Man stands up in front of tv. He is excited at the prospect of joining Somerville Community TV.

Voice Over:

AS A SOMERVILLE RESIDENT YOU CAN JOIN SOMERVILLE COMMUNITY TV.

AUDIO:

Same music from the beginning fades up and continues throughout the following scenes.

Man gets jacket and goes out of frame.

Voice Over:

JUST COME ON DOWN TO THE OLD FIREHOUSE IN UNION SQUARE AND BECOME A MEMBER.

Video of old firehouse

Voice Over:

MEMBERSHIP IS ONLY \$30 A YEAR AND CLASSES AND ACCESS TO EQUIPMENT ARE FREE.

Video of man entering the front door of firehouse. Cut to shot of a staff person greeting him. They shake hands.

AUDIO:

Music fades out.

Voice Over:

SO SIGN UP AND LEARN ALL ASPECTS OF VIDEO PRODUCTION.

Video of man at the switcher with a head set on. He turns to the camera and gives us an "OK" sign. Cut to close up of tv screen on which we see the same man (dressed differently) holding a microphone. The same music

from the beginning of the promo fades up again. The camera zooms out and pans around to reveal a couple at home watching tv.

AUDIO:

Music fades up again.

MAN'S VOICE:

AND NOW FOR THIS IMPORTANT MESSAGE. DO YOU SPEND YOUR ENTIRE LIFE IN FRONT OF THE TV?

The couple look at each other in amazement. They could be the next new members of Somerville Community TV.

FADE OUT PICTURE AND MUSIC

Written by Susan Kimball. Courtesy of Ms. Kimball and Somerville Community Access Television, Inc.

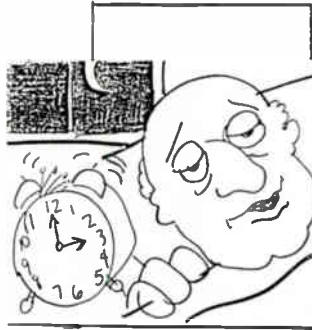
● The Television Storyboard

Clients, producers, and account executives like to see as early and as fully as possible what the visual contents of the commercial or PSA will look like. After the basic ideas have been formed, the production of the actual copy begins with the written word, including verbal descriptions of the video portion of the script. The next step is producing a series of drawings of what the described scenes will actually look like. For this purpose a **storyboard** is used. The storyboard is a series of drawings showing the sequence of picture action, optical effects, camera angles and distances, and settings. Under each drawing is a caption containing the dialogue, and stating the sound and music to be heard.

Some storyboards are prepared as part of the preliminary presentation, along with the draft of a script, by the writer. Depending on the writer's art skills, the storyboard can be as simple as a series of stick figures. In large agencies the writer works with an artist, who prepares the initial storyboard. Final storyboards, prepared for client conferences by the agency artist, are sometimes as complete and excellent as the artwork for a high-quality animated film.

The Dunkin' Donuts storyboard shows the drawings prepared at the agency, followed by the same sequences as actually filmed for the finished commercial.

DUNKIN' DONUTS "WAKE UP TIME" STORYBOARD - 30 SECONDS



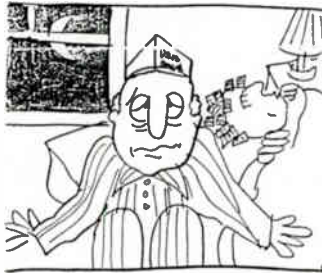
(MUSIC UNDER)

SFX: ALARM CLOCK RINGS

FRED (OC): Time to make the donuts. The donuts.

ANNCR (VO): It isn't easy owning a Dunkin' Donuts.

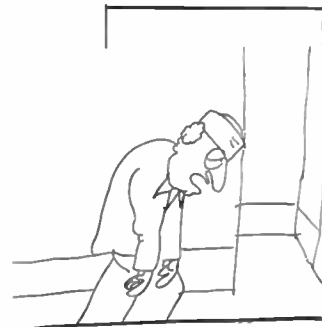
FRED (OC): Time to make the donuts.



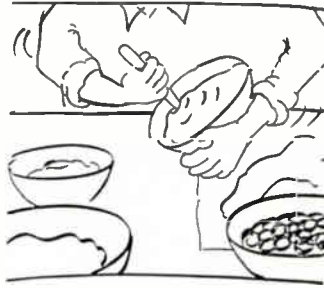
ANNCR (VO): Because, unlike most supermarkets, we make our donuts fresh day and night.



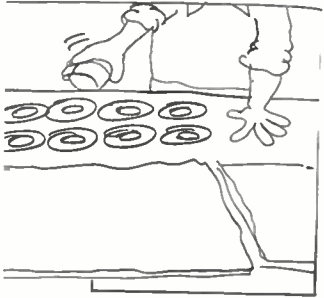
FRED (OC): I bet the guys who make supermarket donuts are still in bed.



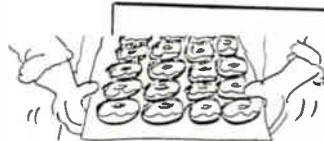
FRED (OC): Plain donuts aren't enough.



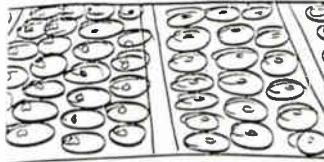
Five kinds...
Five kinds of jelly donuts,



creme filled,



honey-dipped...



ANNCR (VO): Of course, when you
make donuts this good, there
is one reward:
they taste so great, people
buy an awful lot of 'em.

SUPER:
DUNKIN' DONUTS
IT'S WORTH
THE TRIP.



**DUNKIN'
DONUTS**
IT'S WORTH THE TRIP.

FRED (OC): Good mornin', folks!

DUNKIN' DONUTS "WAKE UP TIME" FINAL PRODUCTION — 30 SECONDS



1. (MUSIC UNDER) (SFX: ALARM CLOCK RINGS) FRED: (OC) Time to make the donuts.



2. The donuts.



3. ANNCR: (VO) It isn't easy owning a Dunkin' Donuts. FRED: (OC) Time to make the donuts.



4. ANNCR: (VO) Because, unlike most supermarkets,



5. we make our donuts fresh day



6. and night.



7. FRED: (OC) I bet the guys who make supermarket donuts are still in bed.



8. Plain donuts aren't enough.



9. Five kinds...



10. VOICE UNDER: Five kinds or jelly donuts, creme filled, honey-dipped... ANNCR: (VO) Of course, when you make donuts this good,



11. there is one reward: they taste so great, FRED: (OC) Good mornin', folks!



12. ANNCR: (VO) people buy an awful lot of 'em.

Written and produced by Ally & Gargano, Inc., Advertising; courtesy of Dunkin' Donuts of America, Inc.

● **Formats**

There are five major format types for commercials and PSAs: the straight sell, the testimonial, humor, music, and the dramatization. Any single announcement may combine two or more of these approaches.

The Straight Sell

This should be a clear, simple statement about the product or service. Don't involve the announcer or station too closely with what is being sold or promoted, except, of course, when the announcement is a promo for the station itself or a fund-raising or other support spot for a cause or organization with which the station and its personnel want to be publicly associated. Do not say "our product" or "our store" unless a personality is presenting the commercial, where the combination of the straight sell and testimonial can be strengthened by the personality's direct involvement.

While the straight sell should be direct, it should not hit the audience over the head, nor be so laborious as to antagonize any potential customers. The writing may stress something special about the product or service, real or implied, that makes it different or better than the competition's. Sometimes the straight sell is built around a slogan characterizing that special attribute. For example, the Wendy's "Where's the beef?" slogan became so popular that it even played an important role in affecting the outcome of a presidential campaign, where one candidate criticized the other's substance by using that slogan.

Sometimes creativity may seem to be totally inartistic. While we associate aesthetic innovation with commercials using drama, music, and similar formats, a simple, yet different, approach in the straight sell can result in an announcement that not only is effective in promoting the product or service, but also captures the public's imagination and interest. Such a spot is Sy Sperling advertising the Hair Club for Men®.

HAIRCLUB FOR MEN SCRIPT

VIDEO

AUDIO

OPEN ON CU OF SY.

SY: I'm Sy Sperling, President of Hair Club for Men. If you've ever thought about doing something about your thinning hair ...

PULL BACK TO SHOW BOOKLET COVER IN SY'S HANDS.

... then this important, new booklet is something you should have.

ZOOM IN ON BOOKLET COVER AND SUPERPHONE NUMBER.

And I'll see that you get it free if you call our toll-free number.

CUT TO MS OF SY.

The booklet is an honest, straightforward discussion of all hair replacement techniques, including, of course, our own, exclusive

SY WALKS RIGHT AS CAMERA FOLLOWS.

Strand-by-Strand® hair system. It

PAN RIGHT TO CU OF TABLE OF CONTENTS.
SY POINTS TO EACH ITEM.

covers the good and not-so-good points of toupees, wigs, weaves, the suture process, transplants and a lot more. It's designed to give you the facts you need to make an intelligent choice about what's best for you.

PAN LEFT TO SY AS HE WALKS LEFT TO CENTER OF DESK.

So, to get your free copy, no charge, no strings, just call our toll-free number now. I'll send you the booklet along with a full-color supplement showing before and after photos of real Hair Club clients.

SUPER PHONE NUMBER.

So, call now for your free copy.

SY PICKS UP HIS "BEFORE" PHOTO.

And, by the way,

CU OF SY WITH HIS "BEFORE" PHOTO NEXT TO HIS FACE.

I'm not only the Hair Club president. I'm also a client.

FREEZE.

DISSOLVE TO BLACK.

SUPER LOGO.

Courtesy of Berton Miller Associates, Inc.

HAIR CLUB FOR MEN STORYBOARD



SY: I'm Sy Sperling, President of Hair Club for Men®. If you've ever thought about doing something about your thinning hair...



...then this important, new booklet is something you should have.



And I'll see that you get it free if you call our toll-free number.



The booklet is an honest, straightforward discussion of all hair replacement techniques, including of course our own, exclusive Strand-by-Strand[®] hair system.

What Every Man Should Know About Hair Replacement	
Magic Oils and Heredity Cures	5
Facing the Inevitable Alternatives	6
Tape Out	7
Hair Replacement Techniques	8
Toupees and Wigs	8
Weaves	8
The Suture Process	9
Fusion	9
The Strand-by-Strand Hair	9

It covers the good and not-so-good points of toupees, wigs, weaves, the suture process, transplants and a lot more. It's designed to give you the facts you need to make an intelligent choice about what's best for you.



So, to get your free copy, no charge, no strings, just call our toll-free number now. I'll send you the booklet along with a full-color supplement showing before and after photos of real Hair Club clients. So, call now for your free copy.



And, by the way, I'm not only the Hair Club president. I'm also a client.



The Testimonial

When the testimonial is given by a celebrity—whose status is likely to be quite a bit higher than that of the average viewer—the emotional appeals of prestige, power, and good taste are primary. What simpler way to reach the status of the celebrity, if only in one respect, than by using the same product or service he or she uses? The writer should make certain that the script fits the personality of the person giving the endorsement.

Important ethical considerations arise for the writer when commercials are aimed at children. Promotion of a product, such as a toy or cereal, by someone admired by youngsters—for instance, the host of the television program on which the commercial is featured—may have an undue and unfair influence. Children are easily susceptible to such promotion.

Two personality testimonials follow. The first is a commercial, winner of many awards. A coup in celebrity testimonials, it features one of the most prestigious artists of the century, Sir Laurence Olivier. The second is a PSA seeking support from the public in preventing nuclear war, featuring another prestigious artist, actress Meryl Streep. Note how both of these announcements combine the testimonial with the straight sell.

60 SECONDS

VIDEO	AUDIO
LS OLIVIER, CAMERA IN HAND, APPROACHING VASE OF FLOWERS FROM OUT OF DARK BACKGROUND.	FOOTSTEPS
MLS OLIVIER, HOLDING UP AND POINTING TO CAMERA, FLOWERS IN FOREGROUND. MS OLIVIER PREPARING CAMERA TO TAKE PICTURE.	OLIVIER: Polaroid's new SX-70.
MS OLIVIER POINTING TO BUTTON ON CAMERA. MCU OLIVIER TAKING PICTURE OF FLOWERS.	OLIVIER: Just touch the button . . .
CU OLIVIER TAKING PICTURE OF FLOWERS, ONE PICTURE OUT OF CAMERA.	OLIVIER: Now, these pictures,
CU OLIVIER TAKING PICTURE OF FLOWERS, TWO PICTURES OUT OF CAMERA.	OLIVIER: developing themselves, outside the camera,
CU OLIVIER TAKING PICTURE OF FLOWERS, THREE PICTURES OUT OF CAMERA.	OLIVIER: are hard and dry.

VIDEO

AUDIO

MCU THREE PICTURES STILL ALMOST
BLANK.

MUSIC.

CU THREE PICTURES, FLOWERS BARELY BE-
GINNING TO SHOW.

OLIVIER: There's nothing to peel,

CU THREE PICTURES, FLOWERS SHOWING A
LITTLE MORE.

OLIVIER: nothing even to throw away,

CU THREE PICTURES, FLOWERS EMERGING
MORE.

OLIVIER: nothing to time.

CU THREE PICTURES, FLOWERS CONTINUE
TO EMERGE.

MUSIC

CU THREE PICTURES, FLOWERS BECOMING
CLEARER.

MUSIC

CU THREE PICTURES, FLOWERS MORE
CLEAR.

OLIVIER: In minutes, you will have a finished
photograph of such dazzling beauty

CU THREE PICTURES, FULLY PRINTED.

OLIVIER: that you will feel you are looking at
the world for the first time.

XC FINISHED SINGLE PICTURE

MUSIC

MCU OLIVIER HOLDING CAMERA OPENED.

OLIVIER: The new SX-70 Land Camera.

MCU OLIVIER HOLDING UP CAMERA
CLOSED.

OLIVIER: From Polaroid.

Doyle Dane Bernbach Inc. for Polaroid Corporation

MERYL STREEP SCRIPT — For TV — 30 Seconds

My baby will never have polio, diptheria or measles.

We've cured them.

But one of the last major childhood diseases remains. Nuclear War. Deadlier than all the rest
combined.

Please join Millions of Moms in sharing information about the prevention of nuclear war.

Send your name and address to MOM, Post Office Box B, Arlington, Massachusetts 02174.

You can help cure a major childhood disease.

Courtesy of Women's Action for Nuclear Disarmament
Education Fund

An alternative to the traditional celebrity testimonial is the testimonial from the average man or woman—the worker, the homemaker, the person in the street with whom the viewer or listener at home can directly identify. Through such identification the viewer may more easily accept the existence of the common problem in a commonly experienced physical, economic, or vocational setting and, consequently, more readily accept the solution adopted by the person in the commercial—using the sponsor's product, service, or idea.

The following commercial follows this “everyperson” approach, but does not directly sell the product of the sponsor. It falls into the category of the *institutional* announcement, which creates good will for the sponsor and in general keeps the name of the company in the public consciousness in a highly positive setting.

60 SECONDS, RADIO

Hello, I'd like to tell you something about myself. I used to be a drunk, and a chronic drunk driver. In the ten years between my first arrest and having my license revoked I racked up 19 major traffic violations, I caused 6 serious accidents, injured 3 people besides myself and had my license suspended twice. I was still driving and drinking. Then one night I was driving home after work and I had a few and I hit this kid on a bicycle. He died before they could get him any help. He was just 11 and a little younger than my oldest boy. I'm living with that now. I was too drunk to see him then, but I can see him now . . . and I remember.

ANNCR: This message was brought to you by The General Motors Corporation.

General Motors Corporation “Safer Driver Radio” series
Created by Robert Dunning, N. W. Ayer & Son, Inc.,
New York

Humor

Just as public attitudes toward humor change over the years, so do the humorous approaches in commercials. Humor is always an effective attention-getter, but to be successful it must reflect the humorous trends of the times. At one time the gag or one-liner was the staple of advertising humor, but has now been largely replaced by satire and parody. Most humor is used in conjunction with dramatization, tied to a story line or to character relationships.

Some humor is bizarre, but if part of a continually interesting gimmick, as in the Parkay commercial, can be highly successful. Other humor can be gentle, almost with a tinge of pathos, as in the Southwestern Bell "Call Home" spot. And some humor is effective because of its incongruity or an unanticipated switch in thought, as in the Volkswagen ad.

30 SECONDS

VIDEO	AUDIO
1. OPEN ON LITTLE GIRL SITTING ON FRONT PORCH AT WICKER TABLE. BEGIN SLOW MOVE IN ON HER AS SHE SINGS.	KID: P-A-R-K-A-Y, P-A-R-K-A-Y.
2. CUP SPEAKS WITH LID.	CUP: Butter.
3. LITTLE GIRL PAUSES, THEN BEGINS SINGING AGAIN.	KID: (SIGH) P-A-R-K-A-Y, P-A-R . . .
4. CUP SPEAKS WITH LID.	CUP: Butter.
5. LITTLE GIRL PAUSES AGAIN, SIGHS, THEN LIFTS LID OF CUP & TASTES. SHE CONSIDERS THEN CHANGES HER LITTLE SONG.	KID: (SIGH) (TASTES) B-U-T-T-E-R, B-U-T-T-E-R.
6. CUP SPEAKS ONCE MORE WITH LID.	CUP: Parkay!
7. LITTLE GIRL PAUSES, CONSIDERS, THEN CHANGES SONG ONE LAST TIME.	KID: (SHRUGS) P-A-R-K-A-Y, P-A-R-K-A-Y.
8. CUT TO LIMBO SHOT OF SOFT PARKAY PACKAGES & SUPER: <i>PARKAY MARGARINE FROM KRAFT. THE FLAVOR SAYS BUTTER.</i>	ANNCR: Parkay Margarine from Kraft. The flavor says butter.

Permission for use of this material has been granted by Kraft, Inc. (Needham, Harper & Steers, Inc.)

"Call Home"—60 Seconds

ANNCR: Ever wonder what your parents do when you're away at school?

MUSIC: SAD VIOLIN UP & UNDER:

DAD: What would you like to do this evening, Dear?

MOM: Oh, I thought I'd sit by the phone again. Perhaps our son, Larry, will call this month.

DAD: Would you like the light on?

MOM: No, I'll just sit in the dark.

ANNCR: You could've called, Larry. There's lots to talk about with your folks. Share with them why you changed your major to Recreation, explain what academic probation means or just ask 'em to send money.

And it's so easy . . . call between 11 P.M. Friday and 5 P.M. Sunday when rates are lowest. You can even call collect. And you can bet they'll be glad to hear your voice.

SFX: SFX: RING! RING!

MOM: Hello . . .

LARRY: Mom, it's me!

MUSIC: DRAMATIC CRESCENDO

MOM: Larry is it really you?!

ANNCR: This message has been brought to you as a public service on behalf of parents everywhere by Southwestern Bell Telephone.

Written and produced by D'Arcy MacManus Masius.
Courtesy of Southwestern Bell Telephone.

VOLKSWAGEN COMMERCIAL — 10 SECONDS



1. (SILENT)



2. ANNCR: (VO) If gas pains persist ...



3. (SFX)



4. Try Volkswagen.

Doyle Dane Bernbach Inc. for Volkswagen of America

Music

The musical commercial has always been one of the most effective methods for predisposing an audience to remember a product. Many observers attribute the initial growth of Pepsi-Cola and its success in becoming a competitor to Coca-Cola to its 1930s radio musical jingle, “Pepsi-Cola hits the spot . . . nickel, nickel, nickel . . .” How many times have you listened to a song on radio or television, been caught up in its cadence, and then suddenly realized it was a commercial and not the latest hit tune?

Producer Susan Hamilton observes in *Broadcasting* magazine that “music is still basically an emotional thing. And the reason we are producing commercials that sound like recordings is to try and grab the listeners. We’re always told that when a commercial comes on the radio kids immediately turn the dial. But when you make your spots sound like songs, there’s a chance you may be able to reach those kids before they reach those dials.”

Not only have many original tunes for commercials become popular hits, but many ads have used on a continuing basis already known pop songs, the latter, too, becoming associated in the public mind with the products. In fact, original and popular music both have been so effective in creating such associations that many people remember and identify the advertiser, such as Coca-Cola and McDonald’s, first with the theme music and only secondarily with a particular sales message. Here is an example.

60 SECONDS

VIDEO

AUDIO

CUT TO CU OF GIRL'S FACE AND SINGING.
PB TO REVEAL GIRL SINGING WITH BOY
AND GIRL WITH COKE BOTTLE ALSO
SINGING.

SONG:

I'd like to buy the world a home and furnish it
with love. Grow apple trees and snow white
turtle doves

DISS TO PAN ACROSS OF BOYS AND GIRLS IN
NATIVE DRESS WITH COKE BOTTLES IN
HAND AND SINGING.

I'd like to teach the world to sing (sing with
me) in perfect harmony (perfect harmony)
and I'd like to buy the world a coke and keep it
company.

It's the real thing.

DISS TO SIDE VIEW OF ROWS OF BOYS AND
GIRLS IN NATIVE DRESS AND SINGING.

I'd like to teach the world to sing (what the
world wants today)

DISS TO PAN ACROSS OF ROWS OF BOYS AND
GIRLS IN NATIVE DRESS SINGING.

In perfect harmony (perfectly)
I'd like to buy the world a Coke.

DISS TO PAN ACROSS OF COKE BOTTLES IN
HANDS OF BOYS AND GIRLS.

and keep it company

DISS TO CU OF GIRL'S FACE AND SINGING.

It's the real thing (Coke is)

DOUBLE EXPOSE CU GIRL'S FACE

What the world wants today Coca-Cola.

SINGING OVER CROWD SHOT TO PB TO RE-
VEAL CROWDS OF BOYS AND GIRLS OF ALL
NATIONS ON HILL WITH CRAWLING TITLE
AND MATTE:

It's the real thing. What the world wants to-
day Coke is.
Coca-Cola.

SUPER: ON A HILLTOP IN ITALY WE ASSEM-
BLED YOUNG PEOPLE FROM ALL
OVER THE WORLD TO BRING YOU
THIS MESSAGE FROM COCA-COLA
BOTTLERS ALL OVER THE WORLD.
IT'S THE REAL THING. COKE.

Courtesy of The Coca-Cola Company. Words and music by
Roger Cook, Roger Greenaway, William Becker and Billy
Davis. McCann-Erickson, Inc.

The 1980s saw the phenomenal rise of music videos and the logical adaptation of their techniques to the commercials aimed at young audiences. MTV scenic, dance, prop, electronic, and sound techniques became staples of many television ads. *Broadcasting* magazine described these spots as “surrealistic and sex-oriented and distinguished by quick cuts, bands of light, bright colors, loud rock music, optical illusion and a minimal amount of dialogue.” As the 1980s progressed, these commercials combined the innovative features of music TV and the new TV aesthetics developed in programs such as “Miami Vice,” and increasingly were designed for the general population. The Levi’s Commercial shown here is not the storyboard, but a series of photos of the completed spot. Note the use of angles, close-ups, and quick cuts, all in the rhythm of the contemporary music sound.

LEVI’S COMMERCIAL — 30 SECONDS



SINGERS
late night music
I see her



Oh, he p hop
uh I uh he hop



Levi built in 501 blues



Oh, he j he p I p



Will they break down fast
a I it they



but n fly Don't it
make you wanna



hep he j he j
That it I th
Oh he p he j he j



I see 501 blues
Oh hop he p he p



Oh he hop he p

Courtesy of Levi Strauss & Co.

The Dramatization

The dramatization is, in effect, a short play, presented in 30 or 60 seconds. Most commercial dramatizations follow the standard play form (Chapter 4) that itself reflects the basic steps of persuasion—exposition, conflict, rising action, climax and, sometimes, resolution. In other words, it's a sequence that gets the audience's attention and interest, creates suspense, and solves the problem the character or characters are facing. AT&T has used the minidrama not only in individual commercials, but as part of a continuing series tracing crisis relationships among members of a family. Similar to a sitcom, these ads have attracted many viewers who want to find out what's going to happen next to the characters they have come to know.

Some dramatizations do not have a discernible play structure; they are simply bits of dialogue or action interspersed with direct or indirect information about the product. They are reflections of a nondramatic lifestyle. A straightforward dramatization is the Dunkin' Donuts "Wake Up Time" spot (see p. 155).

Dramatizations frequently combine elements of other commercial formats, such as humor or music. One example is the Coca-Cola ad, which tells a visual drama narrated in song.

60 SECONDS

VISUAL	AUDIO
1. COUNSELOR WALKING DOWN STEPS OF ROW HOUSE.	SONG: "Hey, look at you lookin' at the sunrise ...
2. CU OF COUNSELOR TALKING TO BOY.	"There's such a brighter ...
3. BOY BEING PULLED UP.	"look in your ...
4. COUNSELOR AND BOY WALKING DOWN SIDEWALK, TALKING.	"eyes.
5. COUNSELOR AND BOY CROSSING STREET.	"Now that I know you've felt the wind ...
6. COUNSELOR AND THREE KIDS WALKING DOWN SIDEWALK.	"that's blowing, reaching out ...
7. PAN OF COUNSELOR AND KIDS.	"and wanting life's good things.
8. LONG SHOT OF PLAYGROUND GATE OPENING AND KIDS WAITING.	"Now that you're seein' ...

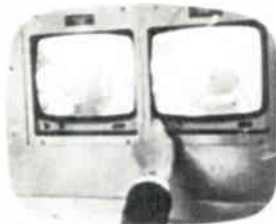
VISUAL	AUDIO
9. OPEN GATE AND KIDS RUSHING IN.	"All things grow.
10. CU OF COUNSELOR TURNING AROUND.	(MUSIC UP)
11. COUNSELOR PASSING BALL TO BOY.	
12. COUNSELOR JOGGING TO BOY BEHIND FENCE.	"There is more love in ...
13. CU OF JOSÉ.	"you than anyone ...
14. COUNSELOR ASKING BOY TO FOLLOW.	"I know.
15. COUNSELOR WITH ARM AROUND JOSÉ, INTRODUCING HIM TO KIDS.	"You take time for friends ...
16. COUNSELOR PLAYING CHECKERS WITH KIDS, GIRL DRINKING COKE.	"and simple talking ...
17. CU OF COUNSELOR DRINKING COKE.	"Sippin' Coke ...
18. LS OF COUNSELOR SWINGING BOY AROUND.	"enjoyin' life's ...
19. PAN OF KIDS DRINKING COKE AGAINST FENCE.	"good things. It's the Real Thing.
20. CU OF PRODUCT AGAINST FENCE.	"Oh ... Coca-Cola.
21. PAN OF KIDS AGAINST FENCE.	"It's the Real Thing.
22. PRODUCT AGAINST FENCE.	"Oh ... Coca-Cola.
23. COUNSELOR GIVING JOSÉ A COKE.	"It's the Real Thing.
24. PRODUCT AGAINST FENCE WITH SUPER: "It's the real thing, Coke."	"Oh ... Coca-Cola.
25. COUNSELOR WITH JOSÉ ARM IN ARM. SUPER: "It's the real thing, Coke."	"It's the Real Thing."

Some dramatizations use realistic settings or events as a base. They are, in effect, combinations of drama and news; rather than miniplays, they are **minidocumentaries**. While the writer may be tempted to present serious information in a straightforward manner—narrated as in the straight sell format—the inclusion of a dramatic situation makes the presentation more interesting and holds the audience better. Note how the ITT spot not only has the drama of the product solving a problem, but includes the dramatic complication of a moment of crisis.

ITT COMMERCIAL—60 SECONDS



ANNCR. (VOICE OVER):
With divers working a
quarter mile down these
days, how do you . . .



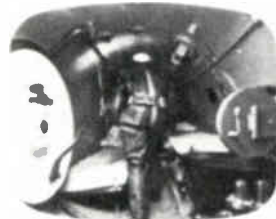
keep track of them without
big, unmanageable cables.



In Britain, the Royal Navy is
developing a monitoring
system that uses optical
fibers made by the people of
ITT.



OFFICER: Give me a readout
on No. 1 diver.
TECHNICIAN: Respiration
and heart rate normal.



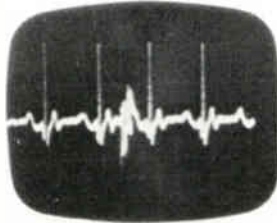
OFFICER: Ready No. 2 diver.
Test for leaks and send him
down.



ANNCR.: The ITT optical
fibers are threads of glass
that can be built . . .



right into the air hose — and over them, a laser beam can flash medical reports . . .



sixteen conditions that signal an emergency.



TECHNICIAN: Diver in distress.

OFFICER: What's the problem, Bob?

TECHNICIAN: EKG is unstable.



OFFICER (V.O.): Operate emergency procedure.
ANNCR.: Who knows how many lives this ITT cable will save —



once it's out of the laboratory.
OFFICER (V.O.): Not bad, chaps.



Courtesy of International Telephone and Telegraph Corporation. (Needham, Harper & Steers, Inc.)

The good writer takes full advantage of the medium. For example, the creator of a television spot might concentrate on the visual elements that have the greatest impact. As noted earlier in this chapter, too many announcements are interchanged between television and radio, which means they either are not using either medium fully or are shortchanging the impact in one of the media. One development in television is to use visuals with a minimum of dialogue. The “Cocaine” script is an example of a PSA with no dialogue, written by a student as an assignment in an Emerson College class on writing for the media.

"COCAINE" SCRIPT

AUDIO

PAIR OF HANDS RESTING ON A TABLE. INCLUDE ONLY HANDS AND TABLE SHOWING COCAINE, STRAW AND RAZOR BLADE. (over the shoulder shot)

AUDIO: FADE UP HEARTBEAT WITH EST. SHOT.

SWITCH TO PAIR OF HANDS HOLDING GUN. SAME PERSPECTIVE AS ESTABLISHING SHOT.

VIDEO

TALENT HANDS 1

OPEN SCENE WITH TALENT HANDS 1 (GLOVED) RESTING ON THE GLASS OF A TABLE (A) IN FRONT OF THE PILE OF COCAINE. FOLD HANDS FOR LENGTH OF SCENE.

TALENT HANDS 2

TALENT HANDS 2, (ALSO GLOVED TO BE VIEWED AS IDENTICAL TO TALENT HANDS 1), PICK UP GUN FROM TABLE (B), AND FACE GUN TO CAMERA LEFT, ALLOWING FULL LENGTH OF GUN TO BE SHOWN.

TALENT HANDS 1

PICK UP RAZOR BLADE AND PLACE IN THE CENTER OF THE PILE OF COCAINE. BEGIN TO SEPARATE PILE IN HALF.

TALENT HANDS 2

RELEASE REVOLVER CYLINDER, AND SLOWLY, TO EXAGGERATE ACTION, MOVE CYLINDER TO THE OPEN POSITION.

TALENT HANDS 1

SLOWLY SEPARATE COCAINE INTO TWO DISTINCT LINES.

TALENT HANDS 2

PLACE BULLET IN CHAMBER (IN FULL VIEW OF THE CAMERA). CLOSE CHAMBER.

AUDIO

AUDIO: FADE OUT HEARTBEAT AS GUN BE-
GINS TO TURN

SFX: GUN EXPLOSION IS TO BE SIMULTANE-
OUS WITH STRAW TOUCHING COCAINE.

QUICK!
FADE TO BLACK

CG

VIDEO

TALENT HANDS 1

PICK UP STRAW, AND HOLD IT ABOVE THE
LINE OF COCAINE CLOSEST TO THE CAM-
ERA (KEEPING STRAW ABOUT THREE
INCHES ABOVE LINE).

TALENT HANDS 2

TURN GUN TOWARDS SELF SLOWLY INDI-
CATING INTENTION TO COMMIT SUICIDE.

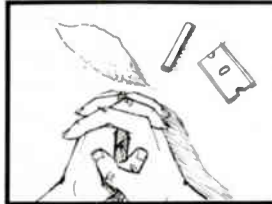
TALENT HANDS 1

SLOWLY LOWER THE STRAW TO THE CO-
CAINE AND PLACE THE END OF THE STRAW
TO THE BEGINNING OF THE COCAINE LINE
CLOSEST TO THE CAMERA. FREEZE ACTION.

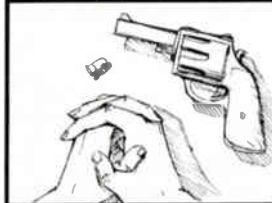
COCAINE
IT WILL
BLOW YOUR MIND

“COCAINE” STORYBOARD

SFX Heartbeat—fade up and under.
(Hands stay still)



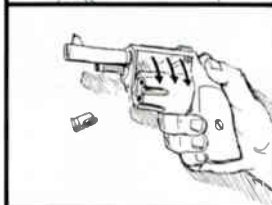
Sneak up heartbeat a little (heart rate increases)
Natural sound of gun as it's picked up.
(hands wait a few seconds and pick up gun)



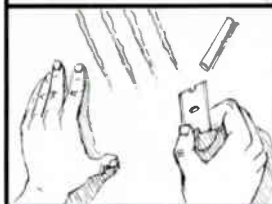
Sneak up heartbeat (heart rate increases).
Natural sound of razor scraping on glass.
(hand pickup up razor blade and begin separating cocaine)



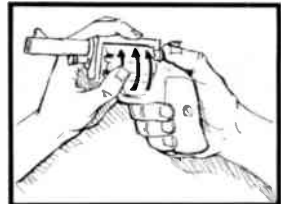
Sneak up heartbeat (heart rate increases).
Nat sound of chamber as it opens.
(hands open chamber of gun)



Sneak up heartbeat (heart rate increases).
Nat sound of scraping on glass.
(hands separate cocaine into four lines)



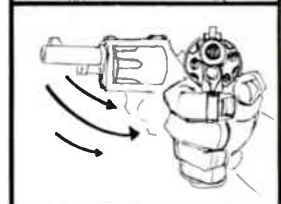
Sneak up heartbeat (heart rate increases).
Nat sound of bullet sliding into chamber.
Nat sound of click as chamber closes.
(hands load bullet into chamber and close)



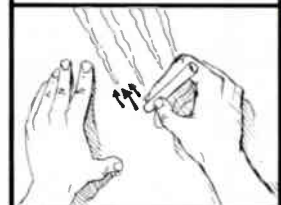
Sneak up music (heart rate increases).
Nat sound of straw scraping table.
(hands pick up straw and bring straw close to camera)



Sneak up heartbeat to full level, heart rate increases.
Lose all audio as gun faces camera.
(Hands turn gun towards camera—end up aimed directly at camera)



SFX gunshot, as straw touches cocaine.
(hands slowly lower straw to cocaine—camera follows—gun fires as straw touches cocaine)



VO—“Cocaine: it will blow your mind.”

COCAINE: IT WILL BLOW YOUR MIND.

Written by Edward Krasnow. Courtesy of Mr. Krasnow.

Format Combinations

As already noted, commercials and announcements usually combine more than one format, although one may be predominant. An award-winning example of such a commercial, IBM “Skates,” includes all the basic formats presented here. It is clearly a dramatization in which the principal character solves a problem. Music is used throughout much of the first part of the ad. The narration describing what the product can do employs straight sell. Humor, found in the Charlie Chaplin “Tramp” character’s slapstick actions, prevails throughout. Can you determine the testimonial aspect of the spot? While there is no live personality endorsing the product, the ad ties the most famous actor of the century, Charlie Chaplin, to the product, thus supplying the testimonial “ethical person” aspect.

IBM “SKATES” COMMERCIAL

100% 100 FT. "Skates" 100 (3 of 8) Revised 1/28/64

1
(MUSIC INTRO.)
ANNCR: VO
In today's rapidly changing world,

2
even the brightest

3
and best manager in the company

4
may need more than a loyal staff

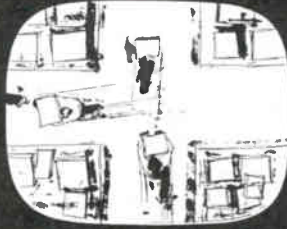
5
(WALTZ MUSIC BEGINS)
and tried and true systems

6
to oversee a
smooth running operation.

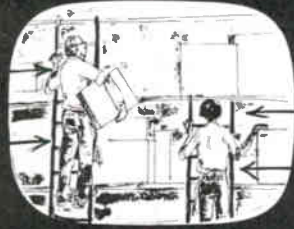
LOPE 100 IN "MUSIC" 00 11 of 11: 00:00 (1/1/00)



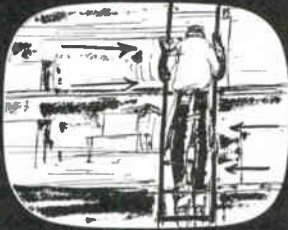
(WALTZ MUSIC CONTINUES)



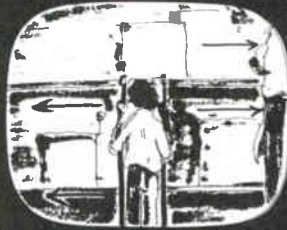
(MUSIC)



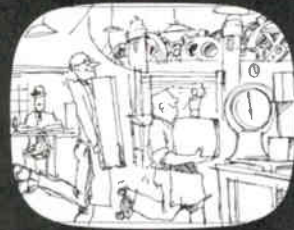
(MUSIC)



(MUSIC)



(MUSIC)



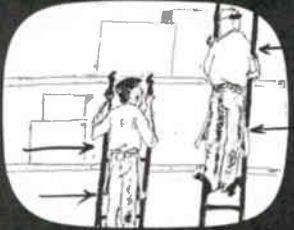
(MUSIC)



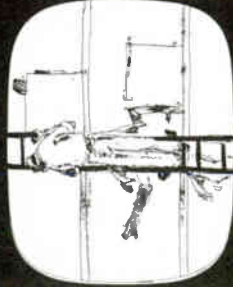
For when the pace picks up...



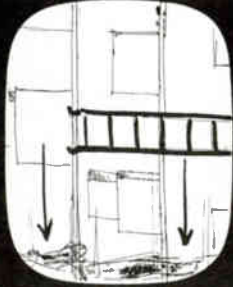
and pressure builds...



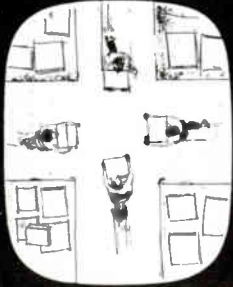
mix-ups can occur.



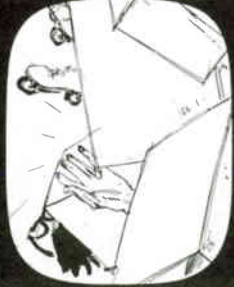
16
(MUSIC)



17
(MUSIC)



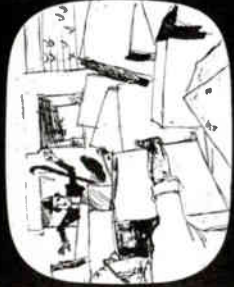
18
it becomes harder



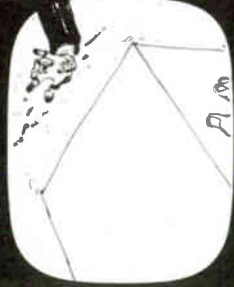
19
(CRASH)



20
to meet deadlines



21
(MUSIC)



22
without leaving



23
control



24
and



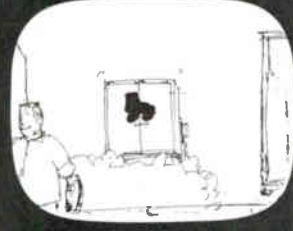
15

falling...



26

behind.



27

For rapid improvement,



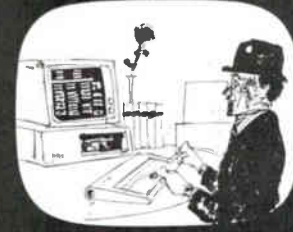
28

a manager could use



29

a tool for modern times,



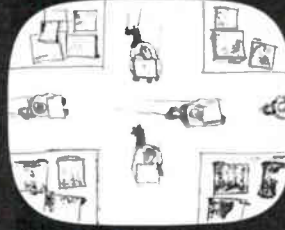
30

The IBM Personal Computer ...
for more accurate control...



31

greater productivity...



32

smoother scheduling...

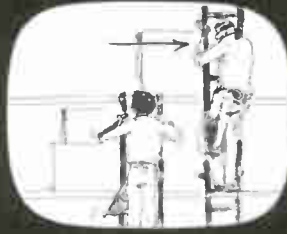


33

better planning...



and stepped up 34



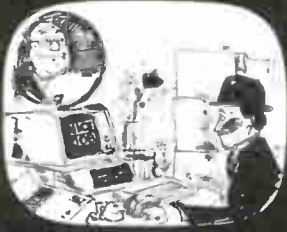
delivered. 35



36



It can help sort out the complexities of business... 37



keep open the channels of communication... 38



and help a manager 39



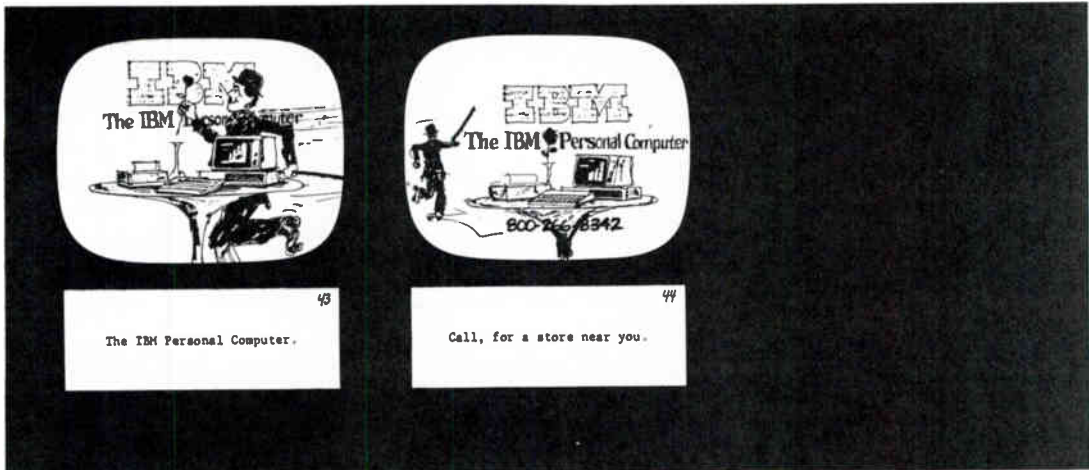
excel 40



and become a big wheel in the company. 41



42



Prepared by Lord, Geller, Federico, Einstein, Inc. Written by Bob Sarlin, art directed by Mary Morant, creative director Thomas Mabley. Courtesy of IBM.

● Special Considerations

While most commercial writers are aware of ethical considerations, such as role stereotyping, many are not sensitive to the special characteristics of many segments of the population that determine those audiences' reactions to specific commercial stimuli. Audience analysis must go beyond the perception that all viewers or listeners of the same age, gender, economic, education, and geographical demographics, for example, will react the same way.

Dr. Cecil Hale, a communications professor and former president of the National Association of Television and Radio artists, an organization of Black broadcasters, believes there must be a common understanding, a mutual feeling among the writer, announcer, and audience, for any broadcast material, including advertising spots, to be optimally effective. Hale thinks that the writer must find relationships among the character of the product, the character of the audience, and the character of the occasion. Commercials for the same product need to be different for different audiences because the audiences see the product differently. Not all people in a given ethnic or racial group are alike. Hale warns against stereotyping any segment of the audience. Two Black-oriented or Hispanic-oriented stations in the same community may deal with different audiences, just as would two majority-oriented stations.

Caroline Jones, as creative director of the Black Creative Group, advising ad agencies dealing with the Black market, remarks in Joel Dreyfuss's *Washington Post* article, "Blacks and Television," that "they are getting blacks in ads, but they are not doing black ads. It's not black lifestyle." Referring to studies showing that Black women in general cook foods longer than do white women, and add more spices, stressing taste rather than speed, Jones says that a Black-oriented commercial, "instead of saying, 'You can cook it in a minute,' should say 'You will have more time to spend with your family.' I'm talking about why they use a product, why they buy it. They haven't researched it."

The same principles apply to all audiences, and the writer who analyzes the audience in terms of distinct varying attitudes, backgrounds, and lifestyles will more accurately find the common ground between product and audience.

● For Application and Review

1. Choose a product, a television program, and a television station. Write a 30-second commercial script and storyboard for the product. Justify what you've prepared by stating (1) your audience analysis, (2) emotional and/or logical and/or ethical appeals, and (3) the steps of persuasion you used.
2. Write the same commercial for radio, keeping in mind the differences between the two media.
3. Using the same considerations, prepare a PSA for television and for radio.
4. Write an ID for a television and a radio station.
5. Write a promo for a television and a radio station.

● For all of the above, if your college or university has a television, FM radio, or carrier current station, arrange to do as many of these exercises as possible as practical assignments for the stations.

6. You are employed by an ad agency and have been assigned to develop 60-second spots for two new products, a laundry detergent and a wine cooler.

The laundry detergent is designed to keep white shirts white and is aimed at the upscale family where the male is a mid- to upper-management executive who must maintain a neat and clean appearance. The commercial shows how the detergent his wife now uses leaves his shirts dingy, and causes him to be upset and angry at her inability to clean them correctly. When she uses the new product, "Cleano," the shirts become sparkling white, and he can then

praise her for her ability to choose the right detergent. The product not only solves the clean shirt problem, but puts tranquility back into the marriage.

The wine cooler is designed to appeal to low- and mid-income families who would like to feel like the more affluent. The commercial shows the wine cooler being served at an elegant party, with bankers, industrialists, and politicians. The wine coolers are delivered in a chauffeured limousine, brought to the door by a uniformed courier, and served by several waiters carrying the bottles and glasses on gold trays. The descriptions (for casting purposes) of the key performers (party guests, waiters, courier, and so on) are important in conveying the desirability of the wine coolers.

Discuss the completed commercials in class not only according to principles and techniques of ad writing, but in terms of ethical considerations as well.

Interview and Talk Programs

The term *talk programs* encompasses the major program types that are not news, documentaries, drama, music, features, game shows, education and training programs, or commercials. That leaves interviews, discussions, and speeches. None of these formats require fully prepared scripts. Interview and discussion shows are outlined, either in *rundown* or *routine sheet* form. The principal reason they cannot be fully scripted is that the interplay of ideas and, sometimes, feelings among the participants requires extemporaneity. Another reason is that the participants, excluding the interviewer or moderator, usually are not professionals and cannot memorize or read a prepared script without seeming strained or stilted. The speech, of course, is fully prepared, including the intro and outro.

Nevertheless, the writer should complete as much of the script as necessary and possible. Why take a chance with an unprepared question or unanticipated answer or an irrelevant series of comments when the chances of success are better with prepared material? Some talk programs that have long-established formats and experienced questioners or moderators may need only a **rundown sheet**—a detailed list of all of the sequences in the program, with the elapsed time, if known, for each item.

The more detailed **routine sheet** contains as much of the actual dialogue and action as can be prepared, including remarks that are designed to appear

as ad-libs to the audience. The improvised nature of talk shows makes them more open to mistakes, slow action, dullness, and the other afflictions that mark unscripted, unrehearsed programs. Good writers (and producers, directors, and performers) want as much preparation as possible.

Because broadcasting operates on a split-second schedule, the final version of the rundown or routine sheet must be adhered to as meticulously as if it were a fully scripted program that had been rehearsed down to the exact second of playing time. They sometimes include alternate endings of different lengths so that the director can choose the right one, especially in live shows, for the program to end on time.

● The Interview

Interviews are used in many programs, especially news, documentaries, features, corporate and educational programs, and, of course, interview shows. The basic approaches for the interview are essentially the same for all these formats. Chapters in this book dealing with the other formats follow this one. When you get to the subsequent formats you will already know how to prepare and script the interview, and can refer to this chapter if you need to review principles and techniques. This applies especially to Chapter 7, "News and Sports." In this chapter key differentiations are made between the interview show and the news story spot interview.

Types

There are three major interview types: the opinion interview, the information interview, and the personality interview. Any given interview can combine elements of all three.

The opinion interview. Any interview that concentrates on the beliefs of an individual may be an opinion interview. However, inasmuch as many of the interviews of this nature are with prominent people, usually experts in their fields, such interviews are not only opinion, but also, to a great extent, information and even personality types. Even in the completely ad-lib street interview, the interviewer should have an introduction, a question, and follow-up questions developed in the light of possible answers. Prospective interviewees may be briefed before the program is taped or goes on the air live.

The information interview. The information interview usually is of the public service type. The information may be delivered by a relatively unknown figure or by a prominent person in the field. Because the main objective is the

communication of information, sometimes a complete script may be prepared. The interviewee may provide direct factual material, deliver information oriented toward a cause or purpose, or combine information with personal belief. If a script is written, the personality of the speaker should be kept in mind. If the interviewee is not likely to be a performer—a good “reader”—then it is better to prepare a detailed outline and rehearse the program as an extemporaneous presentation.

A news interview such as *Face the Nation* falls into the category of the information interview. When important personalities are the subjects, the information frequently is mixed with opinion—although what might be called opinion by some is called fact by others.

The personality interview. This is the human interest, feature story interview. The format of the program may be oriented toward one purpose—to probe, embarrass, or flatter—or it may be flexible, combining and interweaving these various facets. The most successful personality interview programs of recent years seem to be oriented toward a combination of probing for personal attitudes and revelation of personal beliefs and actions. To prepare pertinent questions for the personality interview, full background information on the interviewee must be obtained. The questions must be outlined and the interviewee must be talked with before the program in order to prepare the in-depth questions and the logical order of questioning.

Preparation

The interview for television or radio may be prepared completely, with a finished script for the interviewer and interviewee. It may be oriented around an outline, where the general line of questioning and answering is prepared, but the exact words used are improvised. Or it may be completely unprepared, or ad lib.

Very rarely are interviews either completely scripted or completely ad lib. The full script usually results in a stilted, monotonous presentation except where both the interviewer and interviewee are skilled performers who can make a written line sound impromptu, a situation that does not often occur. On the other hand, the totally unprepared interview is too risky, with the interviewee likely to be too talkative, embarrassing or embarrassed, or just plain dull, and the interviewer faced with the almost impossible task of organizing and preparing appropriate questions on the spot.

Most interview scripts are written in outline form. First, the producer, interviewer, and writer prepare a broad outline of the purpose and form of questioning. Following intensive and extensive research, they prepare appropriate questions. In order to be ready to ask meaningful questions in a logical order, the interviewer must have an idea of the possible answers to the major questions already developed. For this purpose, a preliminary conference, or

preinterview, is held whenever possible. The interviewee is briefed, sometimes lightly, sometimes fully, on the questions to be asked. The interviewee indicates the general line of answering. On the basis of the preinterview the writer develops follow-up and probe questions and arranges them in the most logical and dramatic order. The rundown or routine sheet lists the actual questions to be asked, the probable answers, and follow-up questions based on those answers.

Sometimes, of course, the interviewee may not be available for a pre-interview, and the writer must guess at the probable line of answering. If the research on the interviewee has been thorough and accurate, a certain consistency can be correctly anticipated. Sometimes the interviewee who can't be pre-interviewed can be persuaded to come to the studio before the program is to be aired or taped, for a brief discussion and/or rehearsal. In such cases the writer works closely with the producer and interviewer to revise the material already prepared, right up to the last minute. When the interviewee cooperates to the extent of permitting both a pre-interview and a pre-show meeting, the writer's opportunity for developing an excellent script is greatly enhanced.

The key to the successful interview is preparation. Not only must the writer/researcher dig deeply, but the interviewer should be equally familiar with the interviewee's background, attitudes, and feelings. We've all seen too many interviewers who are too obviously poorly prepared. Michael McLaughlin, author of the best-selling book about the prison system, *Screw*, has appeared on many talk/interview shows on radio and television, and insists that there is a big difference in the quality of the programs where the interviewer has taken the time and effort to actually read the book. "When the interviewers have done their homework, know the book, have prepared good questions, and can follow-up with an intelligent discussion based on the book, the shows are much livelier and more interesting," he explains.

One of the most successful interviewers in television history, Barbara Walters, has conducted interviews combining all three interview types: opinion, information, and personality. She always comes across as confident and comfortable in questioning interviewees in all of these areas, and talking in depth with them, often eliciting information and feelings not previously revealed. Some of her interviews with political leaders result in headline-making statements affecting world affairs. How does she do it? Through intensive research and preparation.

Neophyte interviewers and writers who learn that Barbara Walters's shows have no formal prepared scripts sometimes assume that there has been no preparation. To the contrary, the detailed research reports and extensive lists of questions Walters requires of her staff frequently entail more work than the writer might do for many other formats with full scripts. For example, for an interview with Carol Burnett, Walters worked from a 38-page research report that provided not only chronological facts about Burnett's life, but

quotes from various sources about her personal as well as professional background and beliefs. From the research report Walters developed a list of over 100 probe questions, only a fraction of which could be used in the actual interview.

The following are excerpts from the Burnett interview research report. Note especially the categories of questions; these and others not included in the excerpts cover all possible areas of thought and experience.

CHRONOLOGY

4/26/34	Carol Burnett born in San Antonio, Texas
1938 or 1939	Parents move to Los Angeles
1940	Carol and Grandmother move to Los Angeles
Dec. 1944	Sister Christine born
1946	Parents divorce
June 1952	Carol graduates Hollywood High School
1952–1954	Carol attends UCLA
1954	Carol's father, Jody, dies
August 1954	Carol goes to New York
1955	Carol appears 13 weeks, Paul Winchell's television show Marries Don Saroyan
Sept. 1956	Begins as regular on TV show "Stanley"
11/9/56	First appearance on Garry Moore morning show
March 1957	"Stanley" cancelled
July 1957	First nightclub appearance, Blue Angel. Sings "I Made a Fool of Myself Over John Foster Dulles"
Dec. 1957	Visits L.A. Brings sister back to New York
1/10/58	Mother dies
1958–1959	Regular "Pantomime Quiz," ABC
1959	Separates from Don Saroyan
May 1959	Off-Broadway show, "Once Upon a Mattress" later moves to Broadway

* * *

CHILDHOOD - FAMILY - EDUCATION

Carol Burnett was born in San Antonio, Texas, April 26, 1934.

"I'm a lot Irish, and I'm part Indian . . . we were Irish and English and there was Cherokee blood."

Esquire, June 1972

Carol's father, Jody Burnett, was a movie theater manager in San Antonio. She says that he was a charming man, but weak-willed, more interested in drinking than working.

"He was a lanky six feet two and a half inches tall — and not unlike Jimmy Stewart in speech and mannerisms."
 Good Housekeeping, December 1970

Carol's mother's name was Louise Creighton Burnett.

"Mama was short, fiery, quick-witted and quick-tempered, but basically kind."
 Good Housekeeping, December 1970

"I got my sense of humor from my mother. I'd tell her my tragedies. She'd make me laugh. She said comedy was tragedy plus time."
 TV Guide 7/1/72

Sometime in the late 1930s, Carol's parents left her in Texas with her grandmother, Mae White, and moved to Los Angeles. In 1940, Carol and "Nanny" joined them.

Jody and Louise fought a lot and were frequently separated. Christine was born in December 1944, after one of their brief reunions.

* * *

CAREER

Carol used to say that she left California because

"To succeed in the movies, you have to look like Marilyn Monroe or Tony Curtis. Unfortunately I look more like Tony Curtis."
 Current Biography, 1962

Carol arrived in New York, August 1954, and Don Saroyan followed a month later. Carol moved into the Rehearsal Club, a hotel for aspiring actresses, made famous in the stage play and movie, "Stage Door." Her first job was checking hats in a restaurant in the Rockefeller Center area.

"The one thing I can tell (aspiring actors) is, Get a part-time job. So when you see a producer you don't have that desperate, starved, I'm-going-to-kill-myself look."
 Current Biography, 1962

She made the rounds of producers and agents and got the same old story, I can't give you a job until I see your work. Finally, one person suggested she put on her own show.

By that time, Carol was president of the Rehearsal Club, and talked 25 of the girls into chipping in to rent a hall. They badgered some writers they knew to put some material together for them and Don Saroyan directed. They invited every agent and producer in New York and a few showed up.

Carol's piece in the show was a spoof of Eartha Kitt's sexy song, "Monotonous." It got her an agent, Martin Goodman, and got Don a job directing an industrial show in Chicago.

* * *

MARRIAGES AND CHILDREN

Don Saroyan, a distant cousin of William Saroyan, was Carol's singing and acting partner in college and also received a \$1,000 check from their secret fairy godfather. He followed Carol to New York a month after Carol had left, arriving in September 1954.

Don lived across the street from the Rehearsal Club, and because Carol's rent included board, she brought part of her dinner each evening to Don.

When they married in 1955, Carol was appearing on Paul Winchell's television show and Don was directing an industrial film.

Carol's career was going better than Don's in 1959, and she attributes their separation to their "ego problem."

"We get along better now than when we were living together. It's hard on a marriage when the woman makes more money."

Good Housekeeping, November 1960

The divorce was final in the summer of 1962. In 1963, Don was reported to be an actor and director in Los Angeles.

Garry Moore said of Carol:

"She needs someone to love. I think she wants desperately to marry. But I don't think she realizes herself what a tremendous talent she has. The public will never let her go. A talent the size of Carol's is a terrible mixed blessing. She has a difficult life ahead."

Ladies Home Journal, May 1963

Carol was seen at dinner with Bob Newhart and with Richard Chamberlain, but dating wasn't going well.

* * *

PERSONAL

Sometime in the early 1970s, Carol lost a lot of weight, going from a size 14 to a size 8. About the same time, she quit smoking, gave up coffee and became a vegetarian. She eats no red meat, but it goes further than that.

"I don't eat any canned foods, any frozen foods."

TV Guide 4/14/79

Carol had been having a lot of headaches and taking up to eight aspirin a day, when in 1974, a friend suggested she take up yoga.

“You don’t have to meditate or worry about your soul unless you want to. There are no strings attached . . . I don’t have headaches anymore and I don’t live on aspirin . . . and I’ve never felt better in my life.”

Good Housekeeping, February 1975

Later Carol did become interested in yoga meditation in addition to the exercises.

She changed a great deal during the 1970s. It was also the time she began attending production meetings and making her desires known to the writers and staff.

All her life, Carol was unhappy that she was not pretty.

“The first time I ever forgot I was homely was the first time I heard an audience laugh.”

Life 2/22/63

* * *

QUESTIONS — CAROL BURNETT

1. Right now, this minute, how is your life?
2. If your life was a movie, can you give us a synopsis of the plot?
3. How would you describe Carol Burnett?

Childhood

1. What is your strongest childhood memory?
5. What kind of person was your mother?
- 5A. You’ve said that your mother “cuffed you around.” Was it, although you may not have realized it then, a case of child abuse?
- 5B. Was your mother pretty?
6. Did you feel you were pretty? Did she?
7. What kind of person was your father?

* * *

Youth

22. From everything I’ve read about you, for much of your life you had little confidence, yet you became an enormous success. What kept you believing in yourself?
23. You were only 23 years old when you decided to bring your 12-year-old sister to New York to live with you. Wasn’t that a lot to take on then . . . your career was barely under way . . . then your mother died.
24. I read that you were able to go to UCLA because someone anonymously left the tuition money in an envelope for you. Is that true?

* * *

Career

30. You did the Carol Burnett Show for eleven years. Will you ever do another television series?
 31. You used to invite your audience to ask you questions. What did they most want to know?
 32. What was the most embarrassing question you were asked?

* * *

36. In 1970, Ronald Reagan appeared on one of your shows. What was he like? Are you a fan of his?
 37. Do you have any political involvements?

* * *

Motherhood & Daughter Career

38. How did your own upbringing affect you as a mother?
 39. What kind of a mother are you?
 40. Were you very strict?
 41. Were you ever torn between your work and the children?
 42. Were you home enough?

* * *

View of Herself

48. Sometime in the 1970s, you changed quite dramatically. You said you began attending production meetings on your series for the first time, you began saying "no" . . . even your looks changed. What happened to you and why?
 49. Do you have confidence now?
 50. In the early 1970s, you went from a size 14 to a size 8, totally changing the way you look. What made you do this?

* * *

Philosophical

60. You have performed for such a wide cross section of the American audience for so many years now. What changes do you see? Are these tough times? Do you feel optimistic? Fear for our future?

* * *

Marriage

66. Tell us about your husband, Joe Hamilton. What is special about him?
 67. What has marriage meant to you?

68. When you were first dating your husband, Joe Hamilton, there were a lot of ugly rumors. He was still married. He had eight children already. How did you handle that?

* * *

Meditation/Reincarnation

76. I understand you meditate. Do you do it regularly? What does it do for you?

77. Are you religious?

78. I read that you believe in reincarnation. Do you have any feelings about who you were in other lives?

Courtesy of Barbara Walters and the American
Broadcasting Company

Research

It should be clear from the volume of material for the Carol Burnett interview that research is the key to effective preparation. Find out everything possible about the interviewee (or for a noninterview script, about the subject matter). What has the interviewee written? Are there any biographical materials, either in a complete book or in articles? If the interviewee is an entertainment celebrity, there are likely many articles in appropriate magazines (music, film, theatre, art, dance, and so forth). Frequently, the interviewee has been profiled in general magazines, both serious and scandal types. The same is true for political figures, business executives, and other professions as well. *Who's Whos* are a good source for initial background information.

The library is generally the first stop, including the archives and morgues of stations and newspapers. There may be documents of value on file in government offices if the interviewee (or subject matter) has been in any way connected with the government. A politician or political subject? Talk to political organizations; ask to see available files. Citizen-activist or public interest matters such as pollution, welfare, health care, housing, and similar areas? Try civic associations. Physician? Educator? Attorney? Architect? Psychologist? Professional associations cover virtually every field.

Don't hesitate to contact experts in the field of the interviewee or subject matter. If you dig hard enough you'll find more than one expert familiar with the interviewee or with even the narrowest of topics. Become so thoroughly familiar with the person or subject that the questions you prepare are intelligent and meaningful. Don't waste your time and theirs with innocuous questions or ones to which answers are available elsewhere. Make the most of the time you have with the interviewee.

Get the information you need for the interview, the feature or the news story firsthand. Often you can find secondhand or thirdhand sources who may be completely trustworthy. However, by the time the information has reached them it may already have been distorted. Talk to people first who personally know or knew the interviewee, who have worked with the subject or actually participated in the event. Talk with eyewitnesses, with the people directly and actively involved. Only after that should you talk with people who know *about* the person or topic.

Be sure your research is accurate not only by choosing your sources carefully and correctly, but by evaluating what your sources tell you. Be careful of individual points of view. You want the facts first; interpretation comes later. Don't confuse the two. Repeat questions if you are not sure you heard the entire answer or heard it all clearly. Unless you have a photographic memory, don't trust that you will remember everything accurately. Write down the information in a notebook or on file cards or, if your research source is a person, make a tape record.

Don't forget audience research. It is as essential for the talk show, including the interview, as for any other type of program. How much does the audience already know about the topic and the person being interviewed? What are the audience's attitudes toward the topic and the interviewee? You can't prepare the orientation of the interview or the specific questions until you know the answers.

Format

In all interviews — prepared, extemporaneous, ad-lib — the writer prepares at least the opening and closing continuity, introductory material about the interviewee, and for each section of the program, lead-ins and lead-outs for commercial breaks. And, of course, there are the questions to be asked and, if possible, the probable answers.

As noted earlier, the closing continuity should be of different lengths in case the program runs short or long. Without a script that can be rehearsed for time, such flexibility is necessary.

Each interview program has its own organization and the writer must write for that particular format. Some interview shows open with an introduction of the program, note the topic or approach, and then introduce the guest. Others open cold, with the interview already under way in order to get and hold the audience's attention, and then bring in the standard introductory material.

The following scripts for *Face the Nation* illustrate both kinds of approaches. First, the script for CBS Television features an announcer introducing the show and a follow-up billboard, and then the interview, followed by standard closing material. Next, the script for CBS Radio opens with the interview in progress, then cuts away for the standard introduction. Following the interview is the standard close.

CBS TELEVISION
Face the Nation

HERMAN TEASE QUESTION _____
SENATOR _____ ANSWERS _____

(ANNCR: V.O.)

FROM CBS NEWS WASHINGTON . . . A SPONTANEOUS AND UNREHEARSED NEWS INTERVIEW ON "FACE THE NATION" WITH SENATOR _____ . SENATOR _____ WILL BE QUESTIONED BY CBS NEWS DIPLOMATIC CORRESPONDENT MARVIN KALB, DAVID S. BRODER, NATIONAL POLITICAL CORRESPONDENT FOR THE WASHINGTON POST, AND CBS NEWS CORRESPONDENT GEORGE HERMAN. "FACE THE NATION" IS PRODUCED BY CBS NEWS, WHICH IS SOLELY RESPONSIBLE FOR THE SELECTION OF TODAY'S GUEST AND PANEL.

BILLBOARD _____ 10 sec. _____
COMMERCIAL _____ 1:40 _____

(HERMAN CLOSING)

I'M SORRY GENTLEMEN, BUT OUR TIME IS UP. THANK YOU VERY MUCH FOR BEING HERE TO "FACE THE NATION."

COMMERCIAL _____ 30 SEC. _____

(ANNCR: V.O.)

TODAY ON "FACE THE NATION" SENATOR _____ WAS INTERVIEWED BY CBS NEWS DIPLOMATIC CORRESPONDENT MARVIN KALB, DAVID S. BRODER, NATIONAL POLITICAL CORRESPONDENT FOR THE WASHINGTON POST, AND CBS NEWS CORRESPONDENT GEORGE HERMAN.

BILLBOARD _____ 6 SEC. _____

"FACE THE NATION" HAS BEEN SPONSORED BY IBM.

(ANNCR: V.O. CREDITS)

NEXT WEEK ANOTHER PROMINENT FIGURE IN THE NEWS WILL "FACE THE NATION." THIS BROADCAST WAS PRODUCED BY CBS NEWS. "FACE THE NATION" ORIGINATED FROM WASHINGTON, D.C.

Courtesy of CBS News

CBS RADIO
Face the Nation

12:30:00–12:58:55 P.M. _____

(Date)

OPENING: Radio takes audio (Herman asks tease question, guest(s) answer(s)).
Before TV announcer comes in, Radio cutaway as follows:

SOUND: RADIO “PUBLIC AFFAIRS SOUNDER”

ANNOUNCER: From CBS News, Washington . . . “Face the Nation” . . . on the CBS Radio Network . . . a spontaneous and unrehearsed news interview with Senator _____. Senator _____ will be questioned by CBS News Diplomatic Correspondent Marvin Kalb, David S. Broder, National Political Correspondent for the Washington Post, and by CBS News Correspondent George Herman. We shall resume the interview in a moment. But first, here is George Herman.

(2:00 Herman Tape)

ANNOUNCER: And now, we continue with “Face the Nation.”

INTERVIEW

CLOSING: Radio cuts away from TV audio on Herman’s cue. (“ . . . Thank you very much for being here to “Face the Nation.” A word about next week’s guest in a moment.”)

(PAUSE: :02 PROMO _____)

ANNOUNCER: Today on “Face the Nation,” Senator _____ was interviewed by CBS Diplomatic Correspondent Marvin Kalb, David S. Broder, National Political Correspondent for the Washington Post, and CBS News Correspondent George Herman.

Next week, (another prominent figure in the news), (_____), will “Face the Nation.”

Today’s broadcast was recorded earlier today in Washington and was produced by Sylvia Westerman and Mary O. Yates. Robert Vitarelli is the director. “Face the Nation” is a production of CBS News.

SOUND: CLOSING “PUBLIC AFFAIRS SOUNDER”

Program formats frequently develop out of the interviewer's personal approaches and techniques, especially when the interviewer is also the writer and producer of the show. Duncan MacDonald was all three for the interview program she conducted on WQXR, New York. After a while she did not need a written opening, closing, and transitions. She concentrated on the content. One of her keys was to be certain that under each major question there were enough follow-up or probe questions, so that she was never faced with the possibility of getting single-phrase answers and running out of topics and questions in a short time. The following is a rundown outline she used for one of her 30-minute interview programs.

Today is the anniversary of the signing of the United Nations Charter in San Francisco. In observance of this anniversary our guest today is Dr. Rodolphe L. Coigney, Director of the World Health Organization liaison office with the UN in New York City.

Dr. Coigney was born and educated in Paris. His career in international health began in 1944. In 1947 he became director of health for the International Refugee Organization. In his present post at the UN he represents WHO — the World Health Organization — at Economic and Social Council meetings, the Committee of the UN General Assembly, and other bodies of the UN.

- 1) Dr. Coigney, as one of the 10 specialized agencies of the UN, what is WHO's specific function?
 - a) Is it included in the Charter of the UN?
 - b) Active/passive purpose?
 - c) Is WHO affected by various crises within UN?
Financial/political? Your own crises in health?
 - d) Do you have specific long-term goals, or do you respond only to crises in health? Earthquakes/Floods/Epidemics?

- 2) How does the work of WHO tie in with other UN organizations?
UNICEF/ILO/Food and Agriculture/UNESCO/International Civil Aviation/International Bank/Reconstruction and Development/International Monetary Fund/Universal Postal/International Communications/World Meteorological.

- 3) Background of WHO.
 - a) How started? Switzerland?
 - b) Headquarters for all international organizations?

- 4) How much would the work of WHO differ in a country medically advanced, such as Sweden, as opposed to developing countries: Africa, Far East?
 - a) Religious or social taboos?
 - b) Witch doctors?
 - c) Birth control?

- 5) Can you give an example of a decision made at Headquarters and then carried out in some remote area of the world?
- 6) What do you consider WHO's greatest success story in fighting a specific disease: malaria, yaws?
 - a) Ramifications of disease? Economic/Disability for work?
- 7) Your secretary mentioned on the phone that you were going to Latin America. What specifically takes you there now?
- 8) How does a country get WHO assistance?
 - a) Invited?
 - b) Matching funds?
- 9) We are aware of the shortage of doctors and nurses in the United States. What is the situation world-wide?
 - a) Do you think Public Health is an important career for young people? Now? For the future?

Courtesy of Duncan MacDonald

Structure

The beginning of the interview should clearly establish who the interviewee is. You'd be surprised how many neophyte writers forget that much of the audience may not recognize even the most famous or infamous person. Something as obvious as giving the name of the person is sometimes overlooked.

If the person has a specific profession, title, or accomplishment that warrants the interview, identify what it is immediately to establish the interviewee's credibility (although not necessarily honesty) for the interview.

Early on make clear the reason for the interview. What is the purpose? What should the audience be looking for throughout the interview and especially at the end? It may be just a simple personality interview, and the audience may learn no more than what the interviewee does on his or her vacations. But if the interviewee is a movie star or a rock idol, that may be sufficient denouement for much of the audience. Figure out what the audience wants to know and prepare questions to get those answers.

Don't start with hard, controversial questions. That will only put the interviewee on the defensive and could lead to evasion or stonewalling. Begin the interview with background questions that establish the interviewee's expertise and position and set him or her at ease. One way to do this is to begin with questions of a human interest nature, so that the audience gets to know

something about the personality of the guest before the interview is too far along. Even with a well-known personality, this is desirable, to give a sense of the real person as differentiated from the public image. In the strictly informational, news-type interview this approach could be distracting, although even in such programs the interviewer sometimes asks personality questions.

Avoid questions that don't go anywhere. They may have some entertainment value, but they tend to slow the entire interview and keep both the interviewer and interviewee from getting into the purpose of the interview.

Remember that it is an interview, not a monologue by either the interviewee or interviewer. Yet, how many times have you seen or heard an interview in which the interviewer seems to do most of the talking and sometimes doesn't even give the interviewee an opportunity to finish an answer. Write questions, not commentary, for the interviewer.

Seek depth in the interview. It is not enough to discuss only what, where, when, who, and how, but, most importantly, to find out why—and that applies to a full-length interview as well as to a news story interview. As an example, if you were interviewing someone in the Bush administration on the subject of the Department of Housing and Urban Development (HUD) scandals in the Reagan administration, you need to ask not only “*How* did HUD keep the scandal quiet for so long?” but “*Why* didn't the White House act on the scandal?”

Be careful of boring or distracting repetition, in the questions and in the possible answers. For instance, know the interviewee well enough not to ask, “Did you find that making that movie was the most exhilarating artistic experience in your career?” if the answer is likely to be, “Oh, yes, making that movie was the most exhilarating artistic experience of my career.” In other words, don't put words in the interviewee's mouth if there is a chance they will come right back at you. Ask questions that will prompt original answers, such as “How do you rate making that movie among your career experiences?” An interview that is too controlled comes across to the audience as stilted or manipulated.

As with any good show, build to a climax—to the most dramatic or confrontational questions.

In all interviews, regardless of the format or orientation, some basic structural standards, if not rules, apply.

1. Establish the purpose of the interview.
2. Establish the type of interview approach to be used.
3. Establish who the interviewee is.
4. Establish the background of the interviewee in relation to the particular interview or news story. One way to do this is to begin with questions of a human interest nature that reveal the subject's personality.

5. Establish the setting: the subject's home, a studio, an event such as a new movie opening or an award ceremony, a political meeting, a divorce court.
6. Create a rising action; increase interest after you've got the audience's attention through effective questions and follow-up.
7. Summarize at the end.

Technique

Some key points to remember when working on the final script:

1. Research thoroughly; the most important job of the writer of the interview program is research. Get all the background possible on the subject, whether inanimate or a person.
2. Know the probable answers so you can prepare appropriate probe questions.
3. Double-check all the facts, particularly the statements of the interviewer. There is nothing as embarrassing as the interviewee telling the interviewer on the air that he or she has made an incorrect statement, when the interviewer has no concrete data to back it up.
4. Write copy that fits the style of the program. What is the principal approach: to attack guests? to goad guests? to praise guests? If the latter, is it the backpatting saccharine kind? Is information, opinion, or personality to be stressed? A combination? Which is dominant? Does the particular interview have a religious orientation? A political orientation? A sex orientation?
5. Be specific with the questions so there is no doubt about the information or ideas you are seeking. If you have a generalized or open-ended question, be sure it is one that the interviewee is likely to feel free to talk on.
6. Repeat follow-up, probing questions in different forms if the interviewee tries to evade them. With sufficient research, you will know which questions the interviewee might try to stonewall, and you can prepare additional questions accordingly.

Production Considerations

The writer of the interview script, as well as the writer for any other format, must be aware of the production requirements of the program. The preliminary script, with intro, transitions, questions, and outro must be turned into

a shooting script after all the materials have been gathered. The writer often functions as an editor. Know all the technical requirements and potentials. For example, it's simple to use the CG (character-generator) to put the name and title of the person being interviewed on the screen.

We usually think of the interview as static: two or more people talking to each other. However, even in the simplest question-and-answer process, some visual interest can be incorporated. It may be of a subjective nature, the camera probing facial expressions and bodily gestures. It may be broader and more objective, with moving or still visuals of places, events, or people referred to or associated with the subject. For example, an interview with a college professor may include a film or tape of the institution where he or she teaches; one with a scientist may have visuals of his or her laboratory experiments; one with an entertainment star can include performance excerpts. Television interview shows should be careful about misleading the audience, even unintentionally. Some years ago one television interview host made much in preprogram publicity of a forthcoming appearance by a famous stripteaser. Although the audience should have known better, many viewers were angrily disappointed when she didn't do what she obviously couldn't do on network television.

● The Entertainment Interview

The entertainment interview has become a staple of the late-night show. For most Americans, Johnny Carson has been on the air interviewing celebrities for as long as they can remember. While entertainment and personality revelation, rather than information and opinion, are the key elements in these interviews, the latter frequently emerge. The content varies with the show's orientation and interviewer.

While the early morning counterpart shows tend more toward news and information interviews, they have their share of entertainment interviews. As America moved into the final decade of the century, one day's television listings in *The Boston Globe* illustrate the proliferation of entertainment programs that incorporated the interview: *Today*, *Good Morning America*, *This Morning*, *Good Day, Geraldo*, *Sally Jessy Raphael*, *People Are Talking*, *Donahue*, *The Oprah Winfrey Show*, *World Monitor*, *20/20*, *The Arsenio Hall Show*, *The Tonight Show*, *USA Today*, *The Pat Sajak Show*, and *Late Night with David Letterman*, among others.

After years of unsuccessful challenges by other networks to NBC's Johnny Carson, several new personalities emerged in the late 1980s, some principally on cable or syndicated to nonnetwork stations. Formats and script-

ing for late-night talk shows are similar. The principal written preparation is the rundown sheet, listing all segments and their running times.

Specific dialogue may be prepared by several writers: the personal writers of the guests on the show, to be certain that the anecdotes, responses, and ad-libs are in the style and reflect the best image of the given performer; personal writers of the show's star; and writers working for the producer, to provide transitions and to shore up any weak material of a guest.

Writers frequently work on extemporaneous and ad-lib dialogue during rehearsals, when they and the producer can judge how well any given segment is shaping up. Sometimes the producer, director, and star do much of the writing themselves, their closeness to the program giving them a special sense of what will and won't work. The rehearsal period offers the participants on the show an opportunity to make notes for their own dialogue during the live taping. A rundown sheet from *The Pat Sajak Show*, CBS's 1989 entry to challenge Carson, is followed by the rehearsal/VTR schedule for the same show.

PAT SAJAK SHOW RUNDOWN AND REHEARSAL/VTR SCHEDULE

SHOW #0180-89

"THE PAT SAJAK SHOW"
SHOW RUNDOWN (W/MID BB)

VTR: 10/9/89
(MONDAY)

ACT I (7:30)

MAIN TITLES/OPEN ANNC

PAT'S ENTRANCE/JOKES

INTRO BAND

PAT SETS UP MICROWAVE (Dan at Valley Pres. Hospital)*

*Will use as bumpers throughout show

(7:30)

COMM'L #1 (2:48)

Comm'l #1 (Net) (1:03)
In Show Promo (:11)
Comm'l #1 (local) (1:34)

(10:18)

ACT II (6:39)

MARTIN SHEEN (DW)

(16:57)

COMM'L #2 (2:42)

Comm'l #2 (Net) (1:03)
Title Card (w/LIDIA)
or Local BB (:05)
Comm'l #2 (local) (1:34)

(19:39)

ACT III (6:39)

MARTIN SHEEN (DW) (CONT'D)

(26:18)

COMM'L #3 (2:40)

Comm'l #3 (Net) (1:03)
Title Card (:03)
Comm'l #3 (local) (1:34)

(28:58)

12:00 AM

(Continued)

SHOW #0180-89

"THE PAT SAJAK SHOW"
SHOW RUNDOWN (W/MID BB)

PG. 2

<u>ACT IV</u> (7:00)	(BUMPER BACK)	
INTRO ALEX ROCCO (TA) W/CLIP		
VTPB: Clip from "Teddy Z" (:) (Outcue: "...		
ALEX ROCCO ENTERS		
VTPB: "Teddy Z Outtakes" (:) (Outcue: "... (35:58)		
	Mid BB (Anncr VO) (:15)	(36:13)
<u>COMM'L #4</u> (2:40)	Comm'l #4 (Net) (1:34) Title Card (:03) Comm'l #4 (local) (1:03)	(38:53)
<u>ACT V</u> (7:00)	CHUCK NORRIS (JS) (PANEL)	
LEAD INTO COMMERCIAL W/PROP (Pat) (Drixoral Cold Medicine)		
		(45:53)
<u>COMM'L #5</u> (2:40)	Comm'l #5 (Net) (1:34) Title Card (w/LIDIA)(:03) Comm'l #5 (local) (1:03)	(48:33)
<u>ACT VI</u> (7:00)	(ORCHESTRA BACK)	
CHUCK NORRIS w/ Benny Urquidez & Pete Cunningham		
(Kickboxing Demo in Studio H w/Pat)		
PROPS: Mats		(55:33)
<u>COMM'L #6</u> (2:48)	Comm'l #6 (Net) (1:34) In Show Promo (:11) Comm'l #6 (local) (1:03)	(58:21)
12:30 AM		

SHOW #0180-89

"THE PAT SAJAK SHOW"
SHOW RUNDOWN (W/MID BB)

PG. 3

<u>ACT VII</u> (7:00)		
PATTI DAVIS (DE)		
PROPS: Book		
		(1:05:21)
	Mid BB (Anncr VO) (:15)	(1:05:36)
<u>COMM'L #7</u> (2:40)	Comm'l #7 (Net) (1:34)	
	Title Card (:03)	
	Comm'l #7 (local) (1:03)	(1:08:16)
<u>ACT VIII</u> (7:00)	(BUMPER BACK)	
PATTI DAVIS (DE)	(CONT'D)	
		(1:15:16)
<u>COMM'L #8</u> (2:40)	Comm'l #8 (Net) (1:34)	
	Title Card (w/LIDIA)(:03)	
	Comm'l #8 (local) (1:03)	(1:17:56)
<u>ACT IX</u> (7:00)	(ORCHESTRA BACK)	
ANNE-MARIE JOHNSON (LS)		
		(1:24:56)
<u>COMM'L #9</u> (2:40)	Comm'l #9 (Net) (1:34)	
	Title Card (:03)	
	Comm'l #9 (local) (1:03)	(1:27:36)
<u>ACT X</u> (2:00)		
(Goodnights)		
(317's: CENTURY PLAZA HOTEL)		
(Credits)		
		(1:29:36)
TOTAL RUNNING TIME (1:29:36)		

(Continued)

SHOW #0180-89

REHEARSAL/VTR SCHEDULE

VTR: 10/9/89
(MONDAY)

"THE PAT SAJAK SHOW"
CBS Television
7800 Beverly Blvd.
Los Angeles, CA 90036
(213) 852-2576

Prod. Office: x2576
Booth: x4210, x4228, x4229
Green Rm: X2329
Stage: x4242
Make-Up Rm: x2640
Band Rm: x2430

M O N D A Y , O C T . 9

*** POSSIBLE PROMO AT 6:40P *** (Unload Audience)

1:15P - 2:15P	ESU
<hr/>	
2:15P - 2:20P	Arthur's Meeting
2:20P - 2:30P	----- Record Mid Billboards w/Dan Miller Record Open Announce w/Dan Miller -----
2:20P - 4:10P	Band Rehearsal Check Microwave Feed -----
3:30P - 4:10P	Rehearse: "Kickboxing Demo" w/Chuck Norris, Benny Urquidez & Pete Cunningham (DEMO IN STUDIO H)
<hr/>	
4:10P - 4:35P	Audience is seated. Play pre-recorded music. (Cassette)
<hr/>	
4:35P - 5:00P	Tom Scott and Warm up.
<hr/>	
(MORE)	

SHOW #0180-89

REHEARSAL/VTR SCHEDULE
(CONT'D)

VTR: 10/9/89
(MONDAY)

5:00P - 6:30P ** VTR **

VTR: SHOW #0180-89

CALL TIMES:

VTPB'S:

2:00P	Cue Cards	Alex Rocco clips
2:00P	Pat Sajak	
2:00P	Dan Miller	
(TBA)	Tom Scott	
(TBA)	Orchestra	
3:00P	Make-Up	
3:00P	Hair	
(TBA)	Wardrobe	
4:35P	Warm Up	
3:15P	Chuck Norris	
	Benny Urquidez	
	Pete Cunningham	
4:00P	Martin Sheen	
	Alex Rocco	
	Patti Davis	
	Anne-Marie Johnson	

Courtesy of the *Pat Sajak Show*

● The News Interview

Although news and sports are covered in Chapter 7, “News and Sports,” it is appropriate to discuss approaches and techniques of the news interview here, inasmuch as the basic concepts of the interview apply to news. The essential differences between the interview for the interview show and the news program relate to time and condensation.

The broadcast news interview is of necessity very brief, anywhere from a few seconds to rarely more than a minute. While the newspaper or print news story may have a number of interviews, presenting varied and even contradictory viewpoints, the broadcast news story does not have time for more than one or two interviews. Those used must be as representative and accurate as possible in conveying the essence of the story.

The interviewer has to get the interviewee to make a statement that gets across the idea in a short time span. Elicitive phrasing of the questions by the writer is the key to conveying this effectively. For example, suppose the interview is with a member of the current administration about the HUD scandal in the Reagan administration (an illustration presented earlier in this chapter). You could phrase a general question, “What do you think about the HUD scandal during the Reagan administration?” and hope for a concrete answer. But no politician from the guilty political party is likely to give one. A more succinct question, perhaps as a follow-up to the first one, is, “Who was responsible for the HUD scandal?” Even that, however, allows an evasive answer. More specific is the following: “Do you think that President Reagan knew about and condoned the corruption in HUD?” But that still doesn’t require the interviewee to give the specific information you want. You need more than a “yes” or “no” answer.

If the answer is “yes,” be prepared with follow-up questions that ask “Why do you think he did nothing about it?” “Was the White House itself involved in the scandal?” If the answer is “no,” be prepared to ask: “These were his appointees. Did he not keep tabs on them?” And “He had frequent cabinet meetings with the secretary of HUD. Was he deliberately kept in the dark?” And: “Why didn’t President Reagan comment on the scandal after it broke?” In other words, decide what interview information is essential to the point of the news story, and be certain that the right kinds of questions are prepared to elicit that information.

Be accurate and honest. Don’t take quotes out of context and don’t edit them so that the interviewee’s comment is distorted. The same holds true for narration prepared for the on-air reporter. Give full information. It would be false reporting to have the reporter say, “The president told this reporter on the presidential plane today that he is going to immediately end corruption in government,” when what you should have written was, “The president told

this reporter at a press interview today aboard presidential plane Air Force I when it arrived at Andrews Air Force Base — and I quote: ‘Any further revelations of corruption in government will get the immediate attention of the Oval Office.’”

While the so-called person-in-the-street interview can sometimes provide good feature material, accuracy and meaning in the news story necessitates interviews with people who are either (1) experts, (2) observers, or (3) participants, either directly or indirectly, in the news story.

For example, in the late 1980s there was a spate of crashes of DC-10 airplanes. Following one such crash, who would you have sought out to interview for your news story? Under experts you would have many choices, including an aeronautics engineer, the manufacturer of the plane, a Federal Aviation Administration official, and an experienced air controller from the abolished Air Traffic Controllers Union.

Under observers you would include people who saw the plane in trouble, or exploding, or actually crashing. Participants would include, of course, any survivors among the passengers or crew, as well as current air controllers and others involved in monitoring the flight of the plane. Be certain that your interviewee does have an actual connection with the plane in the appropriate category and is willing to talk about it.

Especially with nonprofessionals, be careful of leading the interviewee to give the answers you want, rather than what the interviewee actually knows or thinks. This is important in both the reporter’s commentary and the interview questions. As an illustration, if the anchor’s script reads, “Joe Eyewitness described the plane crash as a fiery ball dropped from the sky, exploding as it hit the earth,” and the interview tape follows with Joe Eyewitness saying, “I saw the plane crash. It was like a fiery ball dropped from the sky, exploding when it hit the earth,” then the writer/producer has dropped the ball, too.

And don’t forget to identify the interviewee. If the interviewee who saw the plane crash is not identified by name in the news interview itself, use the CG to put the name, title, position, or reason for being interviewed on the screen — “Joe Eyewitness” or “plane crash eyewitness.”

The good interview script, even for the short newsbite, requires extensive research and effective writing. Sometimes, however, especially for the short interview, the writer may provide no more than an intro and outro, with all the rest of the preparation done by the reporter. Of course, in such cases, the reporter must also be an experienced and competent writer.

Most often, news interviews are in the field, and the reporter tapes as much as possible for editing to the time allotted for the interview on the newscast. The preparation is similar to that for the longer interview, except that the brief time allowed requires identification of only the most important of the key questions and possible answers prior to the interview. For example:

Tuesday, October 27

SOT :30 State housing director E. Z. Skimmer

Grand jury handed up indictment today charging Skimmer with misappropriation of \$500,000 of housing funds for his personal use.

Q: Do you intend to resign? (No.)

Q: Are you saying the charges are untrue?

Follow-up: ask specific denials to each count of the indictments; misappropriated from Jan. 10–Sept. 25; books show shortages on eight different occasions; deposits in personal bank accounts \$400,000 during that period.

Q: If you didn't take the money, who did?

Follow-up: Aren't you responsible for continuing audits of the books? Why didn't you know?

Q: How do you account for the \$400,000 in deposits in your personal bank accounts in eight months on a salary of \$65,000 per year?

● Discussion Programs

Discussion programs are aimed toward an exchange of opinions and information and, to some degree, toward the arriving at solutions, actual or implied, on important questions or problems. They should not be confused with the interview, in which the purpose is to elicit, not to exchange.

Approach

The writer of the discussion program has to walk a thin line between too much and not enough preparation. It is not possible to write a complete script, partially because the participants can't know specifically in advance what their precise attitude or comment might be before they have heard a given issue or statement that might be brought up in the discussion. On the other hand, a complete lack of preparation would likely result in a program in which the participants would ramble; it would present the moderator with the impossible task of getting everybody someplace without knowing where

they were going. To achieve spontaneity, it is better to plan only an outline, indicating the general form and organization of the discussion. This is, of course, in addition to whatever standard opening, closing, and transitions are used in the program. This might include opening and closing statements for the moderator, introductions of the participants, and general summaries to be used by the moderator in various places throughout the program.

The discussion outline should be distributed to all participants in advance of the program so that they may plan their own contributions in accordance with the general format. It will give them time to do necessary research and prepare specific information for use during the discussion. The writer should indicate in the format the issues to be discussed, the order in which the discussion will take place, and, where feasible, the time allotted for each point for each participant. If possible, the participants, in consultation with the writer (and/or producer and/or director) should prepare brief statements of their general views so that there can be a preprogram exchange of ideas and a coordination of all participants' contributions toward a smooth, well-integrated program. Just as too much preparation can result in a dull program, too little preparation may result in the participants being unable to cope with the needs of a spontaneous program. In addition, without preplanning with the participants, there may be an unnecessary duplication of material. A program in which everyone agrees on everything can become quite boring; preplanning should assure, for incorporation in the rundown or routine sheet, that all points of view on the given issue receive adequate representation—unless, of course, the program is deliberately oriented toward a particular, nonobjective viewpoint.

A decision should be made in the early stages of planning whether to use a controversial topic, certainly a good way to achieve vitality and excitement in the program, and whether to promote or avoid disagreement among the participants. The topics should be presented as questions, thus provoking investigation and thought. In addition, the topics should be broadly oriented, preferably in terms of general policy, and should not be so narrow that they can be answered with a yes or no response or with obvious statements of fact.

In the extemporaneous discussion program the same principles apply as in the interview. Opening and closing remarks and introductions should be written out. If possible, general summaries should be prepared for the moderator. In some instances, depending, as in the interview program, on format and approach, a brief outline or routine sheet consisting of a summary of the action of the program and a listing of the topics to be covered, or a rundown sheet, may be sufficient.

In television visual elements should be incorporated. The setting should, if possible, relate to the topic. Although the visual element may be relatively simple, it should help to convey a feeling of excitement and challenge in terms of the topic under consideration.

Types

There are several major types of discussion programs: the panel, the symposium, the group discussion, and the debate.

Panel. The panel discussion — not to be confused with the quiz-type or interview-type panel — is the most often used and the most flexible. It presents a number of people in a roundtable type of situation exchanging ideas on some topic of interest. There is no set pattern or time limit on individual contributions and sometimes not even a limitation on the matters to be discussed. The participants usually do not have prepared statements and have done whatever background preparation each one individually has deemed necessary. A moderator, who usually does not participate in the discussion, attempts to guide it and to see that it does not get out of hand or too far from the topic.

The approach is informal, with the participants offering personal comments and evaluations at will. On occasion the discussion may become heated between two or more participants. The moderator tries to see that the discussion is not dominated by just one or two persons. No solution to the problem being discussed is necessarily reached, although the moderator frequently summarizes in order to pull the discussion together and to clarify for the audience — and the participants — the point at which the panelists have arrived.

A routine sheet usually consists of the moderator's opening remarks, introduction of the panel members, statement of the problem, flexible outline of subtopics to be discussed under the main topic (the outline should be given to each panel member sometime prior to the program, preferably in time for them to prepare materials, if they wish), and the closing. As you read the following beginning and end of a script routine sheet prepared for a panel discussion program, note the careful and liberal insertion of subtopics. The complete script repeats the principal question-subtopics organization four times for a one-hour show.

● Apply to this script the following questions (which you should apply to any discussion script that you may subsequently write). Do you feel that the phrasing of the subtopics provides the essentials for a good discussion? Is the development of the topic too limited or is there opportunity for the clear presentation of varied opinions, attitudes, and information? Does the organization of the program seem to move logically toward a climax? Does there seem to be a logical interrelationship among the various parts of the discussion? Are the participants properly introduced? Does the structure permit periodic

summarizing? (See exercise 7 in the "For Application and Review" section at the end of this chapter.)

WUNC CAROLINA ROUNDTABLE

The Berlin Wall

Thursday, 7-8 P.M.

MODERATOR (OPEN COLD) West Berlin — to be or not to be? This question has been reiterated thousands of times by the peoples of the world. The Berlin Wall (GEORGE HALL): has become a symbol of the ideological conflict between the East and West German regimes, between East and West Europe.

This is your Moderator, George Hall, welcoming you to another "Carolina Roundtable."

All of us are by now fearfully aware of the critical importance of West Berlin. Most of us recognize that the East Berlin limitations on inter-city travel and the West Berlin opposition to negotiation with and recognition of the East have created an impasse that demands a response from both sides. What is that response to be — not only that of the West and of the United States, but that of the Communist East and of the Soviet Union? How will the choice of a course of action determine not only the fate of both Berlins, but of Europe itself? Are there any areas of compromise that would be satisfactory to all parties?

This evening, with the aid of our guests, we will attempt to seek answers to these questions.

Dr. Charles B. Robson is a professor of Political Science at the University of North Carolina and an authority on Germany. Dr. Robson teaches in the fields of German government and in modern political theory. He recently spent a year in Germany studying that country's political affairs. Good evening, Dr. Robson.

ROBSON: (RESPONSE)

MODERATOR: Dr. Leopold B. Koziembrodzki is an associate professor of Economics and History at the University of North Carolina. His special field is Russian foreign relations in the twentieth century, and he has observed first-hand

government policies of eastern European countries in relation to the Soviet Union. Good evening, Dr. Koziembrodzki.

KOZIEBRODZKI: (RESPONSE)

MODERATOR: Dr. Samuel Shepard Jones is Burton Craige Professor of Political Science at the University of North Carolina. His area of specialization is United States foreign policy and international politics. He has served as cultural attache with the U.S. State Department, and has lectured at the National War College. Good evening, Dr. Jones.

JONES: (RESPONSE)

MODERATOR: I'd like to remind our participants and our listeners that questions are encouraged from our listening audience. Anyone having a question for any or all of our panel members is invited to phone the WUNC studios at 942-3172. Your question will be taped and played back for our panel to answer at the first opportunity. That's 942-3172.

In view of the growing power and influence of the small and uncommitted countries in the United Nations, what concessions, if any, should the West be prepared to make in the interest of peace in Berlin? Dr. Jones, would you start the discussion on this matter?

(BRING IN OTHER PANELISTS ON THIS QUESTION. THROUGH PRE-DISCUSSION, DETERMINE TENTATIVE AGREEMENT ON SOME AREAS, AS BELOW.)

(SUB-TOPICS, AS NEEDED)

1. Berlin to be a free city under U.N. jurisdiction, as proposed by Soviet Union?
2. Recognition of East German government?
3. Demilitarization with foreign troops withdrawn?
4. Admission and roles of West and East Germany in U.N.?

MODERATOR: (REMINDER TO AUDIENCE ON PHONE CALLS)

* * *

MODERATOR: (IF ABOVE TOPICS NOT CONCLUDED BY 8 MINUTES BEFORE THE END OF THE PROGRAM, SKIP TO FOLLOWING): Of all the possibilities discussed on the program, which, if any, do you think have the most chance of acceptance?

(IF FEW OR NONE, ASK ABOUT ALTERNATIVES AND POSSIBILITIES OF WAR.)

MODERATOR: (SUMMARY AT 3-MINUTE MARK)

1. Possible concessions by West.
2. Attitudes and actions of East Germany and the East.
3. Attitudes and actions of West Germany.
4. Future of Berlin.
5. Chance of war.

MODERATOR: (AT 1-MINUTE MARK) Dr. Charles Robson, Dr. Leopold Koziembrodzki, and Dr. Shepard Jones of the University of North Carolina, we thank you for being our guests this evening on this "Carolina Roundtable" discussion of the possible solutions to the Berlin problem.

GUESTS: (MASS RESPONSE OF GOOD NIGHT, ETC.)

MODERATOR: We thank you all for listening and invite you to join us next week at this same time when "Carolina Roundtable's" guests, _____, and _____ will discuss _____.

This has been a presentation of WUNC, the FM radio station of the Department of Radio, Television and Motion Pictures, in the Communication Center of the University of North Carolina.

Symposium. The symposium presents several persons who have prepared individual solutions to a given problem. Each of the participants is given an equal period of time in which to present his or her ideas. First, each participant presents, within equal time limits, a prepared statement on the question. The question should be one which has at least two distinct sides, such as "Should the United States Adopt an Equal Rights Amendment?" After the participants have presented their prepared talks, members of the audience may direct questions to any or all members of the symposium. During this question period the participants sometimes cross-question each other and exchange ideas. After a specified time period, the questions from the audience are ended and each participant is permitted an equal amount of time for summing up his or her viewpoint. *America's Town Meeting of the Air*, on radio for many years, was an outstanding example of the symposium. The typical

routine sheet or outline contains the moderator's opening remarks, the introduction of the participants, set time limits for the prepared statements, audience question period and summaries, and the closing for the program.

Group discussion. Group discussion is a form of problem solving that has been used very effectively in industry and in other professional situations. Although rarely used in radio or television, it has the potential for arriving at objective information and action for mutually beneficial purposes, not only among the participants, but for the audience as well. It is an excellent device for corporate video use (see Chapter 10). Group discussion differs from most other forms of discussion in that it attempts to solve a problem by employing the objective, cooperative thinking and research of all the participants. The participants do not attempt to impose their own viewpoints and do not take opposing positions, but attempt to examine all materials in an unbiased manner and, in common investigation and unanimous decision, reach a solution acceptable to and best for the entire group.

A moderator, who does not participate, guides the discussion and sees that it remains objective, all group members participate and none dominates, and the discussion does not go off the track. A basic organizational approach for a group discussion would be defining and limiting the problem, determining the causes of the problem through objective research, and determining solutions based on the causes.

Ideally, each participant is prepared with an outline containing facts pertinent to each step in the discussion process. The question itself should be a broad one, not answerable by a "yes" or a "no," such as "Should Legal Penalties for Drug Use Be Increased?" but necessitating analysis, such as "What Should Be Done about Legal Penalties for Drug Use?" The prepared material need be only an outline containing the opening, the introduction of the participants, some basic factual information under each step of the process, and the closing.

Debate. Another form of discussion infrequently seen on television or heard on radio, except during political campaigns, which offers many variations in format, is the formal debate. Yet, by the very nature of its form of dramatic conflict, the debate is a natural for broadcasting. A debate consists of two distinctly opposite sides of a question, one side taking the affirmative, the other side the negative. In the debate the participants devote all of their energies to disputing each other, building up their own arguments, and destroying those of the opponent. The debaters may be individuals or teams of two or more on a side.

The debate itself has a number of distinct forms of organization. In all forms, however, there are just two sides, and each side is given a specified time for presentation of an initial argument, rebuttal of the opponent's argument,

and summary. Some forms utilize direct confrontation and cross-examination. The prepared continuity need be only the opening, introduction of participants, introduction and time limits for each phase of the debate, explanations and interviews, if desired, and closing.

● Speeches

Most speeches are prepared outside the station and the staff writer usually has no concern with them except to write the opening and closing material for the station announcer, which may include introductory comments on the speaker, depending on how well known the latter is. It is improper to go beyond: "Ladies and gentlemen, the president of the United States." However, if the president is speaking at a special occasion or for a special public purpose, prespeech commentary would describe the occasion and/or purpose, with appropriate background material. Commentary and analysis may also follow a speech.

If the speaker is not well known — for example, a spokesperson responding to a station's editorial — information about that person's position and qualifications as a spokesperson on the issue should be presented, as well as a statement on the reason for his or her appearance. A good rule to remember is that the better known the speaker, the less introduction needed.

In some instances, usually on the local level, speakers unfamiliar with radio and television time requirements may have to be advised how and where to trim their speeches so they are not cut off before they finish. Speakers unfamiliar with television and radio techniques frequently do not realize the necessity for split-second scheduling and their speeches may run long or, sometimes, too short, leaving unfilled program time. In other instances it may be necessary to remind (or even help) the speaker to rewrite in terms of legal, FCC, or station policy concerning statements made over the air, including slander and obscenity or indecency.

If a speech is prepared by the station's writer, it must, of course, be done in collaboration with the speaker. First, determine the format. Will it be a straight speech? Will a panel or interviewer be included? Will the audience be able to ask questions? Will the speech be read from a desk or a lectern, memorized, or put on a teleprompter? At all times the speech must fit the personality of the speaker.

Occasionally, the televised speech may be developed into more than simple verbal presentation and include film, tape, photos, and other visuals. Such speeches are, however, more like illustrated talks or lectures and, if so, would likely be prepared as features.

A simple, basic format, containing intro, outro, and transitions, is the following, used for speeches during a political campaign.

ANNCR: In order to better acquaint Virginia voters with the candidates and issues in the upcoming general election . . . the WGAY Public Affairs Department presents . . . "Platform" . . .

Now . . . here is _____

(play cart)

You've just heard _____

Now . . . here is _____

(play cart)

You've just heard _____

In the public interest, WGAY has presented "Platform" . . . a look at Virginia general election candidates and issues. The opinions expressed are those of the candidates and do not necessarily reflect the feelings of WGAY or its sponsors. Stay tuned for other candidates and their views throughout the campaign. (PAUSE)

From atop the World Building . . . WGAY FM & AM, Washington & Silver Spring. (WGAY-FM in Washington)

● Special Considerations

While many talk shows, documentaries, and features deal with people of color, minority ethnic groups, women, and other constituencies that traditionally have been denied equal opportunity in employment and equal dignity through nonstereotyped program portrayals, many members of these groups still have a strong perception of insensitivity on the part of the electronic media.

Sensitivity in portrayals in the drama and in commercials is discussed earlier in this book. The talk program offers a special opportunity to focus on

a person, problem, or idea relating to special groups or subjects. The feature and documentary offer excellent opportunities to deal with these special considerations directly and candidly.

Women's Programs

Changes in media programming for women coincided with the feminist movement's initial gains in the 1970s, including its overt efforts to abolish negative images of women in the media. The media not only reinforce and create attitudes toward women, but can also serve as a direct means for women to improve their status in a male-dominated society. Romy Medeiros de Fonseca, an early women's rights movement leader in Brazil, notes that television "is the first means of education from which Brazilian men have not been able to bar women. They stopped them from going to school, stopped them from studying, kept them at home and cut off all contact with the world. But once that television set is turned on there is nothing to stop women from soaking up every piece of information it sends out. They soak it up like a sponge, and they don't need to be able to read a word."

For decades conventional wisdom in the media dictated that women's programs were those that primarily attracted women viewers and listeners because of the times of day they were presented and that carried content traditionally deemed of interest primarily or solely to women. Such programs consisted largely of noncontroversial, stereotyped material such as club meeting announcements, advice on interior decorating, cooking hints, information on fashion and make-up, and interviews with local personalities who provided advice, products, or services that presumably met women's needs.

Depending on the intelligence, sensitivity, and motivation of the writers and producers, most of these programs have evolved into serious considerations of drugs, youth violence, consumer rights, environmental pollution, television's impact on children, local education problems, and similar subjects. Topics vital to women that affect the entire population and provide women with information and tools for equal rights and opportunities have replaced the cooking- and cosmetic-oriented format.

The effects of nuclear power plants on community health, acid rain, toxic waste dumping, rape, abortion, birth control, job training, financial dependence and independence, and legal discrimination against women and its remedies are some of the topics one finds today on the so-called woman's show. Many of these programs serve as consciousness-raising tools for both women and men. Interview shows in particular can provide younger women with role models and younger men with new, positive views of women.

Barbara Walters, who established the acceptance of a woman interviewer-commentator on talk programs, features, and documentaries, believes

that information-education programs that appeal to both women and men should be developed on daytime television. "To say a show is just for women is to put down women," she emphasizes.

Writing the woman's program is not appreciably different from writing other program types, as far as the basic form is concerned. The feature that considers the role of women or the documentary that acknowledges that women make up more than half the population does not change in its essential technique. What these programs do is to be sensitive to women's status, contributions, achievements, aspirations, and needs in the same way they are to men's. Sexism that is not deliberate is still sexism, and special sensitivity is required by the writer who has not experienced the discrimination or stereotyping that women face.

The continuing growth of cable has expanded the programming oriented to women and to other special considerations and groups. In fact, in 1990, an entire cable channel, Lifetime, was calling itself the "women's channel," with programming counterparts to the usual television fare that recognized women's needs and views. Talk shows oriented to women's roles and potentials in society are increasing on cable, where the large number of channels and freedom from dependence on individual program ratings (cable systems use cumulative ratings over a given time period) free cable from some of the bottom line dictates of broadcasting. Here is one such program that has been syndicated on local cable origination channels.

WOMEN ALIVE

Hostess: Ina Young; Guests: Marsha Della-Giustina, free-lance news producer and professor of mass communication, Emerson College, and Debby Sinay, vice-president of sales, WCVB-TV, Boston.

Feature	Time Segment	Total Time
Introduction by Ina Young	01:00	01:00
Two Commercials (1 minute each)	02:00	03:00
Interview with Marsha Della-Giustina	10:30	13:30
Two Commercials (1 minute each)	02:00	15:30
First Part of Interview with Debby Sinay	05:30	21:00
Two Commercials (1 minute each)	02:00	23:00
Second Part of Sinay Interview	05:00	28:00
Thanks and Outro by Ina Young	01:00	29:00
Credits	01:00	30:00

INTRODUCTION:

INA: This is WOMEN ALIVE and I am your hostess, Ina Young. Television is considered to be a very glamorous, often high-paying profession. One successful series can make instant stars of previous virtual unknowns. Yet, for every Barbara Walters, Jessica Savitch and Suzanne Somers, there are thousands of women working industriously behind the cameras in television offices and studios.

Today on WOMEN ALIVE we will be looking at "Television Broadcasting from the Woman's Viewpoint" and our two guests are two talented TV women. Marsha Della-Giustina is a free-lance news producer and director of broadcast journalism and associate professor at Emerson College, Boston. Debby Sinay is vice president of sales at Channel 5, WCVB-TV, in Needham, Massachusetts. So stay with us here on WOMEN ALIVE and we will be back with a behind-the-scenes look at "Television Broadcasting from the Woman's Viewpoint."

COMMERCIAL BREAK

INA: Today on WOMEN ALIVE we are going to take a look behind the glamour and the glitter of television. We are all familiar with the high-paid, highly visible news anchorperson. But what do we know of the men and women who ferret out the news and prepare it for television delivery? We know the stars of popular series, but are we aware of the television sales staff that keeps each station a productive and flourishing business? Our first guest is Marsha Della-Giustina, free-lance news producer and professor at Emerson College. Welcome to WOMEN ALIVE, Marsha.

[The initial questions relate to the process of news gathering, processing, preparation, and reporting, regardless of sex. After the credentials and knowledge of the interviewee are established, again regardless of sex, questions relating to women are introduced, such as the following.]

INA: Marsha, at Channel 5, where you do free-lance producing, how big is the news staff? How many men, how many women? What are the approximate ages? Which seem more appreciated by management?

* * *

When a station changes ownership, such as recently happened at Channel 5 when Metromedia purchased it, there is a great turnover, staff leaving, fired or replaced. Is there any pattern now at Channel 5, in relation to women and minorities?

* * *

What kinds of advantages and obstacles can a woman with a career behind the camera in TV broadcasting expect? What do you foresee in the immediate future for women — and men — in this profession?

[The second interview, with Debby Sinay, followed the same format.]

INA: We are back again with WOMEN ALIVE and our second guest today is Debby Sinay, vice president of sales at Channel 5 in Needham, Massachusetts. I am delighted to have you on the show, Debby.

* * *

As vice-president of sales at a major television station, could you give our viewers an idea of what that entails?

* * *

How big a staff do you have? How many males, how many females? Do females bring different qualities to the job than males? Is one sex better at sales than the other? Which responds better to taking orders from you, a female boss?

* * *

Do you think that being female helped or hindered you in your climb up the corporate ladder?

Written and produced by Ina Young, Essex Video Enterprises, Inc.

Minority Programs

The same sensitivity applies to African-American, Hispanic, Asian-American, and Native American programming, among others. While the growth of Black-owned and Black-oriented stations has resulted in talk shows and other programs specifically oriented toward Black audiences, with a sensitivity to the Black experience, other racial and ethnic groups have had fewer media outlets oriented toward their concerns. The traditional non-AHANA (African-American, Hispanic, Asian-American, Native American) outlets rarely program for these groups.

Outside of a variety of programs on Black-owned stations and on the national Black Entertainment Television (BET) network, a cable channel, shows dealing with special groups principally are features or documentaries, most of these presenting a social, economic, or political problem. In Chapter 8 of this book, "Features and Documentaries," examples of writing for these

special audiences are presented. In all cases the question of language and terminology is important. The special background and history as well as the immediate needs of a particular group help determine the writing approach.

A program designed for listeners or viewers from that special group would be written differently from the same program designed for a white majority audience. The vocabulary or dialogue that refers to sections of a given community or to events frequently has explicit meaning only to the targeted audience.

For example, one program produced on radio by the Chinese Affirmative Action Media Committee in San Francisco combined news, commentary, and satire. The writers were scholars of Chinese-American history and people in the arts, as well as reporters and media experts. The materials reflected perspectives and viewpoints of the Chinese-American not usually heard on the air.

The program's producer, Russ Lowe, cited a historical skit that tells of the tax collectors during the Gold Rush days going through the mining camps for the \$2.50 monthly tax on miners—but trying to collect it only from the Chinese miners. The standard opening for the DuPont Guy news-commentary-satire talk show:

NARRATOR: Welcome friends and tourists to DUPONT GUY, a listening trip through Chinese America. Brought to you by the DUPONT GUY COLLECTIVE of Chinatown Saaan Fraanciscooooo.

The name DUPONT GUY comes from the original name of Grant Avenue, Dupont Street. After the 1906 Earthquake, City redevelopers decided to take over Chinatown and changed Dupont Guy to Grant Avenue. Of course, when the Chinese returned to claim their homes, they continued to call their main drag Dupont Guy.

In this spirit of truth and defiance, we commence our program of community news and commentary, of music, poetry and satire.

And a skit from the program:

RUSS: And now we bring you the KOW BEE SEE Network brain show, College Bowl. On today's team we have Mr. Cally Flower of Podunk U. facing Yu Fong of Choy-Lai's School of Chinese-American history. Before we begin,

let me offer my regrets to you Yu Fong on the impending threat of your school's obliteration. I know there has been activity prevailing in some of our great universities to eliminate Asian-American studies. But let us see if you can show us what you've learned in today's match of COLLEGE BOWEL. Are you ready Cally Flower?

BREEN: Uh, yeah, sure.

RUSS: Yu Fong, are you ready?

CONNIE: SHR!

RUSS: All right, tell me the answer to this question . . . When did the first Chinese arrive in the United States?

BREEN: Oh that's easy! Everyone knows they came after the California gold rush in 1849.

RUSS: That is absolutely . . . WRONG! Yu Fong, do you have an answer?

CONNIE: In 1785, three Chinese, Ah Sing, Ah Chyun, and Ah Coun were in Baltimore. Their presence was noted by the Continental Congress. In 1796, five Chinese were brought to Philadelphia to be servants for Andreas Evardus Van Braan Houckgeest. In 1807, Pung-hua Wing Chong arrived in New York to collect his father's debts. In 1815, Ah Nam, the cook to Governor de Sola of California was confirmed a Christian at Monterey. In 1818, Wong Arce attended the Foreign Mission School at Cornwall, Connecticut, with Ah Lan and Ah Lum and Lieau Ah See. In 1847, the Chinese junk "Ke Ying" sailed into New York harbor with an all Chinese crew. In 1847, Yung Wing, Wing Foon and Wong Sing enrolled at Monson Academy at Monson, Massachusetts. Yung Wing went on to Yale and became the first Chinese to graduate from a U.S. university, in 1854. In 1852, Yung Wing became a citizen.

BREEN: Gee whiz, they never taught me that at Podunk U.

Using the media as an integrating tool is an approach taken by many producers of programs for or about special groups. Dr. Palma Martinez-Knoll, who wrote and produced a Hispanic program in Detroit, is one of those producers.

Knoll-Martinez's program, *Mundo Hispano*, consisted of a variety of formats including cultural presentations, interviews, different kinds of music, information for women, news, features, documentaries, commercials, and PSAs—similar to the formats of many other minority and ethnic programs. *Mundo Hispano* also included a weekly editorial. "Like the rest of the program," Martinez-Knoll says, "the editorial shows that the American Hispanic community is an offshoot of the Spanish-speaking community all over the world. It is not a Chicano here, a Puerto Rican here, but an entire linguistic community who face a common problem. It is the entire community that must communicate with the majority society."

The following example of the beginning of one program's editorial illustrates this approach.

About 1 of every 20 Americans has a Spanish-speaking heritage. In other words, there are more than 12 million Americans with a Spanish-speaking heritage in the mainland United States. They are the country's second largest minority group.

Yet, the Spanish-speaking have had a long-standing problem in the area of equal employment opportunity, which only recently has become the focus of national attention and action. In addition, the Spanish-speaking population has had to face problems of social and economic deprivation as well as their own particular problem of a language barrier.

Working to help the Spanish-speaking peoples is not as easy as it may appear. The reason for the difficulty is that those with Spanish heritage are a heterogenous group despite their shared Spanish-language background. In fact, they represent a microcosm of American ethnic diversity.

Interestingly, not all those with Spanish heritage speak Spanish, although most of them do, and all have ancestors who did. Some of these people are recent immigrants or are first generation citizens while others come from families that were living in the Southwest or Puerto Rico. But by far the largest group—well over 5 million—are of Mexican origin or descent. The next largest group would be those from Puerto Rico followed by a large group from Cuba. Others can trace their families to Central or South America. Thus, it is evident that the Spanish-speaking community is made up of groups from different areas with different backgrounds and cultures.

These groups are located in different parts of the country. For example, most Mexican-Americans live in the Southwest; the Puerto Ricans live largely in New York City and the majority of Cubans live in Florida. Of course, there are smaller concentrations of these various groups in large metropolitan centers such as Detroit.

Within these metropolitan centers, many of the Spanish-speaking have moved into distinct, close-knit neighborhoods, either by choice or because they cannot afford or are barred from

housing elsewhere. Unfortunately, these neighborhoods are sometimes in city slums or in poverty stricken "barrios" on the fringes of metropolitan centers.

Partly because of these concentrations of Spanish-speaking peoples into separate urban areas, they continue to have English language problems. At times, the language barrier may not even be overcome during the second generation. There is also the frequent movement of people back and forth between Puerto Rico and the mainland which tends to reinforce the language barrier.

All of these factors have had the effect of culturally isolating the Spanish-speaking from the mainstream of the population. Of course it hasn't helped that ethnic prejudice and discrimination exist in some communities, creating additional barriers to the assimilation of the Spanish-speaking into the community.

In addition, for Spanish-speaking adults there is often a lack of education along with the lack of knowledge about the English language. Both work toward preventing the individual from obtaining a well-paying job. However, the relative number of Spanish-speaking youth with a high school education or better has been rising.

* * *

The problems of the Spanish-speaking in this country are not going unnoticed. Manpower and related programs have been developed to deal with the problems of joblessness and low-level employment. The goal of these programs is to help Spanish-speaking workers qualify for and enter more skilled occupations, offering both higher wages and promise of steady work.

These programs will not lead to any overnight successes, but they are part of a mounting effort to help the Spanish-speaking and all other minority groups.

Courtesy of Palma Martinez-Knoll, *Mundo Hispano*
Latino Hour

● For Application and Review

1. Prepare an outline, rundown, and routine sheet for an opinion interview, a personality interview, and an information interview. Each interview should be with a *different person* of local importance.
2. Do the same exercise, using the *same person* as the subject for all three interview types.
3. Prepare an outline, rundown, and routine sheet for a panel discussion program on a highly controversial subject, first for radio, then for television.
4. You are the writer-interviewer for an interview show. Choose a book written by someone on your college or university faculty. Pre-

pare a script outline, with intro, transitions, outro, appropriate questions, and follow-up questions for a 15-minute interview with the author about the book. If possible, produce the interview in conjunction with a radio or television production course or for your institution's radio or television station or organization.

5. Prepare the format for a talk show on your college radio station or a local radio station that is oriented toward the needs of an AHANA group (African-American, Hispanic, Asian-American, Native American).
6. Develop a format for a television or cable women's talk show that provides to both men and women a service not now seen on network television.
7. The script on pages 213–215 is an actual program presented prior to the dissolution of the Berlin Wall in November 1989. Research and prepare a comparable outline script for a discussion program now on the international implications and political expectations for the future as a consequence of the elimination of the physical barrier dividing East and West Germany.

News and Sports

• News

Any happening that may interest or have an effect on people is news. Anything from a cat up a tree to the outbreak of a war may be worthy of transmission to the mass media audience. It is the reporter's responsibility to determine just what is newsworthy and to select what to cover and report. It is the writer's responsibility to take that information and put it into broadcast form.

The reporter and writer frequently are the same person. Except for network or large-station operations, where staff newswriters may be employed to take the reporter's notes and turn them into a script for the on-air anchors, the reporter usually writes his or her own script, providing the segment for the program as prerecorded sound-on-tape (SOT) or in a live remote. If the latter, the reporter frequently has not had time to prepare a written script and must extemporize.

Generally, the television or radio reporter gathers material for the story, with the sound or video bites including interviews, writes the script integrating the video and/or sound, and either presents it as the talent or turns over the finished material to the studio for placement in the newscast. Sometimes it is used as is, most often edited for time, and sometimes given narration written for the newsdesk anchors to go along with the video/audio reports.

Sources of News

The principal source of news is the reporter-writer. If the reporter is a news-gatherer who collects the information, does not write it up into final form, and never gets on the air, a writer takes the information and prepares it or rewrites it for the on-air personalities. Sometimes the latter, particularly in small stations, do their own reporting and at least some of the writing. Information sometimes comes from a nonstation source, such as a citizen phoning in a tip or an observation, the police or fire department reporting a crime or a fire, the promotion or advertising offices of businesses and organizations, or press agents and public relations agencies—any source that officially deals with events that are newsworthy or is being paid to make an event seem newsworthy. When the writer begins to put together the script from such nonreporter sources, he or she must be extra careful in judging the validity of the material and the trustworthiness of the source.

Of course, if it comes from a reporter in your own station, network, or broadcast news service, you will already know how complete and accurate that reporter is in gathering material. If the submission is not scripted (with visuals and or audio) or not sufficient to provide a satisfactory story or if you have any question on the objectivity and veracity of the material, additional reporting, writing, and verification may have to be done.

Additional information may be obtained through phone calls or personal on-the-spot newsgathering, if time permits. To be considered complete, good news stories should inform the audience of the five Ws—what, when, where, who, and why. If you are missing one or more of the five Ws in an important story—for example, you know “what” happened, “when,” “where,” and to “whom”—you may have to dig out the “why.” If you suspect a story has implications that go beyond the information available to you, you may need to do research on the background of the story, including any five Ws of a previous story that might be relevant and any material you can find on the current event’s importance for the future.

In addition to getting this material as the reporter who covers the story or on your own as a staff newswriter, your station or news company is likely to have a “morgue” of all past stories, similar to the files kept by newspapers, categorized by subject and person. The radio or television morgue will have audio and/or video material that may be usable again; if none relating to the specifics of the story is available, stock footage may be of value. You must make clear that any stock footage is not live or current material; don’t mislead the viewer.

Clipping stories from local newspapers has provided newscasts for many radio stations, and even for some television stations that use only a newscaster at a desk with still visuals. If you adapt your news broadcast from the stories in the newspaper, keep in mind the styles and techniques of broadcast writing discussed later in this chapter that differentiate print from air news.

Have on hand those books that are always, at one time or another, of special help to the broadcast newswriter. These include an encyclopedia, a world atlas, history books—including those dealing with your region, state, and local area—and even the Farmer's Almanac for weather information. Most cities issue municipal directories that contain information on all of the city boards and offices. In many cities the social service agency issues a manual of all social services offices and activities, including a list of nonprofit organizations. Many states issue directories or monographs with statistical data on the state, including population demographics. A city's Chamber of Commerce usually issues a directory that provides full information on the business organizations, companies, and activities in the area, including financial data such as sales, income, and advertising expenditures.

Two major news agencies, the Associated Press (AP) and United Press International (UPI), provide services to radio and television stations, as well as to newspapers. The larger networks have their own news divisions. A number of organizations provide special news material, especially pictorial matter, for television. Almost all television and radio stations subscribe to at least one wire service.

Most smaller stations do not have separate news departments, so news broadcasts are prepared by available personnel, usually someone who has some news background, but has a different primary assignment at the station. If there is a continuity department, for example, the writer or writers in that office will be expected to prepare the local news reports. In radio the person on the air at the time of the news presentations—a disc jockey or a general staff announcer—may be required to prepare and present the news, usually in a one- or two-minute break. In some instances a writer with the station writes it; in others, the on-air person simply “rips and reads”—tears off the latest copy from the AP or UPI news wire in the station, and presents it with little or no editing.

Style

The writer of the news broadcast is first and foremost a reporter whose primary duty is to convey the news. The basic principles of news reporting apply to broadcasting as well as to print. But there are distinct differences between the two. For example, the traditional five Ws—who, what, when, where, and, if possible, why—always go into the opening, or *lead*, of the newspaper story. Some broadcast newswriters advise doing the same in the opening seconds of the television or radio report; others warn against packing too much into the broadcast lead, because an overload of information in a short time can confuse the audience. Yet, the broadcast newswriter must include as many details as possible within a much more limited presentation than that of the newspaper writer. The key focus is *condensation*.

Further, the broadcast writer must find logical transitions between each segment of the newscast; the newspaper writer's stories are complete in themselves. Clarity, types of leads, use of quotes, objectivity, and verification of information apply to both print and air. The broadcast writer has to take into consideration the additional factors of timing, visual and aural materials, and the personalities of the newscasters who will present the news.

Leads. Begin the story with clear, precise information. The opening should be, as much as possible, a summary of the entire story. Be wary, however, of including too many details. Remember that the audience sees or hears the news only once and, unlike newspaper readers, cannot go back for clarification or better understanding of particular points. The broadcast audience must be able to grasp the story the first time it hears it. Don't overload. The five Ws are as important in broadcast as in newspaper writing. Because they have to fit into 30, 60, or 90 seconds, broadcast news stories are sometimes little more than the equivalent of newspaper headlines, subheads, and the lead paragraph.

Compare the following openings for the same story, first in *Broadcasting* magazine and second on the AP news wire:

Recreations — which have been subjected to considerable criticism when used to advance a news story or documentary — no longer figure in NBC News's plans. NBC News President Michael Gartner announced last week not only that the division will discontinue the use of actors portraying real-life characters for the purpose of conveying information, it will abandon the program on which it was used — “Yesterday, Today and Tomorrow.” The concept of using recreations is being taken over by NBC's Entertainment division, without the news staff who have worked on the three segments that have been aired.

(Broadcasting)

NBC NEWS, FINDING THE USE OF NEWS RECREATIONS IN ITS “YESTERDAY, TODAY AND TOMORROW” SPECIALS TOO CONFUSING TO VIEWERS, SAID MONDAY IT WON'T USE THE TECHNIQUE ANYMORE. IT WON'T KEEP THE SHOW, EITHER. (AP)

Both stories present the five Ws — although the print story, which came out some days after the announcement, omitted the “when,” while the broadcast story, even while having to condense severely, got all five Ws in, including the “when” because of its more timely presentation. While a story in print may have a long lead, in effect summarizing the entire story in the first

sentence or two, the broadcast lead must be short. If necessary, save some of the five Ws for a second sentence or a follow-up visual.

Often the print story will have what is called a *second lead*; the second paragraph will contain the essential information that had to be left out of a first paragraph that became too lengthy in presenting only a few of the five Ws most important to the story. The broadcast presentation does the same, but only when the secondary five Ws are considered essential to the viewers' or listeners' basic understanding of the story. Where the print story then elaborates on the lead or leads, the broadcast story usually ends. Any elaboration usually is confined to the active Ws — who, what, where, when. Rarely is there any time for the “why.”

Here is a standard 30-second length television report, containing the essence of the story, including necessary video material.

VIDEO	AUDIO
DARL ON CAM	If you have been worried about the oil spill ruining any visit to Rhode Island beaches this holiday weekend, you can relax.
TAKE ENG/VO/NAT SOT	All the beaches have been re-opened except for Mackren Cove in Jamestown.
KEY: SATURDAY/R.I.	More may be learned tomorrow about last weekend's oil spill from a Greek-owned tanker.
	That's because federal immunity has been granted to the tanker's Helmsman and Chief Officer. The Captain faces federal criminal charges and fines up to six million dollars.
	420-thousand gallons of oil spilled into Narragansett Bay.

Courtesy of WLVI-TV, Boston

A more important story, or an equally important story for which there is more information and visuals, may get three times as much coverage and, if dramatic enough, as many as two or three minutes of the approximately ten minutes of hard news (excluding sports and weather) coverage in the half-hour show. The lead may be a tease or, as also called, a *soft lead* — a dramatic or human interest bit that will hold the audience's attention into the specific information of the *hard lead*. A second lead may follow, adding more depth,

usually through significant visuals and/or interviews with participants or observers. Here is such a story.

VIDEO	AUDIO
VO VTR	Rising tides ... churning winds ... boarded up buildings:
BRIAN	The signs of Hurricane Hugo are everywhere as this killer storm zeros in on the coastline from Florida to the Carolinas.
2S/VTR	Good evening. I'm Brian Leary.
SUSAN	And I'm Susan Wornick. Right now Hurricane Hugo is building strength and bearing down on the southeast coast of the United States. It should come ashore a little before midnight tonight.
BRIAN	New England could get a taste of this powerful storm as early as tomorrow night. But for now all attention is focused on the Southeast, where most people have boarded up and headed for higher ground. We now have a series of reports. First, our chief correspondent Martha Bradlee looks at preparations in the hurricane warning area.
SOT MARTHA	The mayor of Charleston said it is important that no one underestimate the danger of this hurricane. Mayor Joseph Riley said the storm could be the city's biggest since a 1938 tornado that killed 32 people and injured 100's.
SUSAN	Here in New England we could be feeling the effects of Hurricane Hugo by Saturday night. Let's go right to Dick Albert now for the latest on that.
ALBERT	[Weather report.]

VIDEO

AUDIO

BRIAN

The effects of Hugo are already being felt along the coast of Georgia and the Carolinas. Let's go to Wendy Chee-OH-gee of the Newstar Network . . . live in Savannah. Wendy . . . how's the weather?

LIVE NEWSTAR

[Live Newstar]

VTR CARIB DAMAGE
SUSAN/VO

In the Caribbean . . . where Hugo has already left its mark . . . officials are still coping with water shortages . . . homelessness . . . and widespread looting. U.S. troops have arrived in the Virgin Islands under orders from President Bush. A government official just back from St. Croix says the situation there is out of control.

SOT

[SOT]

MORE V/O

But the governor of the Virgin Islands insists the looting is not as bad as it seems.

SOT MORE V/O

[SOT] In Puerto Rico the biggest worry is a scarcity of fresh water.

SUSAN

As expected, President Bush declared Puerto Rico a federal disaster area today. He did the same for the Virgin Islands yesterday. We will, of course, continue to monitor the path of Hurricane Hugo and bring you updated information throughout the evening.

Courtesy of WCVB-TV, Boston

In sum, try to get the story into the first lead. If you can't, get it all in the second lead. Then, if the story has been given additional air time, elaborate on the lead or leads.

Hard lead. The hard lead contains the most important of the five Ws, succinctly telling the crux of the story. For example:

VIDEO

AUDIO

ENG/VO/SOT

Tonight almost one thousand students are under arrest in South Korea.

Earlier today in Seoul, students on a university campus were demanding to be allowed to visit North Korea. Violence erupted after police stormed the campus with tear gas.

Courtesy of WLVI-TV, Boston

Soft lead. The soft lead tries to get drama into the story in order to attract and hold the audience's attention, followed by the hard lead. Notice the soft lead that opens WLVI-TV newscast cited earlier in this chapter.

VIDEO

AUDIO

DARL ON CAM

If you have been worried about the oil spill ruining any visit to Rhode Island beaches this holiday weekend, you can relax.

Dramatic action. Think of the news as a dramatic action. The story with an obvious conflict (war, a political campaign, freedom-of-choice versus anti-abortion legislation, a divorce case, the baseball pennant race) attracts immediate attention. Use direct statements rather than questions. Stress the immediacy of the conflict. For example, rather than beginning a story with the question, "What will happen with nuclear disarmament negotiations . . . ?" it is more dramatic to say, "The question in all the capitals of the world tonight is, what will happen with nuclear disarmament negotiations?" Keep the edge on the currency and excitement of the story. Avoid uninformed presentation of the news, but don't tell the audience you don't know, unless you use it as a tease for a later report that you know is in process. It is better to give whatever details are available without comment than to say, "This is an incomplete story, but . . ."

Technique

Probably the most difficult job for the writer of television or radio news is to select out of the sometimes myriad details the most salient points and present them in a very short time allotment. Choose words as carefully as if you were conveying critical information in the limited space of a telegram or on a billboard.

Clarity. Use short, familiar words. You can be artistic without being verbose. Simple, direct language does not have to be dull. Read some of the works of Ernest Hemingway, who was a reporter before he became a novelist, for examples of such writing. You might begin a news story from South Africa like this:

The title of a Charles Dickens novel might well be the hallmark of the majority of the South African people today as a new dawn blossomed over the long ravished and repressed land. "Great Expectations" surged through the valleys, hills, plains, and urban ghettos as new president Frederik De Klerk was inaugurated, indicating a new governmental capacity for the nation's lion's share of the population.

Preferably, you would write it the way it was presented on WCVB-TV/ Boston, presenting more information more clearly in less time:

South Africa's new president Frederik De Klerk took the oath of office today pledging to create what he called a "new" nation. De Klerk says he'll negotiate a power-sharing deal with the nation's black majority during his five-year reign. But he cautions against "unreasonable expectations."

Nontechnical. Don't be ambiguous. Although you may be an expert in interpreting professional terms, scientific language, or statistics, your audience isn't. For example, if a forest fire destroyed 100 acres of timber, don't say, "One million square feet of wood went up in smoke." Say, "Enough timber went up in smoke to build 40 eight-room houses." Don't explain things in the abstract. Be concrete. Say exactly what you mean. Give specific examples.

Language. Writing should be simple, direct, and understandable. It can be colloquial in form. This does not imply the use of slang or illiterate expressions, but suggests *informality*. Avoid abstract expressions and words with

double meanings. At the same time, don't overdo the simplicity or colloquialisms, or the viewers or listeners will think you're talking down to them.

The writing should be *conversational*. You want to enable the on-air talent to talk to the audience as if they were sitting in their living rooms with them. This writer, when a young sports reporter, wrote his stories imagining he was in a bar with a group of sports fans, telling them verbally about the athletic event. **Empathize** with the individual members of your audience. *Personalize* the information. Put yourself in their place. What does the story mean to each one of them? As a writer who not only has put together all the material gathered by the reporters, but perhaps as a reporter yourself, you know all about the story. Don't forget that for the audience it's brand new!

Use the *present tense*. Don't write, "When we spoke to the holdup victim he said he felt that the people who have been stealing to get drugs have been continuing to do so because there have been too many official coverups of drug-dealing in high places." Write, "The holdup victim blames the continuing rash of drug-related robberies on official coverups of drug-dealing in high places."

Use the *active voice and active verbs*. Don't say, "There were forty people taken to the hospital following a train derailment that occurred early this morning," but, "Forty people are in the hospital as a result of an early morning train accident." Don't say, "The rushing water, churned by the hurricane winds, went over the town's river embankment," but rather, "Churned by the hurricane winds, the water rushed over the town's embankment."

Spell out numbers. Although some writers, especially with close deadlines, save time by writing "people by the 100's descended on City Hall," it is easier for the on-air reporter to read: "people by the hundreds descended on City Hall." Spell out in *phonetics* any uncommon names or pronunciations. Note in the Hurricane Hugo story, "Let's go to Wendy Chee-OH-gee of the Newstar Network live in Savannah." *Identify* all people clearly. If the person in the story is important, identify him or her with a job or title. It means more to the audience to learn that "Carla Johnston, elected State Democratic Committeewoman and former official in the Dukakis administration, today declared her candidacy for Congress," than "Carla Johnson, local political activist, today declared her candidacy for Congress."

Objectivity

Although, at this writing, the Fairness Doctrine has been abolished and a fairness law has not yet been enacted, the writer, producer, or reporter with integrity aims for fairness and honesty in news reporting. The level of objectivity achieved is ultimately determined by (1) the policy of the station owner, (2) the political and social attitudes of the community, (3) pressures from advertisers, including a desire to avoid anything controversial, (4) personal

biases of the news director, newswriters, and newscasters, (5) expediency in news reporting, and (6) *infotainment*.

While the first four factors are determined largely by individual choice, the last two, expediency and infotainment, are part of the business of broadcasting and frequently justified on the grounds of necessary competition. The 1988 presidential campaign is a classic example of expediency in reporting. By seeking easy coverage, radio and television news accepted "sound bites" prepared by the candidates, and gave relatively little attention to the qualifications of the candidates and the issues. Newswriters' acceptance of the easy-out "sound bites" instead of insisting on meaningful reporting exacerbated the media's inadequacies.

Because the news is potentially identical on all stations, especially the competing networks' national news shows, increasing emphasis is placed on the entertainment, rather than the news aspects, of the programs. Stations vie not with better-covered news or news-in-depth, but with personalities. Increasingly less time is devoted to hard news and more to entertainment features. For example, while Soviet President Mikhail Gorbachev was making momentous changes toward peace in the world and greater freedom in many Eastern European countries, during one period American television devoted proportionately more time to the trial and tribulations of actress Zsa Zsa Gabor than to the events in any one of the affected countries or to any given international issue. Even local stations devote time that could be used for better presentation of news stories to mostly inane banter between news anchors.

As noted earlier, "infotainment" has replaced "information" on many news programs. The Roman writer Horace proclaimed, "Let fiction meant to please be very near the truth." Television newswriters and producers today seem to have reversed this advice, and have attempted to let truth meant to please be very near fiction. Is this approach appropriate for reporting the news, or does it suggest a lessening of responsibility and values that will cause, as it did to the Roman Empire, the downfall of broadcast news?

Accuracy

Write so that there is no possibility of misunderstanding on the part of the viewer. Even an unintentional careless or vague comment, or the integration of video or audio materials that distort the story because they are incomplete or out of context, can give the audience false impressions or incorrect assumptions concerning a given issue, person, or event. Make certain that the terminology used is correct. For example, don't refer to a figure in a story as a "car thief" if the person has not been convicted but is, in actuality, an "alleged car thief."

One way to ensure objectivity and accuracy is through *verification* of any and all the information gathered. If any segment of the material you are

preparing into a script doesn't seem to ring true, double-check it with the reporter. If there is any further doubt, try to reach the original source yourself. If you can't do that, determine with the producer whether or not the material should be used.

Quotes, on video- or audiotape or delivered by the newscaster, are most susceptible to distortion. Any given interview piece is likely to be considerably longer than the amount that can be used on the air. Be careful that the segments you select to be used are not out of context or do not put undue emphasis on an aspect of the story that is, in fact, a minor part of it. Using quotes from the people involved—participants, eyewitnesses, or expert analysts—adds considerably to the immediacy of a news program.

Personality

Write the news so that it fits the personality of (1) the network, if you're writing for a network or an affiliate, (2) the station, whether an affiliate or an independent, (3) the particular news program, and (4) the reporters or anchors presenting the news. The network or station may be promoting a particular image for itself, such as breezy, or serious, or fast and hard-hitting. The station may wish to convey a different image for different news slots: the morning news as bright and entertaining, the evening news as world-shaking and in-depth.

Because personalities make the difference in attracting audiences to news programs that are essentially the same in content, write to fit the style of the newscaster(s). The words must be consistent with the vocabulary developed for the given newscaster; the sentence structure must reflect the rhythm and pace appropriate for that newscaster. You may be writing for the image of a dynamic, combative reporter, a low-key friend who stops in to chat about the news, or a father or mother figure who conveys a sense of trustworthiness and authoritativeness. Many critics attribute the phenomenal success of Walter Cronkite to the latter. In this respect the newswriter prepares dialogue the way the playwright does—consistent with the personality of the character who is delivering it.

Organization

The news program requires a clear and logical organization, no matter what the approach or the topic. If the program obtains a satisfactory share of the audience, the organization should remain fairly consistent, so as not to disturb the viewers' expectations or unduly change what appeals to the audience.

There are several typical ways in which news stories are organized. In topical ordering, similar stories are grouped into affinity sections, although the order of the sections themselves may be arbitrary. For example, all stories

dealing with the economy, whether national or local, may be put together; all stories dealing with armed conflict of any kind anywhere in the world might be grouped together; all stories dealing with drugs could be placed in the same segment.

Geographical grouping is another form. The news coverage may move from North America to Europe to Asia to South America to Africa or in any order.

A frequently used grouping organizes the material into international, national, regional, state, and local categories. The order of presentation may move from the largest (international) to the smallest (local). A station decides the order according to how it judges its audience's interests. It may start with local news, go to state news, then do national, international, and finally, regional news.

Usually, the most important story from any category airs first in order to get and hold the audience's interest, much as does the lead story (upper right headline) in the newspaper. If you have three stations in your service area presenting the news at the same time, chances are you'll find that their first two or three stories each night are the same.

Another organizational approach ranks all the available stories in their order of importance to your audience and presents them accordingly.

A frequently used organization is the following:

- Most important story (or stories), whether international, national or local

Then, the remaining stories, as follows:

- International
- National
- Regional
- State
- Local
- Sports
- Weather
- Closing: feature story or an arts review

This varies for the local independent station that is trying to compete with a network affiliate; the independent may put local news first.

The type of audience for the given newscast determines the organization. The early morning newscast on television is for people getting ready for work and on radio includes **drive-time** commuters. In addition to "hot" news, they are interested in a recap of the previous day's principal stories, weather, commuting information, and anticipated news happenings for the day, including follow-ups on continuing events.

Midmorning, noon, and early afternoon news shows are organized to appeal to the people at home, mostly homemakers and mostly women; some writers and producers take into account the increasing numbers of retirees and older viewers and listeners. *Soft news*, features, and hard news directly related to the concerns of the specified audience are stressed.

In early evening the organization is one that will reach most effectively the person who has just returned from work. This audience is interested in what happened while it was at work, having had little or no opportunity to view or hear broadcast news since that morning. That audience, however, likely will have read the morning and/or afternoon newspaper, and expects to learn the most recent information on the key stories presented in the paper. It is interested in the most significant hard news, to catch up on the state of the world.

The late evening news programs should review the current day's happenings and prepare the audience for possible events of the next day. As you will note in the section on rewriting, updates are presented on the major stories of the early evening news.

● In the following pages, purposely presented in haphazard order, are stories from a Boston, Massachusetts, radio news report.

1. Rearrange this material to develop a news broadcast developed around a clear, effective organization. (a) Organize it around geographical lines. (b) Organize it in an international-to-local order. (c) Organize it along topical lines. (d) Organize it according to the importance of the stories. (e) Finally, organize it in what you believe is the best order for a radio or television station in your community.
2. What kind of news broadcast do these stories signify? Straight news? Commentary? In-depth? Investigative? Rewrite this news broadcast into at least one form other than its present orientation.

FORMER U.S. SENATOR PAUL TSONGAS MADE IT OFFICIAL YESTERDAY. HE IS NOT A CANDIDATE FOR GOVERNOR IN 1990. HE SAID FAMILY FINANCES AND HIS BATTLE WITH CANCER ARE THE REASONS HE WILL NOT RUN.

ACTRESS REBECCA SHAFFER IS DEAD. POLICE IN LOS ANGELES SAY SHAFFER WAS SHOT TO DEATH INSIDE HER APARTMENT YESTERDAY . . . AND THAT THE GUNMAN HAD BEEN WAITING OUTSIDE HER APARTMENT FOR FOUR HOURS. SHAFFER CO-STARRED ON THE TV SERIES MY SISTER SAM. SHE WAS 21.

POLAND'S NATIONAL ASSEMBLY IS PREPARING TO CHOOSE THEIR NATION'S PRESIDENT. AND COMMUNIST LEADER WOJCEICH JARUZELSKI (VOY'-CHECK YAH-ROO-ZEL'-SKEE) SAYS HE IS A CANDIDATE.

THIS IS THE TENTH ANNIVERSARY OF THE SANDINISTA REVOLUTION IN NICARAGUA. THE GOVERNMENT IS PREDICTING THAT 300-THOUSAND WILL TAKE PART IN A RALLY TO MARK THE OCCASION.

EXXON SAYS TIMING PLAYED A KEY ROLE IN THE SPILL OF MILLIONS OF GALLONS OF OIL INTO ALASKA'S PRINCE WILLIAM SOUND. EXXON SAYS THE SPILL COULD HAVE BEEN AVERTED IF EFFORTS TO TURN THE TANKER HAD BEGUN MINUTES EARLIER.

PRESIDENT BUSH IS BACK IN WASHINGTON AFTER A TEN-DAY VISIT TO EUROPE. TODAY HE'LL TALK ABOUT THAT TRIP AND OTHER MATTERS. THE PRESIDENT WILL MEET WITH CONGRESSIONAL LEADERS ABOUT HIS TRIP, INCLUDING THE ECONOMIC SUMMIT IN PARIS.

SOME 500 WORKERS AT MASSACHUSETTS BLUE CROSS-BLUE SHIELD WILL SOON BE CRYING THE BLUES. THE INSURER SAYS THAT'S THE NUMBER OF PEOPLE TO BE LAID OFF IN A COST-CUTTING MOVE. THE BLUES REPORTED A LOSS OF MORE THAN 530 MILLION DOLLARS IN THEIR FISCAL YEAR LAST MARCH.

FOR THE FIRST TIME IN SIX WEEKS STRIKING U.S. COAL MINERS ARE TAKING THEIR DEMANDS TO THE BARGAINING TABLE. THE UNITED MINE WORKERS AND THE PITTSBURGH COAL GROUP ARE TRYING TO SETTLE A DISPUTE THAT HAS PROMPTED A RASH OF WILDCAT STRIKES IDLING UP TO 46-THOUSAND MINERS.

ON BEACON HILL THE MASSACHUSETTS HOUSE IS EXPECTED TO OVERRIDE GOVERNOR DUKAKIS'S VETO OF 100 MILLION DOLLARS IN LOCAL AID TO THE CITIES AND TOWNS.

TODAY PRESIDENT BUSH IS EXPECTED TO DECIDE IF HE'LL ENDORSE A NEW SPACE INITIATIVE THAT RECOMMENDS A TRIP TO THE PLANET MARS. THE PROPOSAL ALSO CALLS FOR A MANNED SPACE STATION ON THE MOON.

ANOTHER SHUTDOWN AT THE PILGRIM NUCLEAR PLANT. THE REACTOR WAS SHUT DOWN AFTER A GLITCH CAUSED A LOSS OF VACUUM PRESSURE IN THE REACTOR'S TURBINE CONDENSER. BOSTON EDISON OFFICIALS ARE TO MEET TODAY WITH THE NUCLEAR REGULATORY COMMISSION. THEY'RE EXPECTED TO SEEK PERMISSION TO BOOST PILGRIM TO 75 PERCENT POWER.

SOVIET PRESIDENT MIKHAIL GORBACHEV IS IN CHINA ON A FOUR-DAY VISIT. GORBACHEV IS THERE FOR THE FIRST SINO-SOVIET SUMMIT IN 30 YEARS.

THERE ARE REPORTS OF ANOTHER SPILL ... THIS ONE IN A WATERWAY SEPARATING NEW JERSEY AND STATEN ISLAND, NEW YORK. 640-THOUSAND GALLONS OF FUEL OIL ESCAPED FROM A TUNNEL LEADING FROM A STORAGE TANK.

LOCALLY A JUDGE HAS ACQUITTED THREE BOSTON POLICE OFFICERS OF CHARGES STEMMING FROM A WRONGFUL DEATH SUIT BROUGHT BY THE FAMILY OF ELIJAH PATE.

PATE WAS 19 WHEN HE WAS SHOT AND KILLED BY DETECTIVES FROM THE AUTO THEFT TASK FORCE. PATE WAS UNARMED AT THE TIME HE WAS SHOT.

IN ARGENTINA THE PERONIST PARTY HEADED BY CANDIDATE CARLOS MENEM WON THAT NATION'S PRESIDENTIAL ELECTION.

Courtesy of Sherman Whitman, WBCN-FM Radio, Boston

Format

Formats vary from the writing of basic continuity for radio and television programming to the more expansive and detailed demands of one- and two-column scriptwriting for the two media. In some instances the writer may do little more than prepare the transitional continuity for the news program. Sometimes the on-air anchors may do extensive rewrites after the newswriter has done one or more drafts. When the final script reaches the on-air personality just before air time, he or she usually does little more than read through and change words or phrases, but not content, to better fit his or her air style. Some stations have a standard opening and closing for each short news report or break, with the broadcaster filling in the content with material from the wire services.

Radio rundowns. The basic radio news format has changed little over the years, except that on most stations the 15-minute news program has become 5 minutes or a 1-minute update. The following is the prepared format for a 10-minute-plus radio newscast.

WBSM NEWS FORMAT

:30 BEFORE THE HOUR:

ANN: (READ THREE SHORT HEADLINES) THESE STORIES AND MORE AFTER ABC REPORTS ON WORLD AND NATIONAL EVENTS. SET YOUR WATCH TO WBSM. THE TIME AT THE TONE IS _____ O'CLOCK.

:00 ABC NEWS (NETWORK)

:05 LOCAL NEWS (PLAY NEWS SOUNDER CART)

ANN: IT'S _____ DEGREES AT _____ (TIME) _____.

I'M _____, WBSM TOTAL INFORMATION NEWS, BROUGHT TO YOU BY _____ (READ SPONSOR TAG) _____.

(READ THREE STORIES, USE ONE ACTUALITY)

:07 ANN: WBSM NEWS TIME _____.
(PLAY COMMERCIAL :60)

:08 ANN: (COMPLETE THE NEWS)

:10 ANN: THE NEWS IS BROUGHT TO YOU BY _____ (SPONSOR TAG) _____. WBSM NEWS
TIME _____ . NORM MCDONALD'S WEATHER FORECAST
IS NEXT.

(PLAY :30 WEATHERCAST)

ANN: IT'S _____ DEGREES IN DOWNTOWN NEW BEDFORD. I'M
_____, WBSM TOTAL INFORMATION NEWS. OUR NEXT
NEWS AT _____ O'CLOCK.

NOTE: WHEN GIVING TIME, USE "DIGITAL" TIME.

EXAMPLE: FIVE MINUTES PAST FIVE IS "FIVE-OH-FIVE."

Courtesy of WBSM, New Bedford, Massachusetts

Some stations use the wire services almost exclusively for their news, adding only key local stories from local sources. Even so, they must have a prepared format containing an opening, closing, and transitional lead-ins for specific organizational parts of the newscast, including the commercials. Here is such a format for a five-minute news program.

FIVE MINUTE NEWS FORMAT—SUSTAINING

OPEN: Good (morning) (afternoon) (evening).
The time is _____.
In the news _____.
(Note: use 4 stories . . . mixing national, world and local by order of importance).*

ANNCR: More news in just a moment.

TAPE: COMMERCIAL (if logged)

ANNCR: In other news _____.
(NOTE: use 2 stories . . . national, world and/or local).

ANNCR: WGAY weather for the Washington area _____.
(NOTE: use complete forecast, including temperature, humidity and winds).

CLOSE: That's news and weather ... I'm (anncr. name)

*Total local news content: 3 stories in entire newscast.

Courtesy of WGAY, FM & AM, Washington
and Silver Spring

Television rundowns. The television news program follows the same basic format approach, except it is more detailed. Television news programs require a *rundown* — a listing of all stories and their sources — in preparation for the organizing and writing of the script. A network newscast may have several rundowns, beginning early in the day for an evening newscast. A local station may have only one rundown prior to the writing of the actual script.

Writing the script that appears over the air is only the final stage of a long, arduous, and frequently complicated process. For a program such as *CBS Evening News with Dan Rather* the planning and development begin early. The first in a series of steps is the “CBS Program Log,” distributed early on the morning of the show, showing all the film pieces used on the CBS morning news, midday news, evening news, and even on the other network news programs from the previous day.

Second, written at about 6 or 7 A.M. and distributed at about 8:30 A.M., is a “CBS News Insights” sheet showing who is assigned to what coverage and what the planned assignments are for the day, and containing a domestic and foreign “Who’s Where” so that any member of the staff is reachable at all times.

Third, at about 11 A.M. a “Who Does What” rundown is distributed, showing which associate producers and which reporters are doing what and where.

Fourth, at about 11:15 A.M. a “Morning Line” is issued, with more information on the big stories and who is assigned to them.

Fifth, at about 12:30 or 1 P.M. a “Prelineup” is completed, providing a list of the stories expected to be used on the program.

Sixth, at about 3:30 P.M. the technical “Lineup” comes out, listing the stories that will be on, their sequence, and times.

Seventh, at about 5 P.M. an “Editorial Lineup” lists more exact information on where each story is. Up until show time there are “Lineup Revisions” rundowns, incorporating any changes. The final rundown sheet and the

final script are completed as close to air time as possible, to incorporate the latest breaking news.

The rundown varies in terms of the approach and organization of the given news department. The final rundown sheet of television station WCVB-TV, Boston, contains everything pertinent to the show, including a one- or two-word description of the segment, the designation of the anchor for the segment, any graphics used, the video source, other sources, the length of the segment, and the elapsed running time.

WCVB-TV RUNDOWN SHEET

User:BLAIR Wed 20-SEP 16:13 Page:1

20-SEP-1989 SIX RUNDOWN IN 6:00:00 OUT 7:00:00 -1:05

run #	slug line	rdy	anch	grph	video	sources	len	bck
A0	PREOPEN		P		VTR		:45	01:05
A1	MASSIVE MESS		CHET		VTR	WD	:15	01:50
A2	lede chet pkg		C/N/C	HEL	VTR	WD	:20	02:05
A3	HUGO DESTRUCTION/cc				VC/SOT	eng2	01:40	02:25
A4	HUGO TAG		CHET	TITE			:10	04:05
A5	lede gollobin pkg		NAT	BB		WD	:20	04:15
A6	HURRICANE RELIEF/rg				VC/SOT	eng1	01:30	04:35
A7	HURRICANE TAG		NAT	TITE	VC/VO		:25	06:05

(Continued)

User:BLAIR Wed 20-SEP 16:13 Page:2

20-SEP-1989 SIX RUNDOWN IN 6:00:00 OUT 7:00:00 -1:05

run #	slug line	rdy	anch	grph	video	sources	len	bck
A8	TOSS TO DICKIE		P NAT			WD	:15	06:30
A9	DICKIE HUGO FORECAST						:45	06:45
	--INT NEWSLINE--					JP		07:30
A10	FRENCH PLANE BOMBED		CHET	BBF	VC/VOSOTVO	WIPE	:45	07:30
A11	PAN AM FINED		P CHET		VC/VO	WIPE	:20	08:15
A12	deKLERK SWORN IN		P CHET		VC/VO		:20	08:35
A13	lede harper pkg.		NAT	BB		JB	:20	08:55
A14	MATHERS & GANGS/jh				VC/SOT	eng5	01:40	09:15
A15	lede goldfein pkg.		NAT	SH		JB	:15	10:55

Courtesy of WCVB-TV, Boston

Script forms. A radio news show has a relatively simple format compared to the television program. It has a studio announcer or newscaster and, depending on the importance of news coverage to the station, will have live or taped narration, interviews, and voices and sounds of the event. Television news, however, ranges from the sophisticated, using all possible video and audio sources and techniques, to the simple “talking head” of a newscaster reading a script, with no visuals. The TV writer must know the capabilities of the station in order to establish a format that will or will not use visuals chroma-keyed in back of the newscaster, visuals without sound, graphics, sound-on-tape (SOT), reporter or anchor voice-over (VO), or any of the other techniques discussed in Chapter 2.

The radio script. The radio script is usually the one-column form, with remotes, tape, or other sound sources written in. Here is an example from a half-hourly newsbreak update of radio station WBCN-FM, Boston.

ANNCR: A new term begins for the U.S. Supreme Court . . . and the justices are expected to continue focusing their attention on abortion. Good morning. There are three abortion cases before the court . . . two having to do with parental consent or knowledge — the third an Illinois statute and regulations that required doctors’ offices and abortion clinics to be equipped as if they were hospitals. That statute was declared unconstitutional by a federal appeals court.

TAPE: (Tribe: volcanic explosion)

ANNCR: Harvard law professor Lawrence Tribe says other matters before the court deal with the right to privacy and the right to die . . .

TAPE: (Tribe: the States)

ANNCR: The justices will also hear key desegregation cases from Kansas City, Missouri and Yonkers, New York. This past weekend saw a mass exodus of East Germans from Czechoslovakia and Poland to the west. And while East Germany says it will try to stop the flow of refugees from its borders, West Germany says it will do its part to make it continue. Carol Williams reports.

TAPE: (Williams)

ANNCR: November seventh is election day and in Cambridge and Brookline the issue on the ballot will be rent control. Patrick Murray has the first of two reports.

TAPE: (Murray)

Courtesy of WBCN-FM Radio, Boston

The television script. The television news script usually follows the standard two-column format, with the video at the left and the audio at the right. Here is a segment from the evening newscast of television station WLVI-TV, Boston.

VIDEO	AUDIO
JOE ON CAM BOX — FF — FLAG	Capitalism is the American way and one Great Barrington man has decided to cash in on this week's Supreme Court ruling on flag burning.
TAKE ENG/VO/NAT SO TUND :18 KEY: GREAT BARRINGTON :18	This flag has been fire-proofed with a flame retardant chemical.
WIPE TO SEPARATE TAPE/SOT :14 KEY: PORTEOUS :00—:14	It is being sold for ten dollars by Skipp Porteous who publishes a newsletter called the Freedom Writer which seeks to preserve first amendment freedoms. Porteous thinks President Bush, who is against the court decision, will like his flags.
	OQ: "We'll send him one."

Courtesy WLVI-TV, Boston

Approach

Each station and each news program aims for a distinctive style. While the news in any given market may be the same, the ratings race requires the station to find an approach that is different enough from its competitors to draw an acceptable audience.

At the same time there are still basic approaches common to writing and presenting the news in any station and any market, necessary for creating a news program of acceptable and, hopefully, high quality. The good writer tries to combine both of these considerations.

What does your station and program aim for? Which audience does it wish to capture? Will the approach to news be consistent with the overall

station format? Is the content primarily **hard news**? **Soft news**? **Features**? An emphasis on local happenings? Are you competing with other stations by playing up personalities rather than content and format?

Audience demographics are just as important to the news program as to any other broadcast format. The kinds of content and the level of presentation must be understood by and appeal to the target viewers or listeners. Consider the time of day the broadcast is being presented. Is the audience at the dinner table? Seated comfortably in the living room? Rushing to get to work on time?

Suppose you want to establish an informal and friendly relationship with the audience? Obviously, you wouldn't lead off with antagonizing or shocking stories? Do you want to capture the immediate attention of the audience? Try leading off with an item that has personal meaning to the audience, written in dramatic terms.

For example, suppose a news report from Washington, D.C., shows that unemployment nationally rose from 5.5 percent to 5.8 percent during the previous month. You could simply give the statistics:

The Department of Labor's monthly report, issued today in Washington, D.C., showed a rise in unemployment figures of three-tenths of a percent in November over October, to five-point-eight percent from five-point-five percent.

But, a good writer would go further:

Three hundred thousand more people are without jobs this month than last month, according to the latest figures from the Department of Labor. Unemployment in the United States went from five-point-five percent to five-point-eight percent — an estimated seven million, eight hundred thousand Americans out of work.

A writer sensitive to the local audience might say it this way:

Four thousand more Center City residents are looking for work this month, according to figures released today by the U.S. Department of Labor. While the national rate for unemployment went up to five-point-eight percent in November compared to five-point-five percent in October,

the rate for Center City went up from five-point-six percent to six-point-one percent, a marked increase, resulting in an estimated twenty four thousand people in our town without jobs. Nationally ...

The independent television station is likely to emphasize local news because its competitor affiliate stations have access to network feeds and better resources for regional coverage. Can the independent find local news approaches different from those used by the affiliate in its local news segments? A half-hour news show by an affiliate may have only a few minutes of local news. Keep in mind that a half-hour television news program may have only eight or nine minutes of actual news, the rest going for sports, weather, features, and commercials.

The local independent, spending less time on national and international reports, might carry a virtually identical lead as the affiliate on the unemployment statistics story, but then be able to add:

VIDEO

AUDIO

Harriet Probing took our cameras to the Center City unemployment compensation office on River Street. Harriet:

Harriet: SOT :25 secs

ENG permits greater immediacy in local news reporting. Local news has become even more people-oriented, more informal in nature. With a wider range of sources to choose from because of the mobility of the minicam, small stations do more and faster investigative reports, special reports on controversial issues, and features with good visuals. It is easier for them, as in the unemployment office example, to localize the news for local audiences. Even a large market affiliate can do it, while stressing international, national, and regional stories.

Newspapers have done this, in reverse, for many years. With the exception of a few regional papers, such as the *New York Times*, the *Washington Post*, and the *Los Angeles Times*, newspapers have concentrated on the local news and added wider-ranging stories from various press services. The television affiliate takes the broader news from the network and adds its own local coverage. Some newspapers in some countries—England and Australia are good examples—have attempted to duplicate this approach with national

editions that add local news for specific distribution regions. In the United States *USA Today* has attempted this approach.

With the growth of cable news, such as Ted Turner's Cable News Network (CNN), a new dimension has been added to television news: depth of coverage. While television news stories usually average about 90 seconds, CNN spends considerably more time on many stories, providing evaluation and interpretation as well as information. While most broadcast television news stresses "sound bites," CNN includes analysis.

As electronic media distribution modes increase, news coverage is likely to be oriented to more and more specialized audiences, similar to the approaches used by weekly newspapers and magazines as metropolitan dailies have disappeared. French historian Jacques Ellul, in his book *The Political Illusion*, expresses concern over electronic media approaches to news that stress information and ignore analysis. He argues that a political democracy cannot function effectively without people being able to analyze the errors of the past and to understand the present through that analysis. Ellul writes: "Current news pre-empts the sense of continuity, prevents the use of memory, and leads to a constant falsification of past events when they are evoked again in the stream of news."

However, news programs must be careful not to confuse straight news with analysis or personal commentary. Some commentators editorialize in the guise of presenting information. Distortion of stories or the emphasis of only one side of the story can change a news report into a commentary. Incomplete statements and the excessive use of color words can do the same thing. For example, using the unemployment figures story:

More than a quarter million additional American workers are unable to feed their families this month. They join over five-and-a-half million other Americans, more people than residing in our entire state — who were already out on the streets last month, as the Department of Labor unemployment statistics showed a whopping increase of over six percent from October to November.

That is not to say that the above report is either false or unjustified. The point is that the audience should know whether they are getting a hard news report or news with even subtle commentary.

Some newscasts sell sensationalism, similar to the magazines at supermarket checkout counters. Remember that the newscaster is coming into audiences' homes as a guest, almost like a personal visitor. The approach should be informal, friendly and, ideally, honest, if the newscaster is to be welcomed again.

The most common type of television and radio news broadcast is the straight news presentation, on radio usually in five-minute or one-minute news-break segments, and on television usually in half-hour programs. Some news personalities are known for their commentaries, rather than straight news, and the audience expects analysis and/or personal opinion, not hard news, from them. But, sometimes commentaries are integrated into straight news shows. In recent years the trend has been toward some news analysis and a lot of feature stories and dramatic aspects of individual stories. Occasionally a network or station carries news specials that probe the news; networks have experimented, following the continuing success of *60 Minutes*, with shows that probe and analyze the news. Many of these programs utilize serious research and present their findings in documentary or semidocumentary form.

At the other extreme is the use of *re-creations*—performers acting out a news sequence that the news team was unable to cover live or find actuality visuals for. As the 1990s began, under criticism from many sources, including the public, networks began to pull back on the use of re-creations.

In addition to *general news* programs, there are *straight news* shows devoted to specific topics, such as the international scene, financial reports, garden news, consumer affairs, educational or campus news, and similar areas. The approaches within each of the specialized categories may vary, such as stressing the public service aspects or the human interest elements of the subject.

While the straight news program is the most often used approach, some news programs go into considerable research and detail, providing in-depth reporting and obtaining all the information possible on the particular story. In the unemployment figures example, the use of local interpolations of the statistics, follow-up with comments from the workers affected, plus interviews with employers and government officials illustrates the in-depth approach.

A third basic approach is the *interpretive* method, where through reporter commentary the basic facts are analyzed for their immediate and future impact on the public. The writer asks himself or herself: “What does this *really* mean to the audience?” In the unemployment figures story the writer would include an analysis of the cost of the unemployment to the community, the effect on local and state taxes and services, the expected strength or weakness of the local economy, the effect of the lost income on local businesses, potential changes in school curricula to cope with an anticipated economic depression, possible solutions to the problem, and any other key areas that interpret the meaning of the report to the viewers or listeners. Of course, the same interpretive approaches may be applied to the reporting of the national figures alone, without a local aspect, adding international implications, as well.

The fourth basic approach is the kind we see mostly in movies and television shows and read in books about broadcast news: the *investigative* approach. This is where the reporter or writer discovers and even *makes* the news by digging up material not available to the press in general, and bringing

to the public new and usually exclusive information on the subject. Investigative reporting covers all possible areas of news, from the classic work of Woodward and Bernstein in investigating and breaking the real story on the Watergate scandal to revealing the sexual escapades and donation fraud of the Jim Bakker ministry. As this is being written a number of journalists are doing investigative work in the hopes of breaking the real story of the extent of White House involvement in the Iran-Contra affair during the Reagan administrations. However, the withholding of information and documents under the rubric of national security may bury that story for many years to come.

Any given news report may be a combination of these approaches. Basic investigation, for example, should be a factor in all good news reporting.

Most news programs are a combination of live announcers—anchors and correspondents—plus film and/or tape for television and audio for radio. As noted in Chapter 2, there are various forms of video, including sound-on-tape, tape-without-sound but with voice-over, video-on-tape without voice-over, various graphics, and other techniques. There can be simultaneous multiple pickups, from various studios or at the sites of the news events. Networks present news roundups from various parts of the country and throughout the world.

On-the-spot broadcasts that show the event as it is taking place are called **remotes**. Through the use of **microwave** the television reporter feeds the studio the report live from the location of the event. Portable satellite uplink equipment makes it possible for the reporter to be in virtually any location and send a signal to a satellite, which in turn beams it to the receiving dish at the station. *Satellite news gathering* (SNG) enables even a local independent station to carry a live report from almost anywhere in the world. Radio stations may use microwave or satellite feeds, but can also use the easier and cheaper telephone connection where it is possible. The live remote enables television and radio to make their most effective news contribution to the public: immediacy—coverage of the event as it is actually taking place, without the time delay that may make even a recent-hour SOT no longer of comparable importance. The live remote deserves fuller utilization.

Radio: Audio

Radio newswriting is closer to newspaper reporting than is television newswriting. Where the television report can show the event unfolding, the radio report has to include more descriptive writing—particularly verbal descriptions of scenes, people, and actions. The radio writer has to create word pictures, conveying through words clear and striking visual images. In television the audience sees the persons being interviewed. In radio the voices in such interviews must be clearly identified. It is important in radio to integrate as much audio background—the sounds of the event and people associated with it, live or on tape—as possible into on-the-spot reports. Some radio

news shows have resorted to re-creations much as has some television news, by using sound effects to enhance the background on a story. Reactions of the public and of responsible newscasters have been as negative in radio as they have been in television.

Television: Visuals

Remember: On television the *picture* is paramount. Don't waste the relatively few precious words you have in the average-length story by saying something the audience can see. In contrast to the radio newswriter, the television writer does not create word pictures, but emphasizes visual pictures. *Show* what is happening; don't *tell* about it.

Don't try to cover too much too quickly in the visuals. Even the fast pace of watching television news requires some time for absorption of the information. Generally, keep any picture on the screen at least three to five seconds — longer, of course, depending on its importance in the story; otherwise the audience gets more of a *montage*, an impression of a series of quick shots without a content focus. If you want to create a mood rather than give information, then the montage approach will work.

When you put together the news story, you're working in a chicken-or-egg situation. You know at the outset what the story is from the reporter's written materials, but you can't begin to write the script, either dialogue or narration, without looking first at all the available visuals so you can determine which ones to use. After you've selected the visuals, you can write the narrative around them. Be careful not to use visuals for their own sake. They must be an integral part of the story and in themselves be able to tell the story. You may find some great tape or stills, but if they don't move the story along, don't use them.

Sometimes, especially in small independent stations with limited field resources, you may find yourself short on visuals for a given news show. Try to find additional visuals from some source, if you can't send a reporter out to get more. Stock footage, still pictures from the morgue, graphics created by a staff artist — all of these are better than a talking-head newscaster. You can write VO narration for such visuals, making sure you clearly identify them for what they are. If you use stock footage of a hurricane, for example, note that the shots of the hurricane are from a previous year in the same area, and that shots of the current hurricane are expected to be available for the next newscast.

Timing is important for the writer. Make sure you have the exact times for all visuals, especially those that are not self-contained as SOT. You don't want to write VO narration for a silent film or tape segment that runs longer or shorter than the visual itself. If the visual segment is shorter and the extended narration is an essential part of the story, give the narration to one

of the newscasters OC, either as a lead-in to or follow-up of the visual segment. The writer should prepare stories of different time lengths for the last story of the program, in case the program is running short or long. The alternatives may be different lengths for the same story or entirely different stories of different lengths.

Rewriting

One of the newswriter's duties, particularly on the local level, is *rewriting*. A smaller station without a news-gathering staff sometimes is totally dependent on the news wire. The announcer, given sufficient time and energy, edits those stories that can be adapted appropriately to include a local angle, evaluating the impact of the stories on the community. In such cases the announcer rewrites the news.

The writer in any-size station tries to find a thread or angle that means something special to that station's viewers or listeners. That means rewriting the news that has not been gathered locally. For example, stories dealing with the national or state economy might be rewritten to reflect their relationship to the local economy, business conditions, or labor union concerns.

Probably the most common form of rewriting is updating. An important story doesn't disappear once it is used. Yet, to use exactly the same story in subsequent newscasts throughout the day is likely to turn away members of the audience who have heard it more than once; they might conclude that the station is carrying stale news.

There are several major elements to look for in updating news stories. First, determine if there is any further hard news, any factual information to add to the story. Second, if the story is important enough, it is likely that some investigative reporting will have dug up some additional background information, if not new data, that was not available when the story was first aired.

Third, depending on the impact of the event upon society, it will have been commented upon after its initial release by any number of people, from VIPs to ordinary citizens. Include these commentaries, preferably in SOT interviews. Fourth, a story by its very nature may relate to other events of the day. The updating can include new material showing those relationships.

Fifth, a story should be rewritten in terms of the audience it is reaching. The person preparing for work or listening to radio news during "drive time" on the way to work may have different interests in the news than the person at home listening a few hours later; the early afternoon news on television reaches different audience interests than the evening or late night news.

Finally, even if there is no additional information or any other angle that changes the content of the news story, it may be rewritten simply to give it variety, to maintain a fresh news approach for the station's image.

Here are examples of the same news story on one radio station's update reports.

6:00 A.M. Update: "It's the first Monday of October . . . and that means the U.S. Supreme Court begins a new session. The Court will hear three more cases concerning abortion. Harvard law professor Lawrence Tribe feels the Court may try to dismantle *Roe versus Wade* piece by piece." (TRIBE TAPE: "... volcanic eruption.")

7:00 Update: "It's the first Monday of October . . . and the Supreme Court begins its new term. The high court will look at three cases . . . each case is aimed at limiting a woman's right to an abortion." (TRIBE TAPE.)

7:30 Update: "A new term begins for the U.S. Supreme Court . . . and the justices are expected to continue focusing their attention on abortion. Good morning. There are three abortion cases before the Court . . . two having to do with parental consent or knowledge . . . the third an Illinois statute and regulations that required doctors' offices and abortion clinics to be equipped as if they were hospitals. That statute was declared unconstitutional by a Federal Appeals Court." (TRIBE TAPE.)

8:30 Update: "Abortion. The right to privacy and the right to die. Just three of the matters that go before the United States Supreme Court as it begins its new term. Good morning. Many observers are saying we'll see more of the Court's shifting to a more conservative bent. One of those observers is Harvard law professor Lawrence Tribe." (TRIBE TAPE: "... this term.") "... the Court will also look at the power of judges in desegregation cases. One concerns public housing in Yonkers, New York."

Courtesy of Sherman Whitman, WBCN-FM Radio, Boston

Special Considerations

A most important concern of people of color, women, ethnic groups, and others not integrated into the mainstream of American broadcasting is the lack of adequate news coverage pertaining to their special interests and needs. Many of the complaints to the FCC concerning failure of stations to serve community needs relate to both the quantity and quality of news items that affect or are about special groups. Why is this so? Many journalists, in both print and electronic media, say it is because it is difficult for a "nonminority" journalist to completely understand the concerns of people in "minority" groups.

Reporter Martha Bradlee, in an *op ed* piece on “Media’s Racial Inequities” in *The Boston Globe*, suggests that “perhaps in our largely white, middle-class newsrooms we have real empathy only for someone we can closely identify with . . . in my 10 years as a reporter in Boston, I remember only a handful of instances where we in the media have done background pieces of the ‘what was he really like’ variety on minority victims living in low-income, high-crime areas. We have, however, knocked on countless doors in the suburbs to try to humanize the white victim and show the pain of the victim’s family.”

As suggested in other chapters in this book, covering a nonmajority group requires a special sensitivity and empathy with the history, environment, culture, problems, and aspirations of that group. It has been suggested that being a member of that group is necessary for the understanding that results in the most effective story. Television news executive Robert Reid has been quoted as saying that reporters or writers from the “minority” group make a difference by providing perspectives that “majority” group professionals don’t have. “Blacks in television tend to accord a more even treatment,” Reid contends. “How often do you see a man-in-the street interview and no Blacks are interviewed? The Black reporter is more likely to come back with some Blacks among those interviewed.” The same has been said about the inclusion of women and other groups in news stories.

Closing this sensitivity gap requires a twofold approach: providing equal opportunity for reporter-writer jobs for all kinds of stories, and recognizing that a member of a particular group is likely to bring a sensitivity and perspective to covering a story relating to that group that nonmembers would not.

Like the writer of commercials, the newswriter must be aware of the needs, attitudes, feelings, and motivations of the group covered, as well as those of the general audience watching or listening. The impact of a particular news event on a special group — and such impact, by the nature of our society, frequently is different than it is on the majority population — usually is ignored, except where the happening or issue directly and strongly relates to that specified group. An example of how a general news story can be written to include or, depending on the audience, to be specifically oriented to a special group, is the following from the National Black Network (NBN) radio service:

November 5 — 8 P.M. — King

The administration’s attitude toward Black unemployment is “cruel, cynical, and vicious . . .”

I’m Ron King with World Wide News from the National Black Network in New York.

That biting and descriptive assessment of administration policies toward Black unemployment

was given today by Black Maryland Congressman Parren Mitchell. Speaking before the Joint Economic Committee of Congress in Washington, following today's release of new unemployment figures, Mitchell blasted the administration for policies which have increased unemployment. Today's figures show a nationwide jump from 10.12 to 10.4 percent, with Black unemployment remaining at a staggering 20.2 percent. Congressman Mitchell says that's unconscionable.

Courtesy of National Black Network

Legal Issues

While the Communications Act of 1934, as amended, prohibits the FCC from censoring programs, another clause in the act gives the FCC authority to take action against what it interprets as obscenity or indecency. Chapter 1 describes the status of this constraint at the beginning of the 1990s.

The "freedom of the press" provision of the First Amendment applies differently to broadcasting than to print because of the special nature of the electronic media. There is no limit on the number of printing presses that may be put into service to publish newspapers; there is a limit on the number of frequencies that may be used to broadcast news. The crowding and chaos on the airwaves were exactly the reasons for the enactment of the Radio Act of 1927, which provided the first legal basis for regulation of the airwaves.

While the print media have virtually total freedom under the First Amendment to print what they wish, the limited number of broadcast frequencies has resulted in the courts, including the Supreme Court, consistently applying the First Amendment differently to television and radio stations and affirming the regulation of broadcasting in the "public interest, convenience, and necessity" as stated in the Communications Act. Depending on the philosophy of the party in power, the FCC has either promulgated and/or strongly enforced rules and concepts it believed best served the consumer—such as the Fairness Doctrine and Ascertainment of Community Needs—or trusted the marketplace to decide and strongly deregulated broadcasting.

Nevertheless, many aspects of statute law (laws passed by a legislative body) and case law (established through court decisions) apply to both print and air, although sometimes in slightly different ways. One of the most important of these laws that apply to the broadcast writer is defamation.

When a person's character or reputation is defamed in writing it is called *libel*; when done through the spoken word, it is called *slander*. However, the term *libel* applies to broadcasting as well as to print because the courts have stated that television and radio news programs follow written scripts. Recent

court decisions have made it extremely difficult to prove a case of libel. The plaintiff must satisfy five requirements: that they have, in fact, been defamed, that the broadcast clearly identified them as the person being talked about or shown, that the defamatory material was actually broadcast, that the broadcaster stated the false information about the person either through negligence or through actual malice, and that the plaintiff has suffered actual damages from the broadcast. As you can see, it is extremely difficult for someone to win a case of libel. Nevertheless, it does happen, and the writer should be careful that his or her script does not contain libel. If there is any question, clear the script with the station's legal counsel.

Another area to be careful of is the invasion of a person's privacy. While public figures usually have been considered by the courts to be open to virtually any kind of press examination, intrusion on an ordinary citizen's private life by causing them embarrassment through revelation of false or highly personal information about them can be the basis for a lawsuit. The courts have almost always, however, upheld the public interest or newsworthiness factor as a defense against such a suit.

A comparable invasion of privacy concern is the appropriation of a person's likeness or speech for commercial purposes without that person's written permission. Other than in *bona fide* news coverage, make sure you get that consent.

Some states have what is called a *shield law*, protecting a reporter from having to divulge his or her confidential sources. However, there is no national law protecting a reporter from having to divulge privileged information, and if your script contains material that you obtained by promising your informant that you wouldn't reveal the source, you may find yourself in a court case having to choose between naming the source or being held in contempt, fined, and/or sent to prison.

A developing confrontation in the 1990s between the courts and broadcast news reporters and writers is the matter of cameras in the courtroom. While a growing number of judges and legislators have accorded broadcast news the same privileges as print news, in most courtrooms and legislative assemblies cameras are not yet allowed, and in many not even microphones are permitted. To the degree that television writers use visual and aural material as part of their scripts, they may in many instances be more limited than are their newspaper counterparts in obtaining the news.

One of the most restrictive areas for reporters and writers is the federal government. Although 1974 and 1976 amendments to the Freedom of Information Act ostensibly made it possible for the press to report to the people its government's actions, the Freedom of Information Act was restricted under the Reagan administration, and a number of exemptions prevent the reporter or writer from getting a full story. Material designated as pertaining to

national security or to certain internal agency matters are exempt. A document may be arbitrarily classified as confidential, or kept secret on the grounds that it is necessary for law enforcement purposes or investigations. The frustrations of the news media in not being able to report the truth to the public have been evidenced over the past few years in the legal withholding of information by government offices during the Iran-Contra trials.

One of the significant developments in the latter half of the twentieth century affecting the writing of broadcast material was the Fairness Doctrine. Essentially, it said that if a station carried only one side of an issue that was controversial in its community of service, and if the FCC received complaints from viewers or listeners that it found to be valid, the FCC could require the station to present, over a reasonable period of time, the alternative views. While the Fairness Doctrine was abolished during the deregulatory Reagan period, efforts were under way in Congress in 1990 to codify the doctrine into a law. A fairness law may be in effect by the time you read this.

One more legal issue directly affects your writing — the right to protect your work. You can protect your own scripts by **copyrighting** them (see Chapter 11). Remember that other people do the same thing. Be sure that you don't use anyone else's copyrighted materials, whether words, visuals, music, or anything else in your scripts without obtaining legal permission.

● Sports

Writing sports is similar to writing news. The basic principles and techniques apply to both. The style, however, is different. If anything, sports broadcasts must be even more precise and direct than are news broadcasts. Peter Lund, as president of CBS Sports, noted the requirement for accuracy in preparing sports material, "Entry level people often are in the position of supplying information to producers and talent. It must be accurate, and available at a moment's notice."

The language of sports is more colloquial, and although technical terms should be avoided in order not to confuse the general audience, sports jargon and expressions in common use relating to a specialized area of sports are not only acceptable, but necessary to establish expertise on the part of the sportscaster and empathy between the sportscaster and the audience. The fan is interested in the competitive aspects of sports, in who wins and who loses. Keep in mind the dramatic elements when you write the sports script.

Although sports divisions usually are under news departments, the phenomenal growth of live athletic contests has resulted in independent status for sports at some networks and larger stations. The smaller the station, the more

likely sports is found under the direction of the news department. While the newswriter sometimes may be required to write the sports sections of the news script, the material usually is gathered and written by the sportscaster.

Types of Sports Programs

The *straight sportscast* concentrates on summarizing the results of sports events and on news relating to sports in general. Some sportscasts are oriented solely to summaries of results, which may come from wire service reports or other sources. Material that is obtained from newspaper accounts or the wires should be rewritten to fit the purpose of the particular program, the interests of the audience, and the personality of the sportscaster. While there are occasional sports roundups of 15 and more minutes in length—usually as part of a network daylong coverage of athletic events or a late night special weekend wrap-up—most straight sports broadcasts are part of the daily evening and nightly news shows.

The sports *feature* program may include live or recorded interviews with sports personalities, anecdotes or dramatizations of happenings in sports, human interest or background stories on personalities or events, or remotes relating to sports but not in themselves an actual athletic contest (for example, the retirement ceremonies for a famous football coach).

Any given sports program may amalgamate several approaches or, as in the case of an after-event critique or summary, may concentrate on one type alone. Many sports news shows are combinations of the straight report and the feature.

The most popular sports broadcast is, of course, the live athletic contest.

Organization

Formats for the sports broadcast parallel those for the regular news show. The most common approach is to take the top sport of the season, give all the results and news of that sport, and work down toward the least important sport. The most important story of the most important sport is given first, unless a special item from another sport overrides it.

Within each sport the general pattern in this organizational approach includes giving the results first, general news (such as a trade or injuries) next, and future events last. If the trade or injury is of a star player or the future event is more than routine, such as the signing for a heavyweight championship fight, then it becomes the lead story.

The local result or story is usually the lead within the given sports category at the local station, and the local sports scene ordinarily precedes all other sports news.

The sports segment of a typical late evening news show might look something like this:

VIDEO	AUDIO
<p>COOPERSTOWN. HALL OF FAME ANNCR: VO</p>	<p>Your favorite baseball cards come to life tomorrow at baseball's Hall of Fame in Cooperstown, New York, as three new diamond immortals are inducted.</p> <p>Commissioner I.M. Ownerowned will present the game's highest honor to catcher Roger Stamina who holds the record of 1562 straight games caught without an injury, first baseman Lefty Longarm, who won the Golden Glove award 16 straight times in his 20-year career, averaging only 1.667 errors per year, and outfielder Bill Ballsmasher, whose .324 batting average, average 37 homers per year, and the most doubles ever batting left-handed in rain-delayed night games in July led the Cincinnati Reds to an unprecedented four straight National League World Series titles. Bill Ballsmasher talked to us today about his illustrious career:</p>
<p><i>[While numbers are usually spelled out in news reports, their preponderance in sports reports usually results in their use as ordinals.]</i></p>	
<p>SOT: BALLSMASHER ANNCR: OC</p>	<p>The Boston Red Sox are still suffering from the late inning blues. They lost another one today to the Cleveland Indians in the ninth inning.</p>
<p>FENWAY TAPE ANNCR: VO</p>	<p>Leading 6-1 behind the powerful pitching of Jack Strongarm, the Sox dropped two straight fly balls in left field in the top of the ninth — there's left fielder Joe Weakhand missing the first one, and two pitches later he drops the second one in the same place — then allowed this towering home run over the Green Monster by Indians second baseman Harry Hurrayup, then the first base on balls by Strongarm, followed by an error by third</p>

VIDEO

SOT: NOTLONG

ANNCR: OC

SCOREBOARD

ANNCR: VO

ANNCR: OC

VET STADIUM

ANNCR: VO

SCOREBOARD

ANNCR: VO

AUDIO

baseman Wayne Bobble, and the game-winning homer by Indians pinch-hitter Justin Time. Joe Weakhand tried to make up for his errors by this triple into the right field corner with one out in the last of the ninth, but the next two Sox struck out to end the game. Sox manager Hereford "Sticky" Notlong had this to say about the Sox fifth straight loss.

Boston heads for Chicago now, the Sox going foot to foot with the Sox in a marathon of four games in three days, leading off with a twilight double-header tomorrow.

In other American League games today:

Baltimore 2, Milwaukee 1

Detroit 8, Kansas City 4

Toronto 6, Seattle 0

and the Yankees and Texas Rangers play tonight.

The sparse crowd of 6,149 who showed up at Vet Stadium in Philadelphia were treated to a rarity for Philly fans.

Veteran pitcher Robin Curve, obtained only last week on waivers from the Atlanta Braves, treated the fans to the first no-hitter at Vet Stadium in 14 years. He won 1-0 on Mike Hitts 31st homer of the year in the third inning. Meanwhile Curve walked only one and struck out 14, including the last two batters of the game. Watch this strikeout curve — called — and this final one — swinging.

Only two other National League games this afternoon, the New York Mets sinking the Los Angeles Dodgers 12-2 to move into a tie for first place with the St. Louis Cardinals, who dropped a squeaker to the San Diego Padres 5-4, in 11 innings.

VIDEO

AUDIO

ANNCR: OC

In golf today, Arnie Hander took an early lead in the Southern Open in Atlanta, birdying the last three holes to finish with a Flying Hand Country Club course record of 62. Five strokes behind was pre-tournament favorite Jack Dimes, whose three bogies on the first nine prevented him from catching up despite a 30 on the back nine.

COUNTRY CLUB

Here's Hander sinking an 18-foot putt on the 18th hole.

ANNCR: VO

Sad news today for horse racing fans. Swift Stride, the last triple crown winner, died today at Raceway Farms, Kentucky, at the age of 22. Remember when Swift Stride nosed out Fast Legs to win the Derby.

SOT: DERBY

ANNCR: OC

We'll be back at 11 with late sports.

The Live Contest

Newspaper and magazine cartoons showing a viewer glued to a television set for seven nights of baseball in the summer and seven nights of football, basketball, or hockey in the fall and winter are not exaggerations. The live athletic contest is the most exciting and popular sports program.

Although the jobs of the live event sportscasters differ in radio and television—the former are narrators, describing every detail of the action, while the latter are announcers, adding only explanations or color to what is being viewed—the job of the writer is the same. The writer principally provides opening, transition, and closing material, plus enough color or filler material to keep every moment occupied. What is this background material? It includes information relating to pre-event action and color, statistics, form charts, material on the site of the event and its history, background about the participants, human interest stories related to the event and to its participants—anything that either heightens the audience's interest or helps clarify the action to the audience.

This material must be prepared in advance and available to the broadcaster for use immediately when needed. The primary function of the writer for the live contest, therefore, is that of researcher and outliner. The script

may be little more than an outline, a series of statistics, individual short unrelated bits of information, or short paragraphs providing some in-depth background, and sometimes pregame and postgame segments, and opening, closing, and transition materials. Frequently, where the announcers have worked with the format for a while, they provide virtually all the continuity themselves, in many instances not even writing it out. They may work only from a rundown sheet, with a minimum of standard written continuity, as in the sample rundown sheet for the Boston Celtics coverage on page 268.

Here are examples of some of the continuity written for that same contest.

Halftime News Intro

At the half, the score is _____

When we come back, Jack Hynes will be with you with a Channel 56 news update. Stay tuned.

End of Game (Newsnight)

With the final score _____

We'll be back to _____ to wrap it up, but now let's go to Jack Hynes and Uma Pemmaraju to find out what you'll be seeing in tonight's news.

VIDEO	AUDIO
<p>TALENT ON CAMERA</p> <p>Chyron Next Game</p> <p>Chyron Producer</p> <p>Chyron Final Score</p>	<p>AD-LIB RE-CAP (:30-1:00)</p> <p>SO, THAT'S ABOUT IT FROM HERE ...</p> <p>JOIN US NEXT FRIDAY NIGHT, OCTOBER 30TH AT 9:30 WHEN THE CELTICS WILL BE IN PROVO, UTAH AT BRIGHAM YOUNG UNIVERSITY TO MEET THE JAZZ.</p> <p>BOSTON CELTICS BASKETBALL ON CHANNEL 56 WAS PRODUCED BY LEW SHUMAN.</p> <p>ONCE AGAIN, OUR FINAL SCORE IS</p> <hr/> <p>THIS IS GIL SANTOS FOR BOB COUSY SAYING GOODNIGHT FROM HARTFORD AND WE INVITE YOU TO STAY TUNED FOR A SPECIAL EDITION OF <u>D.C. FOLLIES</u> FOLLOWED BY THE NEWS AT TEN. GOODNIGHT!</p>

BOSTON CELTICS RUNDOWN SHEET



CELTICS

OPEN & BILLBOARDS	STUDIO	1:00
TALENT ON CAMERA	REMOTE	1:20
1ST POSITION	STUDIO	2:00
ANTHEM, PLAYERS & TIP (Disclaimer)	REMOTE	
<u>Start First Quarter</u>		
2ND POSITION (Audio "A")	STUDIO	1:30
3RD POSITION (Promo Drop # 1)	STUDIO <i>SS 216 vol/R</i>	1:30
<u>End First Quarter</u>		
4TH POSITION <i>P.S</i>	STUDIO	2:00
<u>Start Second Quarter</u>		
5TH POSITION (Audio "B")	STUDIO	1:30
6TH POSITION (Celtics <i>PRIDE #1</i>)	STUDIO <i>SS-201 "</i>	1:30
<u>End Second Quarter</u>		
*****SEE HALFTIME FORMAT*****		
<u>Start Third Quarter</u>		
11TH POSITION (Celtics <i>PRIDE #2</i>)	STUDIO <i>SS-203 "</i>	1:30
12TH POSITION (Promo Drop # 2)	STUDIO <i>SS 217 "</i>	1:30
<u>End Third Quarter</u>		
13TH POSITION	STUDIO	2:00
<u>Start Fourth Quarter</u>		
14TH POSITION (Audio "C")	STUDIO	1:30
15TH POSITION (Promo Drop # 3)	STUDIO <i>SS 218</i>	1:30
<u>End of Game</u>		
16TH POSITION	STUDIO	1:30
WRAP-UP FROM REMOTE	REMOTE	
CLOSE & BILLBOARDS	STUDIO	1:00

The following outline, for professional hockey, is more complete than most. It contains not only the opening and closing format, but the commercial format so the announcer knows when to break and has the lead-in script material for each commercial. Each page of the opening and closing formats is set up so that after the first page the announcements from network or local sponsors may be inserted without disrupting the continuity.

PROFESSIONAL HOCKEY — OPENING BILLBOARD

VIDEO	AUDIO
Up from black	Sneak theme
FILM	
PROFESSIONAL HOCKEY (Super)	ANNCR: Coming your way now is PROFESSIONAL HOCKEY, the fastest game in the world . . .
SUPER (NAME OF TEAMS)	and BIG match it is — the _____ against the _____.
	(Theme up and under)
CBS SPORTS (Super)	ANNCR: This is the _____ in a series of exciting matches that will be brought to you every Saturday afternoon during the season . . .
BEST IN SPORTS (Super)	As part of the continuing effort of CBS SPORTS to present the BEST IN SPORTS all the year around.
	(Theme up and under)
NATIONAL LEAGUE HOCKEY (Super)	ANNCR: This is an important regular season contest in the National Hockey League . . . hockey's MAJOR league . . .
NAME OF STADIUM (Super)	being brought to you direct from famed _____ in _____.
	(Theme up and under)
NAME OF TEAM	ANNCR: So now get ready to watch the match between the _____ and the _____ . . . with description by _____ and _____.
	Now let's go to (Name of Stadium) _____.
	(Theme up and hold)

CLOSING BILLBOARD

VIDEO	AUDIO
PROFESSIONAL HOCKEY	You have just seen a presentation of fast-moving PROFESSIONAL HOCKEY . . .
NATIONAL LEAGUE HOCKEY	one of the big regular season matches of the NATIONAL HOCKEY LEAGUE . . . the MAJOR league of hockey.
NAME OF TEAMS	(Theme up and under) Today's exciting contest was between the _____ and the _____.
NAME OF STADIUM	Played on the _____ home ice, the famed _____ in _____.
NEXT SATURDAY	(Theme up and under) We invite you to join us again NEXT Saturday afternoon for another big Professional Hockey Match . . .
NAME OF TEAMS	Next week's televised contest will bring together the (Name of Team) _____ and the (Name of Team) _____ at the (Name of Stadium) _____.
NAMES OF SPORTSCASTERS	(Theme up and under) The description of today's match has been provided by _____ and _____.
PROFESSIONAL HOCKEY is a CBS TELEVISION NETWORK Presentation PRODUCED BY CBS SPORTS	This presentation of PROFESSIONAL HOCKEY has been produced by CBS SPORTS.
	(Theme up and hold)

 HOCKEY COMMERCIAL FORMAT

Before Opening Face-Off—"Very shortly play will be starting here at (Name of Arena) and we will have action for you."

(1 minute commercial)

First Period—During 1st period of play three 20 second commercials are to be inserted at the discretion of each co-op station. Audio Cue: "There's a whistle on the ice and the score is

_____ & _____."

1st pause during play-by-play.	.20 seconds
2nd pause during play-by-play.	.20 seconds
3rd pause during play-by-play.	.20 seconds

End of First Period—"That is the end of the first period and the score is _____ & _____."

Middle First Intermission—"In just a moment, we are going to have more entertainment for you during this intermission."

Before Second Period Face-Off—"Very shortly, play will be starting in the second period at (name of arena) and we will have more action for you."

(1 minute commercial)

Second Period—During 2nd period of play three 20 second commercials are to be inserted at the direction of each co-op station. Audio Cue: "There's a whistle on the ice and score is

_____ & _____."

1st pause during play-by-play.	.20 seconds
2nd pause during play-by-play.	.20 seconds
3rd pause during play-by-play.	.20 seconds

End of Second Period—"That's the end of the second period and the score is _____ & _____."

(1 minute commercial)

Middle Second Intermission—"In just a moment we are going to have more entertainment for you during this intermission."

Before Third Period Face-Off—"Very shortly play will be starting in the third period here at (Name of Arena) and we will have more action for you."

(1 minute commercial)

Third Period — During third period of play three 20 second commercials are to be inserted at the discretion of each co-op station. Audio Cue: “There’s a whistle on the ice and the score is _____ & _____.”

1st pause during play-by-play.	.20 seconds
2nd pause during play-by-play.	.20 seconds
3rd pause during play-by-play.	.20 seconds

End of Third Period — “That is the end of the game and the score is _____ & _____.”

(1 minute commercial)

Statistical Wrap-up

Before Closing Billboard — “This wraps up another National Hockey League telecast. Final score _____ & _____.”

By permission of CBS Television Sports

● For Application and Review

1. Cut out the front-page stories from your daily newspaper and organize them for a half-hour television news broadcast. Try each of the following approaches: topical, geographical, international, national, local.
2. Using the same news material, write the complete script for a 15-minute radio news program, using any one of the organizational approaches in exercise 1.
3. Take the same news material and write the script for a half-hour television news program, utilizing film, tape, photos, graphics, and any other visuals you can justify as being appropriate and likely to be available.
4. Compare the radio and television news scripts in exercises 2 and 3. Are they sufficiently different, reflecting the nature of the respective mediums?
5. Rewrite one of the news scripts above for broadcast to a predominantly Black (or Hispanic, Asian-American, or Native American) audience.

6. Have you fairly and equally dealt with the concerns of women, as well as those of men, in the news scripts? How would you rewrite them to make them more equitable?
7. If your college or university has a radio or television station, arrange to write a news story for one of the news programs.
8. Write a news story around the following facts: (a) your college or university has just been purchased by the Toysan Company of Japan, a leading world manufacturer of electronic communication equipment; (b) the purchase price is \$50 million if yours is a small institution, \$50 billion if a large one; (c) the purchase becomes effective on January 1 of the coming year; (d) your institution's president has assured that "the purchase of this institution will not affect the high quality of our curriculum in any way; in fact, it will strengthen it with an immediate infusion of \$10 million (if a small school, \$1 billion if a large school) for new academic programs and faculty." What additional information and materials would you get to flesh out the story?
9. What athletic contest will take place at your college or university, or in your community, in the near future? Prepare a rundown, opening and closing, and transition continuity for that contest.
10. Prepare a five-minute straight sports summary of your institution's athletic contests, ostensibly for use on your college or university radio or television station, or for a local broadcast station.

Features and Documentaries

Features and documentaries usually are under the direction of the news department of the television or radio station or network. Features and documentaries deal with news and information and, frequently, opinion. They may relate to current or historical events or ideas. They may be academic, cultural, or even abstract, without apparent connection to any contemporary or major issue or concern.

Some practitioners and critics consider the *documentary* the highest form of the news and information art. It not only gives information, but presents a point of view (**POV**). A good documentary may have a profound influence on social, political, or economic developments and even legislation in a city, region, or country. During a class in media history, production, or writing, you may have seen Edward R. Murrow and Fred W. Friendly's *Harvest of Shame*, a documentary on the plight of migrant workers in the United States. *Harvest* not only had a profound impact on the public, but many credit it with being a critical influence in the enactment of laws and other protections for migrant workers. In 1990 a new television documentary, *New Harvest, Old Shame*, used material from the Murrow-Friendly production as the base for an updated report on migrant workers. While lacking the art and power of the first one, it nevertheless reflected the same basic principles and purposes of documentary writing.

The writer—and producer—who wants to make a documentary that has substance and meaning must have a “fire in the belly,” must be passionate

enough about something to motivate the viewer or listener to take action on the issue.

The *feature*, on the other hand, usually is a straightforward report on an event, situation, person, or idea. For example, it may show something of the life of someone in the community. If that person happens to be homeless and the production makes a strong point about the obligation of the community to do more to help homeless people, it crosses the line from feature to documentary. If it is about the day-to-day operations of a new local industry, it is a feature; if it stresses that business's profit-sharing and stock distribution plan among employees as a model to be followed by other businesses that consistently provide poor wages and working conditions, then it is a documentary. The feature may be simply a travelogue about the autumn leaves in New England, the local zoo, or a new beach resort. If it stresses acid rain or careless treatment of animals or cancer dangers from sun exposure it moves into the realm of the documentary. Both the feature and the documentary may be of high artistic calibre; only the purpose of the content is different.

The *special event* is sometimes confused with the feature. While the feature is a planned, scripted production, especially prepared for the network or station, the special event is part of the stream of life, usually a live happening planned by some source other than the media producer. The special event is closer to straight news than is the feature or documentary, and is sometimes unanticipated, while the latter are always carefully preplanned.

The special event may be a visit to the city by a head of state, a holiday ceremony in front of city hall, the ground breaking for a housing complex, the local premiere of a new film with one or more of its stars present, or even the opening of a new supermarket. The feature, on the other hand, may deal with the work of a special service health group in the community such as an AIDS support organization; the operation of the local fire department or school board or of a national association of fire fighters or school boards; a how-to-do-it broadcast such as weatherproofing homes against hurricanes; or a behind-the-scenes story on any subject, from raising chickens to electing public officials. As noted, the documentary goes a step further and takes a point of view on the subject.

Don Hewitt, producer of *60 Minutes*, helps clarify a key difference between the special event and the feature or documentary: "The key to *60 Minutes*'s success is a combination of good old-fashioned reporting and recognizing people who have an ability to tell stories rather than simply reporting an event." Telling a story goes beyond the news report. It requires a point of view through drama, depth, and empathy between the audience and the subject.

Special events have no set time limits, although networks and stations try to avoid open-ended coverage in order to preplan program time sales. Features may range from the following 30-second *We the People, New England* series to 30 minutes or even an hour in length.

We the People, New England #1
:30

Video	Audio	E.T.	R.T.
WE THE PEOPLE animation	WE THE PEOPLE music full	:03½	
dissolve to:	music under, Kate Sullivan:		
portrait of John Adams	"JOHN ADAMS IS BEST KNOWN AS THE SECOND PRESIDENT OF THE UNITED STATES, BUT ONE OF HIS GREATEST CONTRIBUTIONS TO HISTORY TOOK PLACE HERE... IN A SMALL LAW OFFICE IN MASSA- CHUSETTS.	:09	
dissolve to exterior of homestead in Quincy			
dissolve to Kate Sullivan inside the law office	IT WAS HERE THAT ADAMS WROTE THE CONSTITUTION FOR <u>MASSACHUSETTS</u> ,		
key Kate's name	WHICH SERVED AS A MODEL FOR THE <u>UNITED STATES CONSTITUTION</u> 8 YEARS LATER. SO AL- THOUGH HE WAS IN EN- GLAND WHEN THE DOCU- MENT WAS WRITTEN, JOHN ADAMS IS CONSIDERED BY MANY TO HAVE BEEN THE FOREMOST AUTHORITY ON THE UNITED STATES CONSTITUTION."	:14	
dissolve to second portrait of Adams			
dissolve back to animation	music full	:03	:29½

Courtesy of WHDH-TV, Channel 7, Boston

Documentaries are rarely found any longer on radio, and because full-length documentaries are not only costly to produce, but do not usually draw competitive ratings, they have been made more palatable for television audiences by being presented in shorter or, as they are sometimes called, *mini-documentary* form. *60 Minutes* has been highly successful with features and *minidocs* of 15–20 minutes in length. Some syndicated programs such as *Chronicle* have done well with features and minidocs running about 8 minutes long.

● Writing Techniques

Both the feature and the documentary require careful research, analysis, and evaluation of materials. Both may consist of many diverse forms: news, interviews, panel discussions, dramatizations, speeches, and music. Both follow an outline-to-script approach. After deciding on the subject and the approach, the writer outlines as fully as possible, developing a detailed *routine sheet* or *rundown*. After determining which of the anticipated materials—live interviews, stock footage, old recordings, family photographs and diaries, and other materials—are available, a preliminary script may be written. After the research is completed and all the material going into the show has been assembled, a final script is prepared.

Form

Although both the feature and the documentary may be dramatic, it is not drama in the sense of the fictional play. Each should be a faithful representation of a true situation. This is not to say, however, that all such programs are unimpeachably true. While they contain factual, informational, and educational content, editing and narration can make any series of actual sequences seem other than what they really are.

For example, the semidocumentary or fictional documentary, frequently called the *docudrama*, has become relatively popular. It may take authentic characters, but fictionalize the events of their lives; it may present the events accurately, but fictionalize the characters; it may take real people and/or real events and speculate as authentically as possible on what might have occurred, in order to fill informational gaps; it may take several situations and characters from life and create a semi-true composite picture.

While both the feature and documentary deal with issues, people, and events of current, recent or past times, neither are news stories as such. Both

explore behind and beneath the obvious, with the documentary going more in depth for a defined persuasive purpose. The feature principally wants to inform; the documentary principally wants the audience to think and feel. The documentary explores as much as possible the reasons for what happened, for the attitudes and emotions of the people involved. It seeks comments of experts and the reactions of other people who might be affected, in order to assess the implications and significance of the subject for the whole of society.

Where the feature is more often oriented toward objectivity, the documentary is oriented toward interpretation and a point of view. A feature on a murder in a New York City park by a gang of youths may present fully all of the known factual material. A documentary on the same subject—such as the classic *Who Killed Michael Farmer?* which is analyzed in this chapter as a model—covers considerably more in background and character exploration and provides an understanding and an impact that otherwise would be missing.

While some features and documentaries are prepared in a studio and depend largely on studio interviews and available stock materials, most are filmed or taped in the field. *Actualities*—the people and events recorded live—are essential for creating a credible program.

Procedure

The feature and especially the documentary contain the real words of real persons (or their writings, published and unpublished, including letters, if they are not living or cannot be reached, or if no recording of their voices is obtainable), the moving pictures of their actions (or photos or drawings if film or tape is unavailable or they lived before motion pictures), and available sounds and visuals of the events. These materials, sometimes seemingly unrelated, must be put together into a dramatic, cohesive whole and edited according to the outline and the script.

How do you start? First, the writer must have an idea. The idea for the program frequently comes from the producer rather than from the writer. What subject of public interest is worthy of treatment? The attitudes of the Soviet people toward *perestroika* and *glasnost*? The rampage of AIDS? Political and economic discrimination against people of color? Government corruption? Continuing nuclear testing? All of these have feature possibilities. By going further with each of these topics—Have the Western powers done everything possible to take advantage of *perestroika* to establish firmer bases for world peace? What can be done to change the Reagan administration's reversing of affirmative action policies for minorities and women? How can election laws be changed to make it possible for candidates to win on credentials and not principally on the largest amount of campaign funds? How can

Americans be jolted out of their apathy to prevent a nuclear holocaust? — you have the makings of documentaries.

Both program types may start with noncontroversial topics, such as the scenic pleasures of southern California or the life and times of Leonardo da Vinci. When they remain noncontroversial, they are features; when controversy is added, they become documentaries.

Process

First, determine the subject and point of view. Will this be an objective feature or a subjective documentary?

Second, prepare a tentative outline; not a road map, but a general direction.

Third, do thorough research: analyze library resources; make personal visits to people and places; determine what visual and aural materials are available and study them.

Fourth, prepare a more definitive outline, a detailed rundown sheet.

Fifth, work closely with the producer and director (in many instances the writer is also the producer, and sometimes the director, as well) in solidifying the outline and preparing for a full script. During this period the writer may suggest specific materials to be obtained, recommend the orientation of these materials, and even help gather them.

Sixth, prepare lead-ins, lead-outs, and interview background materials and question-answer outlines as the actualities are gathered, and other transition material as the script begins to take shape. As the material comes in, the writer continually revises the outline, accommodating new, unexpected material, and deleting anticipated material that is not obtainable.

Seventh, when most of the material is in, prepare a full script. Revise this script in conference with the producer and director.

Eighth, after all the material has been gathered, seen, and/or heard many times by the writer and the rest of the production team, write the final script, sometimes called the *working script*. This final version is used for the specific selection and organization of the material to be used in the final editing and timing of the program. The final working script and the *transcript* — the program as aired — should be virtually identical, with the transcript containing the actualities, interviews, and other material that cannot be scripted word for word beforehand. Some producers prepare their working scripts in detailed routine or rundown form, without the actualities. Some include the complete actualities, transcribed from the video or audio materials. Usually, much more material is obtained than can be used.

Sometimes an entire program can be developed from just a few minutes of tape available exclusively to one station or producer. The writer may decide

that this material would make a unique beginning or ending, and build the remainder of the show around it. For example, a network may have an exclusive tape of a minute's duration of a secret meeting between the heads of two major world powers. From this tape, with the aid of stock footage, interviews, commentary, and further fieldwork not even necessarily directly related to the event, a complete program can be created.

Technique

Endowing a story with human interest is a key to good feature or documentary writing. Even if you want to present only facts, and even if the facts seem stilted and dry, you can make them dramatic. Develop them by embodying traits of the people they represent. Even if the subject is inanimate, such as a new mousetrap, toxic waste, a current fad, or a nuclear warhead, endow it with live attributes. Haven't we all run across machines that seem more alive than some people we have known?

Develop the script according to the same basic principles of writing the play and the commercial. Get attention. What's the problem or situation that requires a program being done in the first place? For the documentary, especially, the conflict is important. Explore the people or characters involved with the subject. Develop the theme through revelation of more information; in the documentary, build the conflict through the complications until it reaches a crisis point. Although major happenings create dramatic action, it's the little things, the human elements, that are important in establishing empathy and holding the audience's interest.

A narrator is almost always used. But too much narration distracts. Don't let the program look or sound like a series of educational interviews or lectures. A narrator frequently can summarize information that is not obtainable through actualities. Make the points clear and concise, and even if you are propounding one point of view, be certain to include all sides of the issue as the evidence presumably builds to support your position.

● The Feature: Application

The feature often is a public service presentation, providing informational and educational content. But it doesn't have to be purely factual or academic in style. It can take on the form of a variety show or a drama, or use elements of entertainment formats to make it more interesting to the audience. The feature can be oriented around a person, a thing, a situation, a problem, an idea, or an organization. It can be historical or current; it can explore concepts or show how to do something. The following example deals principally with an organization (the Red Cross), includes a problem (disaster work), a situation

(life-saving), and how-to instruction (artificial respiration). This feature was originally produced live by a local commercial station as part of a public service series.

HOW RED CROSS DOES IT

VIDEO	AUDIO
CG: TRI-STATE STORY	MUSIC: RECORD "RED CROSS SONG" IN AND OUT BEHIND STATION ANNOUNCER: As a public service, WEHT presents TRI-STATE STORY — a half hour prepared through the cooperation of the Springfield Chapter of the American Red Cross. Here to introduce our guests for this evening is Mr. John Smith, Director of Public Relations for the Springfield Red Cross. Mr. Smith:
CG: RED CROSS EMBLEM	(MR. SMITH THANKS ANNOUNCER AND INTRODUCES TWO GUESTS, MR. HARVEY AND MR. JONES. THEN ASKS MR. HARVEY TO SPEAK.)
CAMERA ON SMITH	(MR. HARVEY TELLS OF RECENT DISASTER WORK IN HARRISBURG AREA, SHOWING PHOTOGRAPHS OF SERVICE WORKERS. HE WILL RISE AND WALK TO THE EASEL.)
CAMERA ON HARVEY CLOSEUP OF PHOTOS ON EASEL	(MR. SMITH INTRODUCES MR. JONES. THEY DISCUSS SUMMER SAFETY SCHOOL FOR SWIMMERS. JONES LEADS INTO FILM WITH FOLLOWING CUE):
CAMERA ON SMITH AND JONES	"Now I'd like our viewers to see a film that was made at Lake Roundwood during last year's Summer Safety School."
SPECIAL FILM	(8:35) (SILENT — JONES LIVE VOICE-OVER)
CAMERA ON JONES	(JONES INTRODUCES ARTIFICIAL RESPIRATION DEMONSTRATION.)
CAMERA ON TWO BOYS	(JONES DESCRIBES METHODS OFF CAMERA.)
CAMERA ON SMITH	(SMITH THANKS JONES AND HARVEY AND GIVES CONCLUDING REMARKS.)
SLIDE #3 TRI-STATE STORY	MUSIC: THEME IN AND UNDER

VIDEO

AUDIO

STATION ANNOUNCER:

Tri-State Story, a WEHT Public Service Presentation, is on the air each week at this time. Today's program was prepared through the cooperation of the Springfield Chapter of the American Red Cross.

By permission of American National Red Cross

The working script from CBS Radio's *The American Challenge* series is followed by a transcribed excerpt from that same program. Compare the designations of actuality content and time lengths in the working script with the aired material. A preliminary script would not contain the exact beginnings and ends of the interviewees' quotes and their timing, necessary in subsequent script versions for precise editing, but would indicate the names of the persons being interviewed and the anticipated gist of what they would say.

THE AMERICAN CHALLENGE

pgm 10 ward to live free

MUSIC THEME up 3 seconds then under for

CRONKITE: The American Challenge. Thirty Special Reports this weekend brought to you by

THEME UP TO END AT :13

CRONKITE: This is Walter Cronkite, CBS News, reporting on the CBS Radio Network. In a time when the relationship between Great Britain and the colonists in America was steadily growing worse, Thomas Jefferson wrote: "The God who gave us life gave us liberty at the same time; the hand of force may destroy, but cannot disjoin them."

That's not true anymore. Drugs, electrical stimulation of the brain, the techniques of behavioral psychology can leave life, while taking liberty. An American Challenge, after this.

(COMMERCIAL INSERT)

Defining freedom is probably a job better left to philosophy students and the people who put dictionaries together. Historian Blanche Cook, a teacher at New York's John Jay College of Criminal Justice believes it is easier to say what freedom is not.

In: You start looking at what ...

Runs: :30

Out: ... and stops this man.

Behavioral psychologist B. F. Skinner believes that a concern for freedom has outlived its time.

In: I think you can show ...

Runs: :36

Out: ... then the behavior will change.

Our very survival, says Dr. Skinner, depends upon controlling people. And the techniques for maintaining that control are available.

In: I think we have that ...

Runs: :16

Out: ... to use it.

For historian Cook, the problem is quite different.

In: We're using this really splendid ...

Runs: :25

Out: ... which could free us, really.

To find freedom and the limits of freedom. A matter for debate and an American Challenge; to make liberty more than a word stamped on our coins.

This is Walter Cronkite, CBS News.

#10—TO LIVE FREE

(MUSIC)

WALTER CRONKITE: THE AMERICAN CHALLENGE. Thirty special broadcasts this weekend. This is Walter Cronkite reporting on the CBS Radio Network.

In a time when the relationship between Great Britain and the colonists was steadily growing worse, Thomas Jefferson wrote, "The God who gave us life, gave us liberty at the same time. The hand of force may destroy, but cannot disjoin them."

That's not true anymore. Drugs, electrical stimulation of the brain, the techniques of behavioral psychology can leave life, while taking liberty. An American challenge, after this.

* * *

CRONKITE: Defining freedom is probably a job better left to philosophy students and the people who put dictionaries together. Historian Blanche Cook, a teacher at New York's John Jay College of Criminal Justice, believes it is easier to say what freedom is not.

BLANCHE COOK: You start looking at what the various police departments, for instance, have done with the technology that came out of Vietnam. The most bizarre thing of all is a fancy program: plant an electrode into somebody's brain who steals a lot, let's say, and gets arrested all the time. And he's going downtown to the supermarket, let's say, and all of a sudden the computer picks up that his adrenalin is going fast, and his heartbeat is going fast, and they figure out, well, he's going to steal something. The computer programs a shock, and stops this man.

CRONKITE: Behavioral psychologist B. F. Skinner believes that a concern for freedom has outlived its time.

B. F. SKINNER: I think you can show that we are misguided in our insistence on the right of the individual, for example, to breed as he wants, or to consume more than a reasonable share

of the resources of the world, to pollute the environment. There are not real freedoms, they are the products of our present culture. And if we can change that culture, then the behavior will change.

CRONKITE: Our very survival, says Doctor Skinner, depends upon controlling people, and the techniques for maintaining that control are available.

SKINNER: I think we have that. We have the rudiments of it. And we have to change our culture in such a way that we will be permitted to use it.

CRONKITE: For historian Cook, the problem is quite different.

COOK: We're using this really splendid technology, which could be used to feed people, you know, to really make our lives very comfortable, we're using it to control people. I think that's the really big challenge: how do we use the technology that we have, which could free us, really.

CRONKITE: To find freedom, and the limits of freedom, a matter for debate, and an American challenge, to make liberty more than a word stamped on our coins.

This is Walter Cronkite, CBS News.

Courtesy of CBS News

The following television working or final script, *Ave Maria: The Story of the Fisherman's Feast*, by Beth Harrington, illustrates the use of many of the key elements that make a high quality feature. As you read it, note, in sequence, the following techniques of good writing:

1. The opening clearly establishes the locale. At the same time it obtains attention and interest by comparing and contrasting the old and the new, suggesting a dichotomy of change on one hand and no change on the other. The visuals of Boston Harbor become narrowed to the North End neighborhood, bringing the viewer closer to the action.
2. While the feature is rooted in a historical event, it is the current practice with which the viewer can best identify. The script makes the connection immediately.
3. As with most features and documentaries, the narrator plays a key role. In television, however, unless the narrator is a personality in his or her own right, like an Edward R. Murrow or a Barbara Walters, he or she should remain in the background, and principally be a voice over visuals. Following the introduction, the narrator's comments in *Ave Maria* are V.O. a montage of historical photos.
4. Actualities are incorporated as soon as feasible, with a fishing captain, Ray Bono, the first key interviewee.
5. Although the interviewee may be telling a story and giving information, the writer does not let him or her become a "talking head" or

- substitute narrator. Use of visuals located during the research phase is important; for example, newsreel footage of the Boston fishing fleet in 1938 is run during the comments of the narrator and Captain Bono.
6. Again, the writer avoids the talking head problem in the Ray Geany interview, with Geany becoming a narrator over appropriate visuals. The same technique is used when the interviewee, band leader Guy Giarrafa, mentions Arthur Fiedler and a visual of Fiedler is inserted.
 7. In several places dramatizations are used to enhance the commentary. For example, the feelings and beliefs of the people in the procession are made clearer through the interviews with Fathers #1 and #2 than if those attitudes had simply been described by the narrator. This technique is used again following comments that attendees are North Enders and visitors. Interviews with North Enders and visitors, including children, are developed to enhance human interest and viewer empathy.
 8. While not presenting a political or social point of view as a documentary would, *Ave Maria* nevertheless is sensitive to human aspects of the subject. For example, note Eddie Marino's comment on how the festival helped him overcome alcoholism, and how several people tell how participation in the procession affected their personal lives.
 9. Although concentrating on the broad aspects of the festival, the script does not ignore the religious focus, and includes dramatizations to emphasize its importance.
 10. The ending is a clear linking, again, of past and present, stressing the continuity of the event. Most important, we not only see what is happening, but we are taken behind the scenes for the human interest factors — a significant component of the good feature.

"AVE MARIA: THE STORY OF THE FISHERMAN'S FEAST"

VIDEO

Seagulls in flight, shots of Boston Harbor.
 Changing face of the North End. Key in titles:
 "The North End, Boston, Massachusetts."

AUDIO

(music up and under the following:)
 NARRATOR:
 Change?
 The North End has seen its share.

VIDEO

Montage of shots of older North Enders, procession and neighborhood views.

Fade to black. Fade up on collage intro of faces of feast. Title: "Ave Maria: The Story of the Fisherman's Feast."

Montage of historical photos of North End at turn of century, founders of society, etc.

Universal Newsreel footage of Boston fishing docks.

LS of "St. Jude" (fishing boat) going out to sea.

AUDIO

From English colonists to Italian immigrants.

Big change.

It's like they say, the one thing you can count on is change. Pleasure boats crowd out the fishing boats. Tenements become condominiums.

But some things don't change. Like the Italian feasts. Oh sure, they're different now. But they continue. Thanks to a handful of dedicated people, they continue.

There's one feast in particular that's — special. And this is its story.

(fade music)

(Roma Band: Marcia Reale)

NARRATOR:

At the turn of the century, Italian immigrants, like these men from Sciacca, Sicily, formed mutual aid societies — combination insurance agencies, support groups and social clubs.

The Society of the Madonna del Soccorso took care of members' medical needs, provided for burial, and — most importantly — ran the annual feast in honor of their patroness.

The feast was a tradition dating back to sixteenth century Italy.

But there was a second level of tradition at work here. For generations, the members of the society had been fishermen.

Today, Captain Ray Bono is the grand marshal of the Fisherman's Feast, one of the last in a long line determined to continue the tradition.

VIDEO

MS of Captain Ray Bono.

Universal Newsreel footage of Boston fishing boats at sea in winter. Key in title: "Boston Fishing Fleet, 1938"

Cut back to Ray Bono in MS.

North Enders coming out of church.

CU of Ray Geany. Key in name and title: President, Madonna del Soccorso Society.

AUDIO

RAY BONO:

In my particular family, I'm the only one that's left fishing.

There may have been maybe 150 boats years ago. Now there might be 20 and most of the 150 boats were more or less family boats. So you were fishing with your cousins, your father, your uncle, your brother, your brother-in-law. Today you haven't got that. Today it's just crews.

You might have a couple of boats with a brother on board or something like that. But not many of them are related like years ago.

NARRATOR:

The fishermen didn't have it easy. Atlantic winters were hard and the good weather was no picnic either. Then and now, these men put their trust in the Madonna. Ray carries a picture of her on board.

RAY BONO:

The boat was sinking. We were waiting for the Coast Guard to come and get us. We threw the life raft overboard. And as we threw it overboard, it deflated. Now we were all alone. The closest boat was 12 miles from us. And I turned to that picture and said, "Save us and the boys." And we got hauled off in the helicopter. And that was the most that I really felt . . . felt for her at that time.

NARRATOR:

The descendents of the fishermen have their own reasons for taking part in the feast.

RAY GEANY:

As a kid, I never missed a feast. Granted, my father wasn't a fisherman. My father wasn't even Sicilian! But we were brought up with a tradition from my mother's family that this

VIDEO

AUDIO

Cutaway to statue of the Madonna.

Cut back to CU of Ray Geany.

Shots of preparation for feast.

Shot of Jim Geany with name and society affiliation keyed in.

was a major event and we grew up in the feast. Every year we'd come and see the feast and we'd be part of it.

Whether we were on a float, or carrying a sheet, we were always part of it. Carrying a flag. As soon as you got a little taller and pestered the committee enough, you carried the saint.

Joining the society once we reached 18 was very important because we were carrying on a tradition. I didn't get very involved personally to the extent my brother did until . . . my grandmother died. One of her wishes was that we continue the feast. That was important to her. On her bedroom walls, she always had a picture of the Madonna with a candle in front of it. She was very devoted. She wanted to see to it that her grandchildren played a role in continuing the society, continuing the feast.

NARRATOR:

The feast is a four-day event and preparation begins far in advance. Permits are obtained at city hall. Decorations put in place. And the statue of the Madonna is readied. She is adorned in gold, given by members of the society in return for blessings.

JIMMY GEANY:

My favorite part of the feast, and I think I speak for most of the Sciaccadani who attend the festival is when we take the Madonna out on Thursday night for the blessing of the waters. That's when you see all the eyes fill up with the memories of years gone by and that's the beginning of the procession.

And after a year with the statue being cooped up in la sala, as we say, the hall, after a year in there and coming out on the streets, that's when it hits everybody the most.

VIDEO

Shot of procession beginning, men bringing statue out of la sala, then down to waterfront.

Shot of Roma Band playing, zoom into Guy Giarraffa.

MS of Guy with name and title: "Guy Giarraffa, Maestro, Roma Band."

Cut to photo of Arthur Fiedler conducting the Roma Band.

Shots of procession as it wends its way through the North End.

AUDIO

Actually, what we're trying to do is just keep up an old tradition in a new world.

NARRATOR:

What would a North End feast be without music? Tarantellas, marches, hymns? The Roma Band began in 1919 and since then has played at nearly every feast.

GUY GIARRAFFA:

The Fisherman's Feast, in my opinion, is Number One, colorful. It's excitement. Why? Because they're Sicilians and I'm Sicilian, too. And we're excited.

Around 1970, I remember, I'm laughing, I was directing the Roma Band on North Street. Somebody spotted Mr. Arthur Fiedler, the late Arthur Fiedler walking down the street. So they said, "Guy, it's Maestro Arthur Fiedler." And I said, "So what?" (laughs) He said, "Whaddya mean, 'so what!'" And I said, "Well, whaddya want to do?" "Shall I tell him to come up?" I said, "Go ahead." So this musician goes down and he begs him. He says, "I belong to the union, I can't." We say, "C'mon, forget about the union." So he comes over and he directs a march or two. They took pictures and the next day I understand the picture went all over the world, Hawaii, Europe, everywhere. It was a great honor.

NARRATOR:

Sunday's procession is an all-day affair. The statue of the Madonna is carried through the streets of the North End.

(Music under)

(Music out)

VIDEO

Three-shot of fathers with super: "Angels' fathers."

CU of second father.

Montage of money-collecting shots.

Montage of shots of vendors, visitors and North Enders.

AUDIO

FATHER #1:

I don't count my years by New Year. I'm serious. My year doesn't end or start on New Year's. My year begins and ends with this feast.

FATHER #2:

We used to look forward to this the way other kids looked forward to Christmas. And I remember our parents used to go out a couple of months before the feast and buy us new clothes — new shoes, new slacks, new shirts — We all had to look perfect for the feast.

RAY GEANY:

The primary purpose of raising money during the feast is to pay for the feast. As far as being money-making, unfortunately, that's the one thing people see. They see money coming out of the windows, and they look at all that money. Well, you can get a lot of one dollar bills, stack 'em up very high and it looks very impressive. But when you count 'em and you have bills totalling anywhere from \$25- to 35,000 dollars, you need a lot of one dollar bills to pay for it. If any business was run the way the feasts were run, they'd probably go under in a year.

(music up and under the following:)

VENDOR:

During the summertime, you don't have to be Italian to be Italian. Everybody can come down here and be Italian.

VISITOR:

I'm proud to swap my Galway hat for my lovely Italian hat. And God bless everyone.

VIDEO

AUDIO

NORTH ENDER:

It's everyday living. It's just people get together and show their emotions for each other and they're happy.

NORTH ENDER:

It's very good. I like it very much.

NORTH ENDER:

I got to dance three times a week. I gonna dance all my life. Some days I no dance, I'm not feelin' good, I feel sick. I dance, I feel alright.

VISITOR:

We used to have relatives here. I'm of Italian-American extraction, so we just come down, bring the kids down and try to keep in touch with their heritage. That's basically what it is. You know, you get out to the suburbs, and you become kind of homogenized after a while. You kind of lose some of your ethnic connection, so to speak.

[INTERVIEWER:

What do you guys think of it?]

KIDS:

It's great!

[What's your favorite part?]

KIDS:

The food!

VENDOR:

We have fried calamari, the onion ring that tastes like a clam. It's delicious. It's nutritious. Who wants some?

VIDEO

Eddie Marino in his stocking feet, followed by Eddie reciting a prayer to the Madonna.

Eddie and Jim Geany two-shot, followed by more procession footage of Eddie.

Cut back to Jim Geany interview.

Young girl recites a prayer in Italian as her proud father listens critically.

AUDIO

VENDOR:

Who wants one here? Do you want one?

NARRATOR:

As a devotion, Eddie Marino walks the procession each year in his stocking feet. He says his faith in the Madonna helped him overcome alcoholism.

EDDIE MARINO (V.O.):

I was on skid row and I turned to her when she was coming out.

I stopped in the street and knelt down in front of her and said, "You make me or you break me." I prayed so much to her I got my wish.

(SFX: Eddie's prayer)

JIMMY GEANY:

Eddie, here, I guess you could say is our mascot of the Fisherman's Feast. He is our inspirational leader actually. Of course, we're all dedicated, but I don't think there is anyone more emotionally involved with the Blessed Mother and the feast of the Madonna del Soccorso than Eddie right here.

Another favorite part of the feast is the angel, what we call the angel ceremony.

That's what sets the Fisherman's Feast apart from the other feasts in the North End. It's something special to all the Sciaccadanis.

ANDREA:

(in Italian)

Santa Virgine Maria

A noi rivolge il guardo pio

Prega a Dio per noi

Che siamo della stirpe di

Adamo

VIDEO

Cut to young woman teaching girls the proper handling of pigeons.

CU of second angel.

AUDIO

Così nell'ora della morte
Tu del cielo
Ci apre le porte

uh . . . you're right I skipped that.

JIM MARINO:

I told you. (laughs) Wait, what's the second verse?

ANDREA:

Oh Dad!

JIM MARINO:

What is it?

ANDREA:

I don't know what the verses are. I just say it!

PATTY PAPA:

OK, 1, 2, open like this. Give 'em a little nudge, not upside down! See what happens when they're upside down? The birds will not come out because he has to fly up and down. OK. Plus it's gonna be dark, we get back later and later and they only fly in the daytime. These people will have a spotlight, it will help us. Everybody got me?

SECOND ANGEL:

I'm not really that nervous but my stomach keeps turning over. It was hard to learn because we don't . . . even know what we're saying.

[INTERVIEWER:

Do you have an idea what you're saying?]

SECOND ANGEL:

No, I know it's a prayer to the saint though.

VIDEO

AUDIO

Cut to interview with first angel.

ANDREA:

It's scary in a way because there are a lot of people there and it's probably the first time you've done something like that with that many people watching you.

Cut to interview with North End woman, key in title: "Ex-Angel."

[INTERVIEWER:

Tell us about the fact that you were an angel? Can you describe it as you remember it?]

NORTH ENDER:

Well, I would say it was the biggest thrill of my life. I don't know how else to describe it. Except that it's a big honor and it's been traditional. My daughter has done it, my granddaughter, so have all my relatives, my cousins, nieces and so on.

Cut back to interview with first angel.

ANDREA:

It's uncomfortable because you're on your stomach and all your weight's on the belt and when you're hanging there it's hard to get enough air to say the speech and then it's like I said, the air's hard to get a lot of air in. And some lines you have to put all your air in 'til your next line. It's pretty hard.

Shots of angel getting ready for her "flight," followed by street scenes just prior to ceremony.

(Music up and under the sequence, then out.)

Shots of other angels reciting prayers.

NARRATOR:

The Madonna has arrived. The angel ceremony begins.

Angel "flight" sequence from start to finish.

(Music up and under the sequence.)

JIMMY GEANY (V.O.):

I guess I do the work I do because I like to think that somewhere up there in heaven my

VIDEO

AUDIO

grandfather is looking down at me — who was a fisherman and a charter member of the society — and up there he's smiling somewhere and he's proud.

Fade to black.
Credits.

(Music out)

Written by Beth Harrington; courtesy of Ms. Harrington.

● The Documentary

It is sometimes said that next to the drama the documentary is the highest form of television and radio art. Many broadcast news personnel say that the documentary, combining as it does news, special events, features, music, and drama, *is* the highest form. At its best the documentary not only synthesizes the creative arts of the broadcast media, but it also makes a signal contribution to public understanding by interpreting the past, analyzing the present, or anticipating the future. Sometimes it does all these in a single program, in highly dramatic form, combining intellectual and emotional meaning.

Types

Robert Flaherty is considered a seminal figure in the development of the modern documentary. His *Nanook of the North*, completed in 1922, set a pattern for a special type of documentary film. This type went beneath the exterior of life and carefully selected those elements that dramatized people's relationships to the outer and inner facets of their world. Flaherty started with an attitude toward people: He eulogized their strength and nobility in a hostile or, at the very least, difficult environment.

Pare Lorentz, noted for his productions of *The Plow That Broke the Plains* and *The River* under Franklin D. Roosevelt's administration in the 1930s, forwarded another type of documentary: the presentation of a problem affecting a large number of people and the ways in which that problem could be solved. Lorentz's type of documentary called for positive action on the part of the viewer to remedy an unfortunate or ugly situation. A third type of

documentary is exemplified by the British film *Night Mail*, produced by innovator John Grierson. The details of ordinary, everyday existence—in this instance the delivery in Britain of the night mail—are presented in a dramatic but nonsensational manner. In this type we see people and/or things as they really are; we receive factual information without a special attitude or point of view expressed or stimulated.

These types (the student of documentary writing is urged to view these films) provide the bases for writing the television and radio documentary. The documentary for the mass media may use one of the three approaches or—and this frequently is the case—combine two or more of the types in varying degrees.

Point of View (POV)

All documentaries should have a point of view. What is the *purpose* of the particular documentary you are preparing? To present an objective, many-sided view of a community's traditions and problems? To present solutions to one or more of those problems? By lack of criticism, to justify violence as a means for international political gain? To show the effects of pollution on our natural environment? To carry it a step further and show how the audience can stop the pollution? To show the courage of a particular group—people of color, women who want control of their own bodies, victims of AIDS—in a hostile political or social environment? To show that the only way to find true physical and spiritual rejuvenation is to spend one's vacation time in encounter groups (or health clubs, dude ranches, or hot tubs) in southern California? To what degree will the writer's personal beliefs (or those of the producer, network executive, agency representatives, or sponsor) determine program content and orientation?

Taking a point of view is necessary whether the program is prepared for a small station with little money or for a network with a big budget. A documentary can be produced with a minimum of equipment: a field camera, tape, and access to an editing room for television; or a couple of tape recorders and some tape for radio. One such documentary, produced as a course project in a radio class taught by the author at the University of North Carolina and winner of a national award for public service reporting, illustrates how simple and direct the documentary-making process can be.

First, the class decided on a subject: the problems of the small farmer in the Piedmont region of North Carolina (where the university is located) and the possible relationships of these problems to politics.

The three major documentary types were combined in the purpose of the documentary: to present information in a straightforward, unbiased manner; to show by implication that there was a problem that had to be solved and to indicate several possible solutions; and to present the farmer as a

persevering person in a difficult economic environment. It was decided that not only farmers, but also experts from the university should be interviewed and their tapes edited in a sort of counterpoint fashion.

Research was the next step, with as much material as could be found on the problem gathered from an examination of all available literature and from preliminary talks with farmers and persons familiar with the farm problem. The subject and purpose were clarified further and, on the basis of the projected findings of the documentary, specific interviewees were chosen — farmers in terms of size, location, and crop of the farms, and experts in terms of their academic departments and special areas of study.

A careful distillation of material already gathered led to the formation of a series of pertinent and interrelated questions to be asked of the farmers and the experts. After the interviews were completed, a script containing the narration and a description of the taped material to be inserted was developed from all the material available, including tapes, library research, and personal interviews. An analysis of the script indicated places that were weak, some because of the lack of material and others because of the excess of material. Further field work and the addition and pruning of material resulted in a final script, ready for the editing process.

The following are excerpts from a composite of the script and a verbatim transcription of the program. The final script is shown in capitals; the material in parentheses is that actually recorded and incorporated into the program with the narration. Note here the use of numbers indicating the tape and cut to be used, with notations of the first and last words of each cut to help the editor.

● One criticism of this script may be that it tries to cover too many subjects. Another may be that it is not sufficiently dramatic. If you find any validity to these criticisms, take the material contained in the script and other material that you can get through your personal research, and rewrite this documentary in outline form, improving on it as you think necessary.

THE PIEDMONT, NORTH CAROLINA FARMER AND POLITICS

OPEN COLD: TAPE #1, CUT 1, DUPREE SMITH: "I WOULD LIKE VERY MUCH . . . BEST PLACE TO WORK."

(I would like very much to spend my entire life here on the farm because I feel like being near the land and being near the soil and seeing the operation of God on this earth is the best place to live and the best place to work.)

MUSIC: IN, UP, AND UNDER

NARRATOR: THIS IS THE SMALL FARMER IN THE PIEDMONT OF NORTH CAROLINA.

MUSIC: UP AND OUT

NARRATOR: YOU ARE LISTENING TO "THE PIEDMONT, NORTH CAROLINA FARMER AND POLITICS." THE VOICE YOU JUST HEARD WAS THAT OF DUPREE SMITH, A FARMER IN PIEDMONT, NORTH CAROLINA. IN RURAL AMERICA A CENTURY AGO THE FARM PROBLEM WAS AN INDIVIDUAL ONE OF DIGGING A LIVING OUT OF THE LAND. EACH FARMER SOLVED HIS OWN INDIVIDUAL PROBLEMS WITHOUT GOVERNMENT AID. NEARLY EVERYONE FARMED. TODAY, BECAUSE OF INCREASING COST OF MAINTAINING CROPS, LARGER SURPLUSES, HEAVIER STORAGE COSTS AND LOWER FARM INCOME, THE SMALL FARMER IN NORTH CAROLINA, AS WELL AS ACROSS THE NATION, HAS BEEN UNABLE TO DEPEND ON HIS LAND FOR A LIVING. PRODUCTION CONTINUED TO GROW, SURPLUSES MOUNTED. FARM INCOMES FELL AND THE GOVERNMENT SUBSIDIES NECESSARILY GREW.

PROFESSOR TAPE #2, CUT 1: "THE COMMON PROBLEMS . . . ARE THESE."

KOVENOCK: (The common problems shared by almost all national farmers today and, at the same time, most North Carolina farmers, are these.)

NARRATOR: YOU ARE LISTENING TO PROFESSOR DAVID KOVENOCK OF THE POLITICAL SCIENCE DEPARTMENT OF THE UNIVERSITY OF NORTH CAROLINA.

KOVENOCK: TAPE #2, CUT 2: "FIRST OF ALL . . . SHELTER FOR HIS FAMILY."

(First of all, a decline in the income going to the farmer — a problem of — this is particularly for, let us say, the marginal farmer, the farmer with a small operation in North Carolina and the rest of the country — the problem of obtaining employment off the farm, that is, some relatively attractive alternative to continuing an operation on the farm that is becoming insufficient for feeding, clothing, and buying shelter for his family.)

NARRATOR: THIS IS DUPREE SMITH'S PROBLEM.

SMITH: TAPE #1, CUT 2: "YES, THAT WAS MY DESIRE . . . PART TIME AND WORKING."

(Yes, that was my desire after returning from service, was to go back to nature and live and raise a family where I felt that I would enjoy living to

the fullest. For several years, on this same amount of land, I was able to support my family and myself adequately. For the last year or two, this has been on the decrease. The decline has been to such an extent, that I've had to go into other fields — my wife helping part time and working.)

NARRATOR: WHAT SPECIFICALLY ARE DUPREE SMITH'S PROBLEMS?

KOVENOCK: TAPE #2, CUT 3: "THE COMMON PROBLEM . . . OCCUPATIONAL PURSUIT?"
(The common problem shared by the North Carolina farmer and by the national farmer would be, first of all, the condition of agriculture, the relationship of the supply of agricultural commodities to the demand and, of course, consequently, the price that the farmer receives which, of course, now is somewhat depressed. The second major problem is the condition of the rest of the economy as a whole — that is, is it sufficiently good so that the farmer has some alternatives to continuing his, currently, rather unsatisfactory occupational pursuit?)

NARRATOR: FARMERS ARE MARKETING MORE, BUT ARE RECEIVING LOWER PRICES FOR THEIR CROPS AND PRODUCE. DR. PHILIPS RUSSELL, A FORMER COLLEGE PROFESSOR AND RETIRED FARMER, HAS THIS TO SAY:

PHILLIPS TAPE #3, CUT 1: "THE FARMER HAS BEEN LOSING . . . IN AN
RUSSELL: UNPROTECTED MARKET."

(The farmer has been losing out everywhere, because he has to buy the things that he needs in a protected market and he has to sell in an unprotected market.)

NARRATOR: WHAT IS THE FARMER'S ANSWER TO THIS PROBLEM? FARMING HAS BECOME A BUSINESS INSTEAD OF A WAY OF LIFE. THE FARMER IS FORCED TO CURTAIL HIS ACTIVITIES ON THE FARM IN ORDER TO SUPPORT HIS FAMILY. DR. RUSSELL SAYS:

RUSSELL: TAPE #3, CUT 2: "THAT'S THE ONLY WAY . . . 24-HOUR FARMER."
(That's the only way that a man can continue in farming — is to make some extra money in town to spend it out in the country because he's losing everywhere as a 24-hour farmer.)

NARRATOR: FARMER HARRY WOODS COMMENTS:

HARRY WOODS: TAPE #4, CUT 1: "I WOULD HATE . . . AT THIS TIME."
(I would hate to have to try — let's put it that way — right at this time.)

INTERVIEWER: TAPE #1, CUT 1 (CONT.): "WOULD YOU LIKE . . . IT FULL TIME?"
(Would you like to be able to work it full time?)

WOODS: TAPE #4, CUT 1 (CONT.): "WELL, I ENJOY ... IT'S PRETTY ROUGH."
 (Well, I enjoy farming. I enjoy it, but as far as actually making a living out of it, I would hate to think that I had to do it, because it's pretty rough.)

NARRATOR: MANY BELIEVE THAT THE BASIS FOR SOLVING THE PROBLEM LIES AT THE FEDERAL GOVERNMENT LEVEL. HARDEST HIT IS THE FARMER WHO CAN LEAST AFFORD IT, THE SMALL COMMERCIAL FARMERS WORKING INFERIOR LAND. THEY LACK ADEQUATE CAPITAL TO IMPROVE THEIR HOMES. MUCH OF THEIR EFFORT GOES INTO PRODUCING THEIR OWN FOOD. OFTEN THEY DON'T HAVE THE MECHANICAL AIDS TO MAKE THEM MORE EFFICIENT. THEY ALSO GET LITTLE BENEFIT FROM THE SUBSIDIES AND HIGH SUPPORTS BECAUSE THEIR YIELD IS LOW AND THEY CAN'T AFFORD TO STORE UNTIL THE GOVERNMENT MAKES PAYMENT.

RUSSELL: TAPE #3, CUT 3: "IF FARMING ... THAT'D BE FATAL."
 (If farming is to be continued, and the country still has to rely on the farms for three very important things: food, feed, and fiber, and if the farming system collapses, we won't have enough fiber, and in case of war, that'd be fatal.)

* * *

NARRATOR: BESIDES PRICE SUPPORTS, STORAGE AND SOIL BANKS, THE GOVERNMENT SPENDS SOME TWO AND A HALF BILLION DOLLARS TO OPERATE ITS OTHER FUNCTIONS FOR THE IMPROVEMENT OF FARMING. THERE IS LITTLE AGREEMENT AS TO JUST WHAT ROLE GOVERNMENT SHOULD PLAY IN ASSISTING THE FARMER. FARMER HARRY WOODS HAD THIS TO SAY:

WOODS: TAPE #4, CUT 2: "THE FARM PROBLEM ... TO HAVE THEM."
 (The farm problem has been with us ever since I've known anything about the farm, and there have been both sides in, and it's never been solved yet. Until they really get down to business and want to solve it, why, it never will be. Now, you said something about politics, why, you know, and I think that everybody else realizes that there is politics in the farm program as they are administered. By the time that they go into the Congress and come out, you know what happens, and, it's difficult to ever work out something that, well, that is workable. But, as far as Republicans or Democrats, why, we've had farm problems under both parties, and I think we'll continue to have them.)

KOVENOCK: TAPE #2, CUT 4: "THERE'S COMMON AGREEMENT ... THIRTY-EIGHT CENTS."
 (There's common agreement, common ground for agreement, that during

the last seven or eight years that farm income has gone down roughly twenty-five per cent. The farm purchasing power is at the lowest point since sometime during the 1930's. Further, we have relatively great social dislocation among farmers and non-farmers in rural America due to the relative decline of the position of the farmer in the economic sphere. We now have more employees in the Department of Agriculture than we've ever had before, and, of course, they are serving fewer farmers. The size of the surplus is, of course, grounds for common agreement. It's multiplied six or seven times; it's now worth, roughly, seven billion dollars. And, of course, the farmer's share of the dollars that we spend in the grocery store has declined now to a low point of thirty-eight cents.)

* * *

MUSIC: IN AND UNDER

NARRATOR: THESE ARE THE PROBLEMS.

MUSIC: FADE OUT

NARRATOR: THE ANSWERS ARE NOT APPARENT. THE FARM INCOME DILEMMA SPELLS TROUBLE, NOT ONLY FOR THE FARMERS, BUT FOR THE PEOPLE WHO DO BUSINESS WITH THEM, POLITICIANS, GOVERNMENT OFFICIALS AND TAX PAYERS ALIKE. WHAT DOES THE FARMER, AS A MEMBER OF THE AMERICAN SOCIETY, DESERVE? PROFESSOR S. H. HOBBS OF THE SOCIOLOGY DEPARTMENT OF THE UNIVERSITY OF NORTH CAROLINA HAD THIS TO SAY:

HOBBS: TAPE #5, CUT 1: "ONE IS THE PROBLEM . . . ECONOMIC SYSTEM."
(One is the problem of maintaining income adequate to maintain a level of living comparable with other groups. This does not mean that farmers deserve an income equal to that of any other group, but he does deserve to have an income that enables him to live comfortably in the American economic system.)

NARRATOR: IN A REGULATED, PROTECTED, AND PARTIALLY SUBSIDIZED ECONOMY SUCH AS OURS, THE FARMER REQUIRES CONSIDERABLE PROTECTION. THE TASK IS TO DEVISE NEW METHODS WHICH WILL PROVIDE HIM WITH AN ADEQUATE INCOME FOR THE VITAL FOOD WHICH HE PRODUCES.

SMITH: TAPE #1, CUT 1: "I WOULD LIKE . . . PLACE TO WORK."
(I would like very much to spend my entire life here on the farm because I feel like being near the land and being near the soil and seeing the operation of God on this earth is the best place to live and the best place to work.)

MUSIC: IN, UP, HOLD, UNDER.

NARRATOR: YOU HAVE BEEN LISTENING TO "THE PIEDMONT, NORTH CAROLINA FARMER AND POLITICS." THIS PROGRAM WAS A STUDENT PRODUCTION OF THE RADIO PRODUCTION CLASS IN THE DEPARTMENT OF RADIO, TELEVISION AND MOTION PICTURES OF THE UNIVERSITY OF NORTH CAROLINA. ASSOCIATED WITH THE PRODUCTION WERE: BUD CARTER, YOSHI CHINEN, JIM CLARK, WILLIAM GAY, ROGER KOONCE, JOHN MOORE, ANITA ROSEFIELD, ALEX WARREN, ANNE WILLIAMS, STEVE SILVERSTEIN AS ENGINEER, AND WAYNE UPCHURCH, YOUR ANNOUNCER.

MUSIC: UP AND OUT.

Structure

One of the broadcasting's finest documentaries was CBS's *Who Killed Michael Farmer?* an exploration in depth of a murder, the murderers, and their environment. It is not only a classic, but remains an excellent example today of how to write documentaries. Part of the documentary is presented here, with bracketed comments analyzing the structure of the script and some of the writing techniques used.

WHO KILLED MICHAEL FARMER?

OPENS COLD:

MURROW: This is Ed Murrow. Here is how a mother and a father remember their son — Michael Farmer.

ET: MR. AND MRS. FARMER:

MRS. FARMER: Michael was tall and very good looking. He had blond hair and blue eyes. Maybe I'm prejudiced as a mother, but I thought he had a saintly face.

MR. FARMER: He was always laughing and joking. He was a very courageous and spirited boy. He was athletic, even though he walked with a limp from an attack of polio when he was ten years old. He was an excellent student who had great plans for his future. It's a hard thing to realize that there is no future any longer.

MURROW: Michael Farmer died on the night of July 30, 1957. He was fifteen years old. He was stabbed and beaten to death in a New York City park. Boys in a teenage street gang were arrested for this crime. Ten gang members — under fifteen years of age — were convicted of juvenile delinquency and committed to state training schools. Seven other boys — fifteen to eighteen — stood trial for first degree murder . . . were defended by twenty-seven court-appointed lawyers. Their trial lasted ninety-three days; ended last Tuesday. This was the verdict of an all male, blue ribbon jury.

ET: JUROR:

We found Louis Alvarez and Charles Horton guilty of murder in the second degree, and we also found Lencio de Leon and Leroy Birch guilty of manslaughter in the second degree. We found Richard Hills and George Melendez not guilty because we believe these boys were forced to go along with the gang the night of the murder. We also found John McCarthy not guilty because we were convinced, beyond a reasonable doubt, that this boy was mentally sick and didn't know what was going on at any time.

MURROW: It would seem that this case now is closed. All that remains is for a judge to pass sentence. Under the law, the gang alone is guilty of the murder of Michael Farmer. But there is more to be said. More is involved here than one act of violence committed on one summer night. The roots of this crime go back a long ways. In the next hour — you will hear the voices of boys and adults involved in the case. This is not a dramatization. The tragedy first became news on the night of July 30, 1957. At 6:30 on this steaming summer evening in New York City, the Egyptian Kings and Dragons gang began to assemble. They met outside a neighborhood hangout — a candy store at 152nd Street and Broadway, in Manhattan's upper West Side. They came from a twenty-block area . . . from teeming tenements, rooming houses and housing projects. One of their leaders remembers the number of boys present this night.

[A standard method of effectively opening a radio documentary is to select carefully out of the mass of taped material several short statements by persons involved and present them immediately in order to get the audience attention and interest as well as to tell, sharply and concretely, what the program is about. This is especially effective here in the opening statements of Mr. and Mrs. Farmer. The stark nature of the beginning of the program — it opens cold, no introduction, no music — lends force to the opening. Short opening quotes are not usually sufficient, however, to provide enough background information. The narrator condenses and states in terse terms the necessary additional material. The type of documentary is suggested close to the beginning. The statement "But there is more to be said. More is involved here . . . the roots of this crime go back a long ways" indicates the line of

development: Not only will the event and the people involved be explored in depth, but a problem will be presented and solutions will be sought.]

ET: GANG MEMBER:

We had a lot o' little kids, big kids, we had at least seventy-five — then a lot of 'em had to go home before nine o'clock; we was supposed to leave at nine o'clock but then we changed our plans to ten o'clock, you know. So I told a lot o' little kids I don't wanna see them get into trouble, you know, nice guys, so I told them they could go home. So they went home. They left us with around twenty-one kids.

MURROW: People sitting on the stoops and garbage cans along this street watched them ... grouped together, talking excitedly. They called each other by their nicknames: Magician, Big Man, Little King, Boppo. No one bothered to ask what they were talking about. This boy remembers.

ET: GANG MEMBER:

They were talking about what they were going to do and everything. They were going to fight and everything. But they'd never planned nothing. They just said we were gonna go to the fight and we were just gonna get some guys for revenge. They said we ain't gonna let these Jesters beat up any of our guys no more.

MURROW: The Jesters are a street gang in an adjoining neighborhood — Washington Heights, where Michael Farmer lived. The two gangs were feuding. Boys on both sides had been beaten and stabbed. There is evidence that this night the gang planned to surprise and attack any Jesters they could find. They came prepared for a fight.

ET: GANG MEMBER:

Some picked a stick and some had got some knives and chains out of their houses and everything. One had a bayonet. No, a machete.

MURROW: Holding these weapons they lingered on the corner of a brightly lit street in the heart of a great city. A police station was one block away. One gang leader went to a candy store ... telephoned the President of a brother gang ... requested guns and cars for the night's activity ... was told: "We can't join you. We have troubles of our own tonight." Shortly after nine PM, the gang walked to a nearby park ... was followed there by some girl friends. A gang member, 14 years old, continues the story.

ET: GANG MEMBER:

We went down to the park and sat around for a while. Then we started drinking and we drank whiskey and wine and we was drunk. Then we

started talkin' about girls. We started sayin' to the girls that if they get us to bring us some roses an' all that — that if we get caught to write to us and all this.

MURROW: In one hour, Michael Farmer would be dead. The gang prepared to move out. Some had doubts.

[Suspense is an important ingredient of the documentary. But it is not the suspense of finding out what is going to happen. The documentary is based on fact: We already know. The suspense is in learning the motivations, the inner feelings, the attitudes of the persons involved even as the actual event is retold. This is implied in the narrator's previous speech.]

ET: GANG MEMBER:

I didn't wanna go at first, but they said come on. So then all the big guys forced me to go. I was scared. I was worried. I realized like what I was doing I'd probably get in trouble.

MURROW: They left the park and headed for trouble at about ten PM. They walked uptown toward the neighborhood of the rival gang — the Jesters. They walked in two's and three's to avoid attention. Along the way, they met, by chance, this boy.

ET: GANG MEMBER:

I was walkin' uptown with a couple of friends and we ran into Magician and them there. They asked us if we wanted to go to a fight, and we said yes. When they asked me if I wanted to go to a fight, I couldn't say no. I mean I could say no, but for old-times sake, I said yes.

MURROW: He was a former member of the gang — just went along this night, "For Old-times Sake." Next stop: Highbridge Park . . . within the territory of the Jesters. Michael Farmer lived one block from the park. In the summer, the Egyptian Kings and Dragons fought the Jesters at the park swimming pool. This pool is closed at ten PM but not drained. Boys in the neighborhood frequently slip through a breach in the gate to swim here late at night. The Egyptian Kings and Dragons regrouped near the pool. Two gang members continue the story.

ET: GANG MEMBERS:

FIRST BOY: We were waiting over there, in the grass. Then two guys went down to see if there were a lot of the Jesters down there. To check. I was kind of nervous; felt kind of cold inside.

SECOND BOY: They sent three guys around the block. We walked around the block to see how strong the club was we was gonna fight. To see if they had

lots of guys and what-not. What we saw, they had lots of big guys. I'd say about nineteen, twenty or eighteen, like that. And we figured it out so we kept on walking around the block.

MURROW: While their scouts prowled the neighborhood, Michael Farmer and his friend, sixteen-year-old Roger McShane, were in Mike Farmer's apartment . . . listening to rock 'n' roll records. This is Mrs. Farmer.

[We can see the use here of D. W. Griffith's technique of dynamic cutting: switching back and forth between two or more settings and two or more persons or groups of people who are following a parallel course in time and in action. The actions of the gang have been presented in chronological order. Now time is moved back, and the actions of Michael Farmer and Roger McShane will catch up in time and place.]

ET: MRS. FARMER:

They stayed in his room playin' these new records that they had bought and Michael came out to the kitchen, just as I asked my husband what time it was, to set the clock. It was then five after ten. He asked for a glass of milk and as he walked from the kitchen, he asked, "I'm going to walk Roger home." And that was the last time I saw him.

MURROW: Both boys had been warned by their parents to stay out of Highbridge Park at night. But, as they walked along the street on this steaming July evening, they decided to sneak a swim in the park pool. At this pool, the Egyptian Kings and Dragons were waiting for their scouts to return. Here is what happened next; first in the words of Roger McShane; then in words of the gang members.

ET: McSHANE AND EGYPTIAN KINGS:

McSHANE: It was ten-thirty when we entered the park; we saw couples on the benches, in the back of the pool, and they all stared at us, and I guess they must 'ave saw the gang there — I don't think they were fifty or sixty feet away. When we reached the front of the stairs, we looked up and there was two of their gang members on top of the stairs. They were two smaller ones, and they had garrison belts wrapped around their hands. They didn't say nothin' to us, they looked kind of scared.

FIRST BOY: I was scared. I knew they were gonna jump them, an' everythin' and I was scared. When they were comin' up, they all were separatin' and everything like that.

McSHANE: I saw the main body of the gang slowly walk out of the bushes, on my right. I turned around fast, to see what Michael was going to do, and this kid came runnin' at me with the belts. Then I ran, myself, and told Michael to run.

SECOND BOY: He couldn't run anyway, 'cause we were all around him. So then I said, "You're a Jester," and he said, "Yeah," and I punched him in the face. And then somebody hit him with a bat over the head. And then I kept punchin' him. Some of them were too scared to do anything. They were just standin' there, lookin'.

THIRD BOY: I was watchin' him. I didn't wanna hit him at first. Then I kicked him twice. He was layin' on the ground, lookin' up at us. I kicked him on the jaw, or some place; then I kicked him in the stomach. That was the least I could do, was kick 'im.

FOURTH BOY: I was aimin' to hit him, but I didn't get a chance to hit him. There was so many guys on him — I got scared when I saw the knife go into the guy, and I ran right there. After everybody ran, this guy stayed, and started hittin' him with a machete.

MURROW: The rest of the gang pursued Roger McShane.

ET: McSHANE:

I ran down the hill and there was three more of the gang members down at the bottom of the hill, in the baseball field; and the kids chased me down hill, yelling to them to get me.

MURROW: Members of the gang remember.

ET: EGYPTIAN KINGS AND McSHANE:

FIRST BOY: Somebody yelled out, "Grab him. He's a Jester." So then they grabbed him. Mission grabbed him, he turned around and stabbed him in the back. I was . . . I was stunned. I couldn't do nuthin'. And then Mission — he went like that and he pulled . . . he had a switch blade and he said, "you're gonna hit him with the bat or I'll stab you." So I just hit him lightly with the bat.

SECOND BOY: Mission stabbed him and the guy he . . . like hunched over. He's standin' up and I knock him down. Then he was down on the ground, everybody was kickin' him, stompin' him, punchin' him, stabbin' him so he tried to get back up and I knock him down again. Then the guy stabbed him in the back with a bread knife.

THIRD BOY: I just went like that, and I stabbed him with the bread knife. You know, I was drunk so I just stabbed him. (LAUGHS) He was screamin' like a dog. He was screamin' there. And then I took the knife out and I told the other guys to run. So I ran and then the rest of the guys ran with me. They wanted to stay there and keep on doin' it, so I said, "No, come on. Don't kill the guy." And we ran.

ET: **FOURTH BOY:** The guy that stabbed him in the back with the bread knife, he told me that when he took the knife out o' his back, he said, "Thank you." **McSHANE:** They got up fast right after they stabbed me. And I just lay there on my stomach and there was five of them as they walked away. And as they walked away the . . . this other big kid came down with a machete or some large knife of some sort, and he wanted to stab me too with it. And they told him, "No, come on. We got him. We messed him up already. Come on." And they took off up the hill and they all walked up the hill and right after that they all of 'em turned their heads and looked back at me. I got up and staggered into the street to get a cab. And I got in a taxi and I asked him to take me to the Medical Center and get my friend and I blacked out.

MURROW: The gang scattered and fled from the park. This boy believes he is the last gang member who saw Michael Farmer that night.

ET: **GANG MEMBER:**

While I was runnin' up the footpath, I saw somebody staggering in the bushes and I just looked and turned around, looked up and kept on runnin'. I think that was the Farmer boy, he was staggerin' in the bushes.

[The suspense has been built and a climax reached. The selection and editing of taped materials to tell the story of the assault and murder are done magnificently. Excerpts from the taped interviews selected to follow a chronological pattern present the actions, feelings, and attitudes of the gang members in terms of increasing tempo and violence. Various physical and emotional viewpoints are presented, all relating to one another and building the suspense into an ultimate explosion. The documentary should be dramatic. Is there any doubt about the existence of drama in the preceding sequence? The audience is put into the center of the action, feeling it perhaps even more strongly than if the incident were fictionalized and presented, as such incidents frequently are, on a police series. Could any line of a play be more dramatic than, in context, "That was the least I could do, was kick 'im," or "(LAUGHS) He was screamin' like a dog," or "The guy that stabbed him in the back with the bread knife, he told me that when he took the knife out o' his back, he said 'Thank you'"]

MURROW: He left behind a boy nearly dead . . . continued home . . . had a glass of milk . . . went to bed. But then.

ET: **GANG MEMBER:**

I couldn't sleep that night or nuthin' 'cause I used to fall asleep for about half an hour. Wake up again during the middle of the night. My mother said, "What was the matter with you? Looks like something is wrong." I said, "Nothin'."

MURROW: That boy used a baseball bat in the attack. This boy used a bread knife.

ET: GANG MEMBER:

First I went to the river to throw my knife away and then I went home. An' then I couldn't sleep. I was in bed. My mother kept on askin' me where was I and I . . . I told her, you know, that I was in the movies. I was worried about them two boys. If they would die . . . I knew I was gonna get caught.

MURROW: At Presbyterian Medical Center, Roger McShane was on the critical list. Before undergoing major surgery that saved his life, he told about the attack in Highbridge Park. The official police record reveals what happened next. The speaker: New York City's Deputy Police Commissioner, Walter Arm.

ET: COMMISSIONER ARM:

A member of the hospital staff notified the police, and patrolmen of the 34th precinct arrived at the hospital a few minutes afterwards and learned from the McShane boy that his friend Michael Farmer was still in the park, under attack. The patrolmen rushed to the park, where they found the Farmer boy just before 11:00 PM. He was lying on the ground off the footpath and moaning in pain. The policemen were soon joined by detectives and young Farmer told them, "The Egyptian Kings got me." The Farmer boy made this comment as he was being rushed to the hospital at 11:05 PM. The parents of the boy were notified.

MURROW: Mr. and Mrs. Farmer continue the story.

ET: MR. AND MRS. FARMER:

MR. FARMER: The Sergeant from the 34th Precinct called us, and asked who I was, and was I the father of Michael Farmer. I said I was, and he said, "Well, your boy is in Mother Cabrini Hospital, in serious condition." I identified myself further, as a fireman in this area, and he said, "Oh, I'll come right down and give you a lift down to the hospital." So this sergeant drove us down to the hospital; as we walked in, the officer who was on duty there called the sergeant, and he said the boy had died fifteen minutes earlier.

MRS. FARMER: And the sister there in the hospital took us downstairs to identify the body. He had an expression as though he was just calling for help.

MR. FARMER: Well, it was real bad . . . he was my number one boy.

MURROW: This boy had never been in trouble with the police. Several Egyptian Kings and Dragons claim they often saw him with the Jesters; assumed he was a member.

The Jesters say neither Farmer nor McShane belonged to their gang . . . and according to police, there is no evidence to the contrary. From the Jesters, police learned which boys might have been involved in the assault at Highbridge Park. At 6:30 AM, this gang member heard somebody knocking at the door of his apartment in a housing project.

ET: GANG MEMBER:

I hear this knockin' on the door. I didn't think it ws the police, you know. 'Cause, you know, I thought I wasn't gonna get caught, so I was layin' in bed and told my mother, "Mommie, I think that's the milkman knockin' on the door or somebody." She said, "Why don't you answer it," and I said, "No, I'm in my underwear." So she says, "OK, I'll go." She opened the door and my mother comes over, "You get in any trouble last night?" And I says, "No, Mommie, I didn't get in no trouble last night." And then she says, "Well, there's a policeman over here, wants to see you." And I says, "What for," and he says, "Somethin' that happened last night," and I says, "OK," then, I started thinkin' of trying, you know, runnin' away from the house, so I put on my clothes and acted innocent, you know. He said to me, "You know what happened last night?" I say, "No, No. I don't know a thing that happened last night. I was in the car from ten on." He says, "Oh, if that's the truth, you have nothin' to worry about. You like to come down to the police station with us?" And I said, "OK."

MURROW: Another gang member spent the morning in Children's Court, pleading innocent to a robbery committed two weeks earlier. He was released, pending a hearing. When he returned home, police were waiting to question him about the murder of Michael Farmer. This is the boy who used a bread knife in the assault at Highbridge Park.

ET: GANG MEMBER:

Well, when we was goin' to the . . . to the paddy wagon, the detective, he kept wipin' his feet on my suit. So I told him to cut it out, and he still won't cut it out. So then, then the Sergeant says, "Cut it out," so then he said, "Why don't you mind your business," and he kept on doin' it. He kept on wipin' his feet on my suit, and I just got the suit out of the cleaners, that's all. I told him, "I just got the suit out of the cleaners," and he says to me, "That's just too bad. That suit belongs in the garbage can." So he kept on wipin' his feet on my suit, and he kept on saying, "You murderer" and all this. They kept on sayin', "You're gonna get the electric chair, you're gonna get the electric chair." He kept on sayin' that to me; he made me mad. If I had a gun, I would have shot them all.

MURROW: He told us, "I hate cops." The police say his story of what happened in that paddy wagon is fantasy. They also deny threatening another gang member who explains why he wanted to be caught.

ET: GANG MEMBER:

I was crackin' up 'cause I wanted them to hurry up and come and get me and get it over with, so when I got picked up, I felt safe then. We went in the car and then they threatened me. I mean, not exactly a threat, but they told me what was goin' to happen: I'd get beat up if I didn't talk. So I told them, "Tell me, who was the guy that squealed?" They told me, "Who do you think you are, Dillinger or somebody — ya gonna get even with the guy?" I said, "No, I just wanted to know." They said, "No." So they took me to the Precinct; it made me laugh to see all the guys sitting there in the ... in the ... when I walked in, everybody said, "Ha ha," and started laughin' so I felt all right with the fellas then. My girl was sitting there anyway, and she ... she had the knives.

MURROW: Police found two hunting knives in the bureau drawer of a fifteen-year-old girlfriend of the gang. Two gang members admitted that they gave these knives to the girl after the assault at Highbridge Park. The police record continues.

ET: COMMISSIONER ARM:

The search of the gang during their interrogation yielded five knives, several garrison belts and a heavy length of chain. All of the young men arrested made full admissions to police officers and to representatives from the staff of District Attorney Hogan. At 8:00 PM the following day, seven of the boys were charged with homicide, two others were charged with attempted homicide, and ten others were charged with juvenile delinquency.

MURROW: Police said, "This is the largest group of boys ever arrested for a New York City killing." Statistically, they were among 58 youths in the city arrested in 1957 for murder and non-negligent manslaughter ... among more than three thousand youths under twenty-one arrested in the nation last year for crimes of major violence ... and among an estimated one million youths arrested for crimes of all kinds. The father of Michael Farmer attended the preliminary court hearing of the gang members later indicted for the murder of his son. As he watched them arraigned before a judge, he made a judgment of his own.

ET: MR. FARMER:

They are monsters — in my mind I classify them as savage animals. That's all. I don't think that they have any civilization in them. I think they're just two-legged animals. They haven't any concept of living with other people, outside of to show that they can do something worse than the other or to claim any sort of notoriety. These boys didn't even hang their heads, most of them, when they came to court. They stood erect and looked around

the court for their relatives. And so forth. One of them had a small smirk when they looked in our direction. They should be put away, and kept away. Or if the penalty is death, to be executed. Certainly they set themselves up in the form of a judge, jury and execution squad in the case of my son. All in the matter of minutes. This is pure jungle activity.

[Thus far the script has told what happened. In the material dealing with actions and attitudes after the crime was committed, the script begins to imply that there is more to the story than what happened, that the persons involved are not the two-dimensional characters of the television fiction series. Yet, the act was so grievous and wanton that it is not too difficult to come to the same conclusion as Mr. Farmer. This speech indicates a division in the script. Can we simply leave the story there — this is a jungle and the only solution is to destroy the animals therein? The script begins to explore motivation, begins to get behind the problem.]

MURROW: Two detectives told the judge at the gang's arraignment, "These boys showed no remorse and gave us little cooperation." At their murder trial, some of the boys testified that police beat and frightened them into making confessions. The police officers accused denied this under oath. First reports on this crime suggested that at least one gang member had stabbed for thrills. Police said the fourteen-year-old boy who used a bread knife in the attack told them, "I always wanted to know what it would feel like to stick a knife through human bone." This same boy denied to us that he said that; gave us three other reasons for his crime. First.

GANG MEMBER:

I told you I didn't know what I was doing. I was drunk. I went out, you know, I . . . you know, I was drunk, I just went like that, and I stabbed him.

MURROW: We asked him "Did you know the boy you stabbed?" Answer: "No, but I thought he was a Jester." Question: "Had the Jesters ever done anything to you?" Answer:

GANG MEMBER:

They kept on callin' me a Spick. They kept on saying, "You dirty Spick, get out of this block." Every time I go in the pool, they said to me the same thing. I don't bother them, 'cause, you know, I don't want to get into no trouble with them, but one day they beat me up. You know, there was about five of them, and they wouldn't leave me alone. They beat me up, and I had to take a chance to get the boys so we could beat them up.

MURROW: He said his third reason for stabbing a boy he did not know involved his fear of gang discipline.

GANG MEMBER:

See, because we say before, if anybody don't beat up somebody, when we get back, he's gonna get beat up. So I say, "OK." They got special guys, you know, to keep their eyes on the boys. Anyone who don't swing out is gonna get it when we come back. They got to pass through a line; they got about fifteen boys over here, and fifteen boys over there, and you know, in a straight line, like that. They got to pass through there and they all got belts in their hands.

MURROW: So far, we have heard that a boy was killed because other boys — most of them under fifteen — got drunk, wanted revenge, feared gang discipline. Only one boy charged with murder pleaded not guilty on grounds of insanity. He was declared legally sane. But a psychiatrist testified in court that this boy was epileptic and "incapable of premeditating and deliberating." Court-appointed defense council did not request psychiatric examination of the other six boys on trial for their lives. The jury that convicted some of them heard very little about their mental and emotional make-up. Our reporter tried to get psychiatric reports on the other gang members too young to be tried for murder. He questioned Marion Cohen, head of the treatment service, New York City Youth House. She told him.

ET: MISS COHEN AND REPORTER:

COHEN: We see our function as holding boys remanded temporarily by Children's Court until disposition of their case is made by a judge. While the boy is here, we try to study and diagnose his problem.

REPORTER: Well, now, the younger members of the gang that killed Michael Farmer were brought here. Did you study the individual boys; make reports on them for the judge who was going to try them?

COHEN: No, we did not.

REPORTER: Why not?

COHEN: Because the judge did not request it.

REPORTER: Is this usual practice?

COHEN: No, in most cases, judges are interested in finding out as much as they can about the individual boy's problems, in order to differentiate his needs.

REPORTER: But in this case, nothing was found out about the mental makeup or the individual needs of these boys. Is that right?

COHEN: Yes.

REPORTER: Do you usually wait for the court to request such studies?

COHEN: No, when we are fully staffed, we do a study on every boy who is here for more than a week.

REPORTER: Why didn't you study these boys then?

COHEN: Because we are two-thirds under-staffed. We have only four case-workers for three hundred boys.

MURROW: The New York City Youth House is a brand-new five-million-dollar building. It has a swimming pool, self-service elevators — the most modern equipment. But there are only four case-workers for three hundred boys. Reason: low pay and a shortage of trained personnel. Our reporter continues his conversation with Marion Cohen.

ET: MISS COHEN AND REPORTER:

REPORTER: Can you make any generalizations about the gang members you have studied?

COHEN: Yes, these are kids who essentially feel in themselves weak and inadequate . . . and have to present a tough facade to others. Of course, most adolescents feel insecure. But these boys have a distorted idea of what real adequacy is. They become easy prey for leaders whose sole drive is aggressive. They are egged on by their peers to establish a tough reputation . . . each kid daring the other to go one step farther. They have to compete on a level of violence.

MURROW: It would seem that members of the Egyptian Kings and Dragons gang fit the pattern. Consider the statement of this fourteen-year-old gang member who participated in the assault at Highbridge Park.

[The interviews with the experts may be considered transition material. It is established that there is a problem. Some of the reasons for the problem are tentatively suggested. The audience now is ready for exploration of the problem and a clarification of the reasons.]

ET: GANG MEMBER:

I didn't want to be like . . . you know, different from the other guys. Like they hit him, I hit him. In other words, I didn't want to show myself as a punk. You know, ya always talkin', "Oh man, when I catch a guy, I'll beat him up," and all of that, you know. So after you go out and you catch a guy, and you don't do nothin', they say, "Oh man, he can't belong to no gang, because he ain't gonna do nothin'!"

MURROW: Are we to believe that a boy is dead — murdered — because those who killed him fear being called "punks"? Another gang member says he acted to protect his reputation. He calls it "rep."

ET: GANG MEMBER:

Momentarily, I started to thinking about it inside: did I have my mind made up I'm not going to be in no gang. Then I go on inside. Something comes up den here come all my friends coming to me. Like I said before, I'm intelligent and so forth. They be coming to me — then they talk to me about what they gonna do. Like, "Man, we'll go out here and kill this guy." I say,

"Yeah." They kept on talkin' and talkin'. I said, "Man, I just gotta go with you." Myself, I don't want to go, but when they start talkin' about what they gonna do, I say, "So, he isn't gonna take over my rep. I ain't gonna let him be known more than me." And I go ahead just for selfishness. I go ahead, and get caught or something; sometimes I get caught, sometimes I don't. I'm in some trouble there.

MURROW: That boy admits that he kicked and punched Roger McShane during the attack at Highbridge Park . . . didn't stab him because he didn't have a knife. We asked, "Suppose you had a knife; would you have used it? Answer:

ET: GANG MEMBER:

If I would of got the knife, I would have stabbed him. That would have gave me more of a build-up. People would have respected me for what I've done and things like that. They would say, "There goes a cold killer."

MURROW: He wants people to say, "There goes a cold killer." He is only fourteen years old — the same age as the boy who used a bread knife in the Highbridge Park attack . . . and who told us why he too wants to be known as a "cold killer."

ET: GANG MEMBER:

It makes you feel like a big shot. You know some guys think they're big shots and all that. They think, you know, they got the power to do everything they feel like doing. They say, like "I wanna stab a guy," and then the other guy say, "Oh, I wouldn't dare to do that." You know, he thinks I'm acting like a big shot. That's the way he feels. He probably thinks in his mind, "Oh, he probably won't do that." Then, when we go to a fight, you know, he finds out what I do.

MURROW: Some gang members told police that they bragged to each other about beating and stabbing Farmer and McShane . . . wanted to make certain they would be known as "tough guys." According to the official police record, this was the reaction of their parents.

ET: COMMISSIONER ARM:

During the hours that the boys were rounded up and brought to the police station, many of their parents came to the scene. They expressed shock and bewilderment and disbelief over the fact that their boys were being questioned by police and might have had a part in this hideous crime. When they finally realized that this was true, they still couldn't believe it.

MURROW: One mother told our reporter.

ET: MOTHER OF GANG MEMBER AND REPORTER:

MOTHER: I had absolutely no problems with him. Everyone in the neighborhood can vouch for that. When I walked out there this morning, all my storekeepers and everythin' just can't believe that my son is mixed up in anything like this. (SIGH) I have no idea what I can do for him right now. I doubt if there is anything we can do for him right now.

REPORTER: Do you plan to go over to see him?

MOTHER: Of course I have to go to see my child. (SOBBING) I can't let him down now. Even though he was wrong, I still can't just turn my back on him. (SOBBING)

MURROW: Parents went to see their sons in jail; and how did they react when they saw them? One boy said:

ET: GANG MEMBER:

My mother said she was ashamed of me, and everything, and I told her that it wasn't my fault and I couldn't help it. My father wanted to kill me at first, and after I explained to him what happened he was still . . . he was still like . . . felt bad about it, ashamed to walk the streets after somethin' like that, but then you know, he wouldn't touch me then, after I told him what happened.

MURROW: The statement of another gang member.

ET: GANG MEMBER:

My father understood. He didn't actually understand, but you know, he didn't take it as hard as my mother. My mother . . . it came out in the newspapers, she had a heart attack. It's a lucky thing she's alive today.

MURROW: One mother talked to her son in the presence of the other boys arrested. Here is what she said, according to this gang member present.

ET: GANG MEMBER:

When she sees him she says to him, "How did it feel when you did that to Farmer? It was good, eh?" You know, jokin' around with the kid. So we told her, "You know what your son did?" I says, "He stabbed him in the back." She says, she just went like that, shrugged her, you know, shoulders. Then we didn't pay any attention to her, because ya know, you don't like to see a mother actin' like that with a kid ya know.

MURROW: What is known about the mental and emotional make-up of parents whose children commit crimes? Dr. Marjorie Rittwagen, staff psychiatrist for New York Children's Courts, gave us some statistics.

ET: DR. RITTWAGEN:

We find that some seventy-five to eighty percent of parents of children who are brought into this court are emotionally ill or have severe personality or character disorders. They include sociopathic personality disorders, alcoholics and the like. And about ten percent of this seventy-five to eighty percent are commitably psychotic — in fact, some parents go completely berserk in Court, threaten judges and are sent to psychiatric wards for observation. Most of these parents are so overwhelmed with their own problems that they ignore their children. Kids feel not so much rejected as nonentities. Usually, in these homes, there are no fathers.

MURROW: There are no fathers in the homes of five of the seven gang members tried for the murder of Michael Farmer. Four of these boys live with their mothers; one with his grandparents. His mother told our reporter why she left her son.

ET: MOTHER OF GANG MEMBER AND REPORTER:

MOTHER: He has lived with my mother all his life from birth. (SOBS) I lived there up to two, three years ago. It seems like since I left my child everything has happened. (SOBS) Not that I just walked out on him, but when I planned to get married I spoke to him. He said, "Well, go ahead, you have to have some happiness; you can't just stay with me all the time." So I said, "Will you be willing to come with me?" He said, "No, I don't want to leave my grandparents." (SOB)

REPORTER: Do you think that it would have been important if he had stayed with you?

MOTHER: I think it would have been important had I stayed with him and not leave him at the age of fifteen. I wouldn't advise that to anyone who has a boy, or any other child. (SOBS)

MURROW: Eleven of the eighteen boys arrested in the Farmer case come from homes broken by desertion, divorce or death. Children's Court psychiatrist Marjorie Rittwagen says this is the pattern.

ET: DR. RITTWAGEN:

Some seventy to eighty percent of our children come from homes broken by desertion or divorce. Most of the children stay with their mothers. At critical times in their lives they are left in a fatherless home. They're almost afraid to relate too closely to their mothers, and are often driven into the streets to seek companionship with a gang. They find the superficial group relationship more comfortable than individual ones. In fact, difficulty in relating to people is one of their big handicaps. They don't talk out their problems, they act them out.

MURROW: Example: this thirteen-year-old boy. He lives with a mother married and divorced three times. She works to support him . . . cannot spend much time with him. Her son has plenty of problems, but she doesn't know about them.

ET: GANG MEMBER:

I never tell her about my problems. One reason is that if I tell her my problems, like some guys were beating me up, she would keep me in the house . . . and wouldn't let me go out. Or if I tell her I'm doing badly in school, she'll probably hit me. Or if I tell her I had an argument with a teacher, or something like that, she'd probably hit me. She don't give me a chance to explain, you know. She just comes out, and pow, she hits me. I don't tell her anything.

MURROW: He doesn't talk out his problems; he acts them out—sometimes by firing a beebee gun at adults.

ET: GANG MEMBER:

Tell you the truth, I used to shoot people myself. Sometimes I would shoot the people I don't like too much, you know. (LAUGHS) I would be up on the roof and they would be walkin' by with packages or something—and pow, I would shoot them.

MURROW: Violence is all around him, he says.

ET: GANG MEMBER:

Usually I go for horror pictures like "Frankenstein and the Mummy" or things like that. I like it when he goes and kills the guy or rips a guy in half or something like that. (LAUGHS) Or when he throws somebody off a cliff. You know, all them exciting things.

MURROW: Next: the gang member who used a bread knife in the Highbridge Park attack. He lived with his mother and step-father; told us he often quarreled with his mother; wanted his step-father to spend more time with him.

ET: GANG MEMBER:

I'll ask him to take me boat-riding, fishing, or some place like that, ball game. He'll say, "No." He don't go no place. The only place where he goes, he goes to the bar. And from the bar, he goes home. Sleep, that's about all he do. I don't talk to my parents a lot of times. I don't hardly talk to them—there's nothing to talk about. There's nothing to discuss about. They can't help me.

MURROW: They can't help me! What he wants, he says, is to be like his favorite comic book hero.

ET: GANG MEMBER:

Mighty Mouse — he's a mouse — he's dressed up like Superman. He's got little pants — they're red. The shirt is yellow. You know, and then he helps out the mouse. Everytime the cats try to get the mouse, Mighty Mouse comes and helps the mouse, just like Superman. He's stronger than the cats. Nothing can hurt him.

MURROW: Another boy told us: "My father doesn't want to hear my troubles. They make him mad." Reason:

ET: GANG MEMBER:

He wants me to be better than my other brother. That's why every time he comes to me and say, "You see, you gonna be like your brother. The one that's in the Tombs. If you keep on doing wrong, you gonna be like him." He kept on telling me that, so I said, "Well if he wants me to be like him, I'm gonna be like him." So I started doing wrong things. And then he says to me, "I don't wanna catch you in trouble." Well, in one way he should have got me in trouble before, because he found a gun that I had . . . you know, I had a homemade. And he found it, and he didn't say nothin', he just broke it up and threw it away and kept me in the house for one day. He should have took it to the police or somethin', and told them that I had it. Maybe I would have been sent to the Youth House or someplace, before, and I wouldn't have gotten into so much trouble, and I would have learned my lesson.

MURROW: This was his first arrest. But ten of the eighteen boys involved in the Farmer case had previous records as juvenile offenders; some for such minor offenses as trespassing or chalking names on buildings; others for serious crimes, including assault, burglary and attempted grand larceny. Three gang members were under the supervision of probation officers. But how much supervision does a boy on probation get, in New York City? Clarence Leeds is Chief Probation Officer at Children's Court.

[The script is now fully into the problem as it concerns the characters of the story. The transitions, through selecting and editing, are excellent, moving logically, yet not obviously, from the boys to the parents. The statements of the boys and the parents all follow a pattern, validating the diagnosis of the sociologist and the psychiatrist. Now the documentary can attempt an investigation of the solutions to the problem, those attempted and those still to come.]

ET: CLARENCE LEEDS:

Our probation officers have minimum case loads of between sixty and seventy delinquent boys apiece. This means that at best they can talk to each boy perhaps once a month. And you can't give a child the guidance and help he needs by seeing him that infrequently. We are doing just about double the

number of case loads and investigations that we're equipped to handle and possibly as a consequence of this, about thirty percent of the boys on probation commit new offenses which will bring them to the attention of the court once again.

MURROW: Three Egyptian Dragons on probation participated in the murder of Michael Farmer. Another member of this gang had served one year in a state training school for juvenile delinquents . . . was diagnosed as a "dangerous psychopath" . . . but received no psychotherapy. Reason: there are 500 boys in this institution; only one psychiatrist and one psychologist to treat them. Five months after this "dangerous psychopath" was released from the institution, he stabbed Roger McShane at Highbridge Park. Who is to blame? John Warren Hill, Chief Justice of New York's Children's Court, told us why many very disturbed children are released quickly by state institutions.

ET: JUDGE HILL:

It is a shocking fact that children committed to state institutions by this court often are discharged from these institutions within four to six months without having received any real treatment or help. Why? Because our state facilities for the long-term care of delinquent children are so shockingly inadequate that our state institutions must make these discharges quickly in order to make room for new court commitments. For while the rate of delinquency has increased in New York City . . . there's not a single additional bed provided in our state institutions for delinquent children, aside from some few which the city made available for use by the state. But that was a bare nothing compared to the great need which has developed increasingly in this area.

MURROW: Children released from New York institutions are put on parole. The Egyptian Dragon diagnosed as a "dangerous psychopath" was assigned to a youth parole worker . . . was under the supervision of this worker at the time of the Farmer murder. But how closely was he watched? Joseph Linda is in charge of youth parole workers, New York City area.

ET: JOSEPH LINDA:

Each of our youth parole workers supervises about 80 boys, and in some cases, about 100 boys, because of staff shortage. This means that they may see these boys as infrequently as once every two months.

MURROW: Youth parole and probation agencies are non-existent in half the counties of this nation. In most of the other counties, they are understaffed, according to a survey by the National Probation and Parole Association. Some responsibility for supervising problem children often is shifted to the schools by

the courts. This happened in the case of several Egyptian Kings and Dragons brought to court prior to the murder of Michael Farmer. The speaker, Murray Sachs, court liaison officer, Board of Education, New York City.

ET: MURRAY SACHS:

The courts had made a number of requests in the helping of these youngsters. The unfortunate thing about these children was this: they would refuse to come to school. Not coming to school, they wouldn't be doing the things that we think are constructive and helpful. Those, we know, have such deep-rooted behavior problems and must be dealt with on that basis by specialists who are equipped to handle it, and, for heaven's sake, our community, our citizens should not expect the school to do that. It seems that the only one that might help them would be the institution where they might be placed, and given individualized and controlled assistance, of one kind or another. Again we're faced with the serious problem of there's just no place for them.

MURROW: In the richest state of the nation, long-term institutional care is not available for eighty percent of delinquent children under twelve years of age. No state institution for these children exists. The few private institutions are jammed. One gang member involved in the Farmer case committed five offenses before he was twelve years old. Within a week or two after each arrest, he was set free in the community. At twelve, children are eligible for state training schools. But even then it is difficult to place them because of overcrowding. John Warren Hill, Chief Justice of New York's Court, sums up the result.

ET: JUDGE HILL:

In a great number of cases of very disturbed children, children who should be removed from the community, this court has been unable to find any placement for the child and our only alternative has been to place these children on probation, which, of course, means their return to the community.

MURROW: They are sent back to the streets — unhelped, unsupervised. Set free in the community, what do they do with their time? Listen to one boy describe a typical summer day in his neighborhood of brick tenements in Manhattan's upper west side.

ET: GANG MEMBER:

I usually get up at 11 or 12 o'clock, you know. I sleep late. And then I will go out and see the guys, sitting on the stoop, you know, doing nothin'. I would sit there with them, and sometimes they will say, "Let's split and go to a movie," so I would go to the movie with them. Or sometimes we would

try and get a game of stickball or somethin' like that. Our block is crowded, we didn't hardly have a chance to play because the busses kept going back and forth, back and forth. We couldn't do nothin'. So that we just sit, then when it got to night-time, well, you know, we would go around and say, "Come on, man, let's go break windows for some excitement" or "Come on man, let's go boppin'." Then we would go and look for guys, to beat 'em up. Then we would come back. And then, (LAUGHS) we would sit on the stoop, man, and we'd hear a cop car outside and we would all fly up to the roof, or somethin' like that. Then, we just come down and start talkin' and talkin'.

MURROW: Consider the day of another boy, sixteen years old. He makes the rounds of schools, pool halls, and candy store hangouts. He works for a syndicate . . . sells marijuana cigarettes to other children and smokes them himself.

ET: GANG MEMBER:

I'd get the dough by sellin' it. I'd take about four or five a day. It keeps me goin'. All depends . . . when I get up in the morning I take one or two; three hours later take another one. If I ain't got nothin' to do, I just feel like goofin', crackin' up and everythin'. I just take another one. Go to a dance, take two or three. If you don't get it easy, you try all kinds of— not violence, but you see an easy dollar to rob, you rob it. You see somethin' to pawn, you pawn it.

MURROW: Boys troubled and adrift in the community formed the gang that killed Michael Farmer. Sociologists call gangs of this breed "anti-social groups" or "fighting gangs." They exist in most of our large cities. According to police estimates there are 134 of these gangs in Los Angeles County; 24 in Miami; 110 in New York, including the Egyptian Kings and Dragons.

[You have read about two-thirds of the documentary script. The voices and sounds of realism have been presented. The thoughts and feelings of as many different and varied persons as might be found in a Shakespearean tragedy have been explored. "What" happened moved into "why" it happened into the evolution of a problem that demands a solution. Much as do the films of Pare Lorentz, Who Killed Michael Farmer? then examines the possible solutions to the problem. The final few pages of the documentary script sum up.]

ET: GREENHILL REPORT:

Residents trace the origin of juvenile crime to parents' inability to control their children, racial issues, newcomers in the area, lack of police protection, intimidation of teachers and policemen by youth gangs, and a lack of restrictive measures in Highbridge Park. Persons interviewed reported 16 major incidents leading to death or hospitalization in the last three years. Ten of them in the last two weeks. Most of the incidents had not been re-

ported to police for fear of gang retaliation. Among the population in general, there were attitudes of hopelessness and fear. A large number of people expect gang retaliation after the present crisis has quieted down. They are cynical and see no way of preventing retaliation for it always occurred in the past. About 40 percent of children between the ages of 3 and 16 reacted immediately with a variety of physical and emotional symptoms. For the first time, some children began to carry knives for their own protection.

MURROW: One boy in the neighborhood who fears for his life is Michael Farmer's friend, Roger McShane — a state's witness at the murder trial of the Egyptian Kings and Dragons. During the trial, McShane received two death threats in the mail. One letter said: "You are alive. But if them guys get the chair, we will kill you." That threat possibly came from a crank. But no one can be sure — least of all Roger McShane.

ET: McSHANE:

There's nothing you can do except protect yourself. It's just gonna get wilder and wilder. I mean, it's just gonna get worse. You can't have a policeman walking around with every boy or girl that leaves his house at night. And follow him to the store if he has to go to the store or follow him up to the show or you can't have a policeman follow each individual all around the neighborhood just so they can be protected.

MURROW: The parents of Michael Farmer.

ET: MR. AND MRS. FARMER:

MR. FARMER: I'm very much afraid for my son Rayme. Rayme's 14. Who knows the rest of these Egyptian Kings won't come up looking for him, or trying to extend their activities; make themselves a little bit more infamous. You can't reason with the type of minds that they have. You don't know what they'll come up with next.

MRS. FARMER: I'm worried about all of us. There was a time when I'd run down at night for milk, or to mail a letter, now I wouldn't go down the street after nine o'clock. I just have that terrible feeling that something is lurking there in the dark.

MURROW: Fear remains in this community. A new summer approaches . . . and according to one volunteer youth worker in the area already there are danger signals.

ET: YOUTH WORKER:

The situation is beginning to look critical once again. We find that one of the Egyptian Kings apparently not involved in the Michael Farmer killing is now trying to reorganize a gang and is recruiting in the area. Unless

something is done very quickly with this particular gang, we are definitely going to run into the same situation in a very short time. You can't say whether that will be six months or a year from now, but if this gang is allowed to reorganize again, there may be more killings and something had better be done, fast, if we are interested in saving other children from the fate of Michael Farmer.

MURROW: What has been solved by the verdict of a jury and the commitment of 15 boys to institutions which are ill-equipped to rehabilitate them; and because of overcrowding, may soon return them to the community? The problem of juvenile crime continues. The experts may list all sorts of causes. But they agree on one answer to why these conditions continue to exist: We permit them to. This is Ed Murrow. Good Night.

"Who Killed Michael Farmer?" © Columbia Broadcasting System, Inc. Written and produced by Jay L. McMullen.

● The Minidocumentary

The success of *60 Minutes* prompted the growth of the minidocumentary or minifeature in a magazine format. While *60 Minutes* hour-length program permits 15–20 minutes per segment, the half-hour length of magazine shows such as the syndicated *Chronicle* series allows segments of only about 7 minutes per story. Not only must the writer be concise, but because many of the minidocs bridge early evening periods between news and entertainment programs, the minidocs frequently are combinations of both.

Ron Blau, filmmaker and television writer-producer, has written documentary films, full-length television documentaries, and dozens of minidocumentaries ranging from four to ten minutes each. He believes that the standard documentary and minidocumentary are essentially the same except for the obvious difference: The longer show has more time in which to present more information and develop ideas.

Most minidoc writers work through the same chronological process. First is selecting the topic or theme. It can come from any source: the executive producer, the field producer, newspaper stories, and, less frequently, the free-lance writer-producer. After the topic is determined, the writer must do appropriate research; some of it can be done in libraries, some on site, some through interviews.

Following initial research, an outline is prepared, somewhat similar to a rundown sheet. It remains flexible because the writer does not yet know who is going to say what or what kinds of visual or aural material will be available. Blau advocates outlining a fairly simple structure because there is not enough

time in a minidoc for anything complicated. He explains that there are three principal types of material to look for: voice-over, *bites* or quotes, and what he terms “breathing” visuals—video, film, or stills of background, actions, or persons without voice. Room should be left for music, too. The final outline becomes the basis for shooting.

Following shooting, the screening of all materials permits the writer to prepare the final script. According to Blau, most writers structure the piece from the bites and the voice-overs. He advises that the piece be allowed to breathe: A piece on dance could have dance itself shown without any voice-over, and a piece on housing could have film or tape of the neighborhood or of interiors without voice. The latter approach is sometimes referred to as using the **B** roll, arising from the practice of putting interview material on one projector and noninterview visuals on a second or B projector.

Most documentary writers practice the basic principles of journalism by starting with a strong topic opening giving the essence of the piece, follow immediately with the five Ws, then fill in the details in whatever time is left. Some writers structure the piece around voice-overs and fill in with the bites and breathing shots. Ron Blau’s approach is to begin with something attention-getting that is of special interest to the audience, then fill in the basic structure with field materials, and, finally, add the voice-overs.

With the large number of pieces needed for a given program series (sometimes at least three for every half-hour show), and the limited time available to produce them (sometimes less than a week per segment), one needs either to have a large staff or to take extra care to see that all the information is accurate. Be careful not to take liberties with the facts if you find that time and staff haven’t permitted you to get all pertinent information. Write from what you have. Don’t make up facts to fill in. Many minidocs essentially repeat what has been covered in the press, and there is the temptation to embellish in order to give the story a new look. Where do you draw the line between factual documentary and fictional documentary? *New York Times* critic John J. O’Connor refers to the result of the failure to make the distinction as the “questionable craft of ‘docudrama.’” Don’t pass off fiction as fact.

● Following are excerpts of two short sequences from one of Ron Blau’s minidocumentary scripts, *Prodigies*. Analyze where and how they follow Blau’s writing approach.

PRODIGIES

Intro

VIDEO

KIDS

AUDIO

MUSIC: In, up, under.

VIDEO

Pix from Josh's nursery school without Josh in shots.

Exterior with kids.

End of Intro

Exterior: Wei Jing's school.

Interior: Hallways.

Math Club

Shots of Asian kids.

Wei-Jing

AUDIO

NARRATOR (V.O.): Until now we have been looking at forces which shape a child's mind at close range: like gifts a child is born with . . . and the family's effect. But some forces are as big as America itself.

These forces are cultural influences — which push some ethnic groups to the top — which allow more boys than girls to shine in some fields — which limit the progress of other groups.

America may seem like a great melting pot, but within her borders cultural pressures still encourage some of her people more than others to travel paths of giftedness.

MUSIC: Rap music, in and up.

SFX: Natural sounds. Music out.

NARRATOR (V.O.): Each year the Westinghouse Science Talent search rewards a few outstanding high school students with the largest no-strings-attached scholarships in the country: up to \$20,000! In 1986 the top five awards all went to a single ethnic group.

SFX: Natural sounds, then V.O.

V.O.: Asian-Americans make up only 2% of our population. But in the 1980s they are tallying an astounding number of honors . . . in fields ranging from music to math and science.

V.O.: Wei-Jing Zhu, born in Canton, landed a first-place Westinghouse prize with his project in algebraic number theory. He's also first in his class at Brooklyn Technical High School.

VIDEO

Zimmerman (teacher) SOT

Wei-Jing SOT

STILLS of parents.

Wei-Jing watching TV with his Mom and sister.

Wei-Jing and Interviewer SOT

Wei-Jing at computer SOT

Frisbee

AUDIO

ZIMMERMAN: He is an excellent mathematician. He shows promise for being a creative mathematician. But at the same time he comes across as someone totally unassuming, with a great deal of modesty and humility.

WEI-JING: I have a lot of hobbies . . . and science and math. I'm into science and math since I'm really young and my parents always tell me about scientific stories. You know, like about great scientists and mathematicians. I'm always curious and always ask about why and how and so on. My parents always talk to me in scientific explanations.

MUSIC: Chinese music, out at V.O.

NARRATOR (V.O.): In China, Wei-Jing's parents were both laser optics engineers.

V.O.: Now his father works in a relative's restaurant and his mother is an insurance examiner.

WEI-JING: I guess I am very ambitious because my parents want me to get some great achievement in life.

INT: And so when you have your fantasies of your great achievement, what do you see?

WEI-JING: I guess . . . maybe winning a Nobel Prize or . . . making something that's really new and important to the world.

WEI-JING: Normally in class I try to comprehend what's going on. And most of the time I remember everything. And so when a test time comes, it's just like a normal day. And I really look forward to tests since when there's a test that means there's less homework.

NARRATOR (V.O.): Wei-Jing, who's a descendant of the first emperor of the Ming Dynasty, is now headed for Harvard.

VIDEOAUDIO

Wei-Jing SOT

WEI-JING: I'm hardworking in the sense that I am very, very inquisitive and curious about things and like to find out the why's and how's in nature and . . . well . . . I'm just very curious about things. And also I like to find competitions that I can enter. For example, I enter all the math contests.

Benjamin Bloom SOT

BLOOM: We study parents in Japan, Hong Kong, and in other countries, and ask the parents, "How would you explain your child doing poorly in school?" The Asiatic parents explain it in terms of the amount of effort the child puts in. In the United States, when we ask the parents, for example, "Why is your child doing poorly in arithmetic?" the mother says, "Well, I was never good at arithmetic." They reply that this is an inherited defect.

Japanese file footage.

American school.

Japanese file footage.

NARRATOR (V.O.): Asia, of course, is an entire continent, with an enormous density of people. These children are from Tokyo . . . but they share with children in Bei Jing and Phnom Penh an ancient tradition of discipline, of respect for learning, and of status based on educational achievement.

Wei-Jing SOT

WEI-JING: I guess the major factor is that the Asian people . . . like the families . . . are really hard and demanding in what their sons and daughters achieve. They are expecting very high achievements from their children. And I guess that's the major factor.

End with Frisbee shot.

End of Wei-Jing segment.

Edith doing math at blackboard with friend Carlos.

SFX: Natural sound — conversation — 5 seconds.

Edith SOT

EDITH: I think it started when I got into high school and they had a math team and I'd never heard of such a thing. The idea of being

VIDEOAUDIO

able to go out and do math problems for fun and for competition was terrific.

NARRATOR: The "Math Olympiad" is a competition to find the top eight high school math students in America. In the history of the Olympiad, Harvard student Edith Starr is the only woman ever to win. Altogether, only a small fraction of mathematicians are female.

Why are women a rarity in some fields? We noticed only three in a chess match we covered with Ilya Gurevich . . . out of a field of 142 players. We were told this is typical.

It's possible that genes play some part in this imbalance; no one's proved otherwise. But most experts point to cultural forces.

Ruth Feldman SOT

FELDMAN: Even today I think girls grow up thinking that somebody is going to take care of them. That they're going to be wives and mothers and maybe they are going to have careers for a while, but they can always fall back on a man. So I think with gifted girls, particularly, it's important to give them the idea that they really can make their own decisions. They can choose a career if they want to, they can choose home and motherhood if they want to. These options need to be available to girls.

Edith walking.

NARRATOR (V.O.): So, Edith Starr is an exception who can light the way for others. She feels she's successful in math because she was not brought up like most other girls.

Edith SOT

EDITH: My parents encouraged me although they didn't push it on me in any way. But they were always happy when I did well. And I guess they always encouraged mind puzzles, word games. I had a lot of teachers, as well as my parents, who encouraged me in everything I did without pushing me.

VIDEO

Feldman SOT

End with pix of girls.

Courtesy of Ron Blau and WBZ-TV, Group W
Television, Inc.

AUDIO

NARRATOR: Regardless of the field, fewer girls than boys get identified as prodigies. But this imbalance may someday disappear.

FELDMAN: Once the culture begins to entertain the possibility that the same kinds of extraordinary possibilities exist in girls as in boys, you'll start seeing girl prodigies. It's as simple as that.

● Beyond the Script

The writer-producer's skills have to go beyond writing the script. Other preparatory materials are needed. Here is the complete package for one program, a combination of the informational feature and the point-of-view problem-solving documentary. The working script is presented first for *Libraries: Bruised, Battered and Bound*, written and produced by Barbara Allen. Allen's approach was to take something inanimate—the library—and humanize it. In doing so she sought out those aspects of libraries that relate to human drama: violence, even compared in the script to rape, being done to libraries that can only be stopped by the viewers.

Following the script are other written documents, including a chronological outline of the field taping needed, the letter sent to prospective interviewees to arrange field visits, and questions for street interviews. The letter is a good guide for the writer-researcher-producer in arranging for shoots and preparing participants for them. Not included here is other written work prepared by the writer for this program, including “Additional Tape Needed for Promos” and an “Official List of Names of Libraries, Librarians and Addresses.” The television and radio student who limits writing courses to the electronic media and ignores basic courses in composition, business correspondence, and letter-writing is shortchanging himself or herself.

● As you study the script, note the combination of approaches used: narration, interviews, on-site events. Note, too, the combination of visuals used. Make a list of all the visual techniques you can find. What are some of the interest-catching techniques used in the writing?

LIBRARIES: BRUISED, BATTERED AND BOUND

VIDEO

AUDIO

CU ON INITIALS CARVED IN TABLES,
WALLS, ETC., FOR EACH LOCATION

MUSIC UNDER—LOVE THEME FROM *ROMEO
AND JULIET*

BARB: This is a love story with an unhappy
ending.

In Harrisburg, R.P. loves B.L.

In Lebanon, A.M. loves P.S.

In York, it's M.O. and S.T.

In Reading C.K. loves P.R.

and in Lancaster, Brenda loves Bill.

START TO FADE MUSIC

COVER SHOT OF TABLE TOP

But love is a very private relationship and
these initials are written in very public
places. MUSIC OUT

KEY TITLE OVER TABLETOP

They are your public libraries and they are
Bruised, Battered and Bound.

DISSOLVE TO COVER OF BARB AND
LIBRARIANS AT TABLE

Hello, I'm Barbara Allen. With me around this
bruised and battered library table are five li-
brarians from the Channel 8 area.

ZOOM IN TO BARB

They're not here to tell you about what your
local library has to offer. They're here to talk
about larceny, decay, suffocation and rape.
These things are happening in your library
right now. If you don't stop them the next
time you visit your library, you may be
greeted by this.

:05 TAPE, PERSON PUTTING CLOSED SIGN
IN WINDOW

BARB, THEN MR. DOHERTY

(INTRODUCE MR. DOHERTY, CHAT WITH
HIM ABOUT CLOSED SIGN AT READING
PUBLIC LIBRARY AND ASK HIM ABOUT THE
PROBLEMS AT THE READING LIBRARY
THAT YOU CAN SEE)

1:15 TAPE SHOWING EXTERIOR OF LIBRARY
AND VISUAL PROBLEMS INSIDE
MR. DOHERTY

MR. DOHERTY VOICE OVER TAPE

(CHAT WITH BARB ABOUT ONE PROBLEM
YOU CAN'T SEE)

VIDEO

AUDIO

BARB, THEN MISS YEAGLEY	(ASK ABOUT PROBLEMS YOU CAN SEE AT MARTIN MEMORIAL LIBRARY, YORK)
1:15 TAPE SHOWING EXTERIOR OF LIBRARY AND VISUAL PROBLEMS INSIDE MISS YEAGLEY	MISS YEAGLEY VOICE OVER TAPE (CHAT WITH BARB ABOUT ONE PROBLEM YOU CAN'T SEE)
BARB INTRODUCES MR. GROSS	(ASK ABOUT PROBLEMS YOU CAN SEE AT THE HARRISBURG PUBLIC LIBRARY)
1:15 TAPE SHOWING EXTERIOR OF HARRISBURG LIBRARY AND VISUAL PROBLEMS INSIDE MR. GROSS	MR. GROSS VOICE OVER TAPE (CHAT WITH BARB ABOUT ONE PROBLEM YOU CAN'T SEE)
BARB INTRODUCES MR. MARKS	(ASK ABOUT PROBLEMS YOU CAN SEE AT LEBANON COMMUNITY LIBRARY)
1:15 TAPE SHOWING EXTERIOR OF LEBANON LIBRARY WITH VISUAL PROBLEMS INSIDE MR. MARKS	MR. MARKS VOICE OVER TAPE (CHAT WITH BARB ABOUT ONE PROBLEM YOU CAN'T SEE)
BARB INTRODUCES MR. JENKINS	(ASK ABOUT PROBLEMS YOU CAN SEE AT THE LANCASTER COUNTY LIBRARY)
1:15 TAPE SHOWING EXTERIOR OF LANCASTER LIBRARY AND VISUAL PROBLEMS INSIDE MR. JENKINS	MR. JENKINS VOICE OVER TAPE (CHAT WITH BARB ABOUT ONE PROBLEM YOU CAN'T SEE ... COSTS OF WHICH THE PUBLIC IS UNAWARE ...)
:20 SHOWING ONE PILE OF BOOKS, THEN ANOTHER	(NUMBER OF BOOKS \$100 BOUGHT TEN YEARS AGO AND WHAT IT WILL BUY NOW)
:45 TAPE SHOWING SIX OR SEVEN STEPS IN PROCESSING	(NUMBER OF PEOPLE IT TAKES TO SELECT AND PROCESS ONE BOOK)
BARB, THEN LIBRARIANS	(WHAT LIBRARIES ARE DOING TO HELP THEMSELVES. GENERAL CONVERSATION ... THEN ASK MR. JENKINS ABOUT USE OF VOLUNTEERS AT LANCASTER LIBRARY)

VIDEO

:30 TAPE SHOWING VOLUNTEERS DOING
THREE DIFFERENT THINGS

LIBRARIANS

2:00 SOT, MAN ON STREET INTERVIEWED
IN FRONT OF LANCASTER LIBRARY. AN-
NOUNCER TALKING TO PEOPLE AS THEY
COME OUT

BARB AND LIBRARIANS

LIBRARIANS

DISSOLVE TO :30 TAPE STARTING WITH CU
OF CLOSED SIGN BEING PLACED IN WINDOW
AND ZOOM OUT TO LONG SHOT OF LIBRARY
AND WINDOW
KEY TITLE AND CREDITS OVER ABOVE
DISSOLVE TO BLUE

Courtesy of Barbara Allen and WGAL-TV, Lancaster,
Penna.

AUDIO

MR. JENKINS VOICE OVER

BARB: How do you think the public would
react if the libraries were closed?

(GENERAL ANSWERS)

BARB: We asked some of the users of public
libraries that question, and some others. This
is how they replied.

SOT

Do any of these replies surprise you?

(GENERAL ANSWERS)

BARB: What can the public do or stop doing
to help?

(GENERAL ANSWERS)

(FILL TILL 1:00 CUE)

CLOSING

BARB: We've been talking about larceny, decay,
suffocation and rape . . . things that are hap-
pening in your library right now. You may
prefer to call them petty theft, deterioration,
shortage of funds and malicious mischief but
they are leaving your library bruised, battered
and bound . . . suffering slow strangulation. If
you don't stop these things from happening,
the next time you visit your library, you may
be greeted by this.

 TAPE NEEDED FOR LIBRARIES: BRUISED, BATTERED AND BOUND

CHRONOLOGICALLY (according to script):

- | | | |
|---|------|--|
| { | :06 | CU initials carved in Harrisburg Library |
| | :06 | CU initials carved in Lebanon Library |
| | :06 | CU initials carved in York Library |
| | :06 | CU initials carved in Reading Library |
| | :06 | CU initials carved in Lancaster Library |
| | :16 | COVER SHOT top of Lancaster Library table with carvings |
| | :06 | Person putting CLOSED sign in Reading Library window |
| { | :10 | Showing exterior of Lebanon Library |
| | 1:00 | Close-ups of visual problems inside Lebanon Library |
| { | :10 | Showing exterior of York Library |
| | 1:00 | Close-ups of visual problems inside York Library |
| { | :10 | Showing exterior of Harrisburg Library |
| | 1:00 | Close-ups of visual problems inside Harrisburg Library |
| { | :10 | Showing exterior of Lebanon Library |
| | 1:00 | Close-ups of visual problems inside Lebanon Library |
| { | :10 | Showing exterior of Lancaster Library |
| | 1:00 | Close-ups of visual problems inside Lancaster Library |
| { | :20 | Close-up of hands piling books that could be bought for \$100 ten years ago, then pan to hands piling books that can be bought for \$100 today |
| | :45 | Pan six or seven sets of hands showing the people and steps necessary to select and process one book at Lancaster Library |

- { :30 Cover shots of three different volunteers doing three different things at Lancaster Library
 - { 2:00 SOT interview outside Lancaster Library ... some at front door, some at rear
 - { :30 Start with close-up of CLOSED sign in Reading Library window and zoom out to cover on library and window
-

Dear

Since we will not have much time to chat prior to the videotaping of *Libraries: Bruised, Battered and Bound* on Thursday, February 4, at 1:30 P.M., I want to let you know how the program will proceed.

After introducing the subject, I will ask you to briefly describe the problems you can see in your library. We will use the tape footage here showing the exterior of the library and allowing approximately ten seconds for each problem.

Then I will ask you about one problem that is not visible, which you can describe in one minute. Mr. Jenkins will be talking about the high cost of books and the number of people and steps it takes to select and process one book. I would suggest that you think of several possibilities: the more startling, the better. Then, when you arrive at the station you can compare notes with the other librarians to make sure each of you mentions a different problem.

I will also be asking you what the library is doing to help itself and how the public could help.

There will be a brief taped "man-on-the-street" interview concerning libraries and I will ask for your reactions.

I know that there could be a whole series of programs on this subject, but since we are limited to thirty minutes it would be best to keep answers fairly brief and yet revealing for it is obvious that the public has no conception of the depth of the library crisis. It's up to us to create an impact.

Librarians participating are: Dean C. Gross (Harrisburg Public Library), Louisa Yeagley (Martin Memorial Library), Robert Marks (Lebanon Community Library), Edward Doherty (Reading Public Library) and Harold R. Jenkins (Lancaster County Library).

Would appreciate any advance promotion you can give the program in or out of the library. Air date and time is February 8 at 7 P.M.

Thank you for your cooperation.

Sincerely yours,

Barbara Allen

QUESTIONS FOR STREET INTERVIEWS
LIBRARIES: BRUISED, BATTERED, AND BOUND

(TO BE ASKED BY REPORTER OUTSIDE FRONT AND BACK DOORS OF LANCASTER LIBRARY OF PEOPLE WHO ARE COMING OUT OF LIBRARY)

1. How would you feel if lack of money caused the library to close indefinitely?
2. What does the library mean to you?
3. How do you think libraries could meet rising costs?

● Special Considerations

Writing techniques for AHANA and other special group talk programs were discussed in Chapter 6. It was noted that features and documentaries are especially adaptable to programming for such groups. Some critics have suggested that unless one belongs to the group being presented in the feature or documentary, one may not have sufficient firsthand knowledge and emotional understanding of that group to write about it accurately, perceptively, and with depth—even with the best will in the world.

Loraine Misiaszek, who was director of Advocates for Indian Education and a producer of radio and television programs by, about, and for Native Americans, found that non-Indian writers frequently use words such as “squaw” and “breed,” not realizing how derogatory they are. She also expressed concern with programs about Native Americans that are “put-downs,” that editorialize instead of presenting the facts, and influence listeners into drawing conclusions that judge Native American actions as “bad,” whereas an outside objective view might find them to be “good.” “Anyone concerned with scriptwriting for radio or television,” Misiaszek warned, “ought to be aware of this problem. It is not necessarily intentional, but it

happens because of the general conditioning in our society that causes people to think of Indians in terms of stereotypes.”

The same point of view is expressed by Thomas Crawford, who wrote and produced Native American programs. The writer “must first of all become familiar with idioms, patterns of expression, turns of thought, and pronunciations of the particular Indian community with which one is dealing,” Crawford insists. “This kind of background will enable a scriptwriter to deal with the subject in a way that will interest and be appropriate to the people.” Crawford stresses the need for personal experience and empathy on the part of the writer. “The complexities of writing a program for or about Native Americans on a national level would be nearly prohibitive for the non-Indian. An Indian writer can present idioms and viewpoints as a valid part of the Native American scene in the United States.”

These concepts can be applied to almost every racial, ethnic, and other special group, especially in the writing of a feature or documentary, which requires some depth about the subject. One example is a radio documentary on Native Americans, *Who Has the Right?*

Begin with Intro music (stick-game song played and sung with guitar). Fade into Narrator: Who has the right? The first in a series of programs on The Kootenais: Their Political Power in Northwestern Montana.

The Kootenai people have occupied northwestern Montana since “time immemorial.” Before white men came the Kootenais hunted bison, deer and elk, and thrived on the local berries and herbs which at that time were abundant. Aside from occasional conflicts with the Blackfeet, they lived peacefully and controlled their own lives.

Today it is a different story. The United States Government has included them in the Confederated Salish and Kootenai Tribes of the Flathead Reservation; the Kootenais number roughly 1/10 of this confederation. Of the ten members of the tribal council, the Kootenais have one representative. They also find themselves heavily outnumbered by the non-Indian people of Lake County, where most of the Kootenais live. Even in Elmo, a town on the northern end of the Flathead Reservation which is 90 per cent Kootenai, the two stores, the grade school and the water commission are all run by non-Kootenais. This situation existed for many years, and has created a certain amount of frustration among Kootenai people. Lyllis Waylett, tribal development specialist of Pend d'Oreille descent, put it this way:

“I would say that the Kootenai area people have been isolated or remote from the focal point of our tribal government and I think that they've been disadvantaged because of it. I don't think that they've seen good things — if indeed there have ever been any good things flow from the government to the Indian people, the Kootenais and their primary area of residence on our place. I feel that this has strained relationships.”

NARRATOR: Residents of the Elmo area express their difficulties with the present situation:

"It seems like so many other people around here try to run the place. They don't give us minority a chance to really speak our piece." (G. Crew)

"Do you think the Kootenais have a strong voice in council affairs? No, because of the fact that we, the Kootenais, have only one Kootenai in the council." (B. Kenmille)

"Well, we went across to that island, we circled the island. We found ten deer — ten deer dead. Whoever killed them or whatever killed them took the head. It was sawed off, we could tell it was sawed off. . . . I think it must be the white guys did it because they wanted the head and the horn. If an Indian did it, they would have took the whole deer. An Indian would have took the whole deer. They use every part of the deer." (F. Burke)

"When the people come out from Washington, D.C. and ask how the Indians been treated they take them to these new houses where these people are well off. They don't take them around to these lower grades of Indians, or show the all tore-up house. . . . They really should take them around right here in Elmo here. Because I know there's a lot of people that really need help." (L. Stasso)

* * *

Within a social structure, one can often tell which group feels in control and which group feels that it has no power by asking the simple question, "What are the needs of this area?" Those who feel in control will probably see few if any needs. Kootenai Communications found that while non-Kootenais by and large saw no great needs in the Flathead Valley area, Kootenai people saw some very immediate ones.

* * *

To understand the wisdom of the Kootenais, one must first understand their history. This history goes back many centuries. It begins with the Kootenai as a plains people, occupying much of the land now held by the Blackfeet, the Assiniboine, and other present-day tribes of the northern plains.

Maulouf, 395 ("Going back . . .") to 487 ("other side of the divide")

The Kootenai organized themselves into regional bands, each with its chief and subchiefs, each with its own government, yet all sharing the Kootenai blood, language, and way of life.

Malouf, 20 ("Of course, the Kootenai had . . .") to 70 ("one of their most ancient important centers")

When the Kootenais were invited to join the Salish and Pend d'Oreille at Council Groves to make a treaty with the whites, they saw no reason to come. They had seen few of the whites and were certainly not threatened by them.

* * *

Throughout the century following Council Groves, this question would plague the Kootenais: What right, after all, did the whites have to make decisions for them, to control their lives? Next week we will historically trace some of the economic and social problems which resulted from the decision to place the Kootenais on the Flathead Reservation.

(Fade-in with theme music)

NARRATOR: This program was produced by Kootenai Communications with the help of a grant from the Montana Committee for the Humanities. The views expressed here do not necessarily reflect those of the Committee.

Written by Tom Crawford, Advocates for Indian Education and KPBX-FM, Spokane, and Tony Grant, Kootenai Communications, Elmo, Montana. Broadcast on KOFI-AM, Kalispell, and KUEM-FM, Missoula.

● For Application and Review

1. Write a routine sheet for a how-to-do-it *radio* feature. The subject should be one of importance to a professional or vocational group in your community.
2. Write a script for a behind-the-scenes human interest *television* feature. The purpose should be to persuade as well as to inform. Try a public health or social welfare subject.
3. Write a documentary script for television *or* radio, using one or a combination of the basic documentary types. The subject should be one that is vital to the welfare and continued existence of humanity, and that is of some controversy in your community as well as nationally.
4. Write a documentary script for the medium not used in exercise 3. The subject should be one that is relatively unimportant and not of vital interest to humanity. Can you, even so, incorporate a point of view that makes the documentary pertinent to your community?

5. Apply the structure of the *Who Killed Michael Farmer?* documentary to an outline for a *60 Minutes* type of 18-minute television sequence and to a magazine program 7-minute sequence.
6. Analyze one of the scripts you have written for exercises 1–5. Does it give equal consideration to the status and viewpoints of both genders? If women or racial or ethnic minorities are part of the subject covered, are they presented objectively and honestly?
7. Prepare a radio or television documentary or feature relating to the arts and culture, or to a political, social, or economic concern of an AHANA or other special group.
8. View the Murrow-Friendly 1960 CBS documentary, *Harvest of Shame*, and the 1990 PBS documentary, *New Harvest, Old Shame*, and analyze the differences in the writing.

Music, Variety, and Comedy

Although all-talk, all-news, and other nonmusic specialized formats are increasing on AM radio in the 1990s as it attempts to regain its competitive position with FM, radio programming today is principally music programming. Stations rely primarily on recorded music for content. Those affiliated with one or more of the many radio network services receive news and feature feeds to integrate into an otherwise all-music format.

Since the 1930s, when Martin Block successfully developed the concept of a radio announcer playing records separated by comment and commercials, yet conveying the feeling that the performances were live in the studio, the disc jockey and record/tape show have become national institutions. Before television drew almost all the major live talent away from radio, live studio musical programs featured symphony orchestras, popular singers, jazz bands, opera stars, dance orchestras, and other musical soloists and groups. Virtually all such programs gradually disappeared from radio, although some of the quality shows such as the *Texaco Opera* series continued on radio in an age of television. Some radio programs with music, particularly the comedy and variety programs, made the transition to television.

However, until the advent of MTV in the 1980s, television did not showcase the musical program with a great degree of success, and certainly not to the extent that radio did. Over the years, a number of television series

starring musical personalities and groups or orchestras, along with occasional attempts at adapting the radio disc jockey show to the visual medium, have found success. Dick Clark's original record and dance show in Philadelphia, *American Bandstand*, evolved into a national institution on television. Generally, singers have fared better on television with variety formats than with strictly musical ones. Similarly, individual musical groups occasionally appear on television in specials or as separate acts on nonmusical shows such as *Saturday Night Live*. Continuing music specials have proven popular to some audiences, especially on public broadcasting, including operas and Boston Pops concerts, but have not otherwise found broad popular appeal. It was the growth of cable that made it possible for MTV, the first 24-hour music service, to prosper and spawn other services that feature popular groups whose music and personalities blend into highly visual, often dramatic, energetic formats viewed by a wide audience.

Other than scripting the music video, the job for the scriptwriter in music is principally to prepare continuity—intros, outros, and transitions—and the rundown or outline for the show. Very few radio disc jockey shows any longer have prepared scripts. Most often, the deejay works from a playlist and develops his or her own continuity—in script form, in notes, or in his or her head.

Keep in mind, however, that a professional never takes a chance on making a mistake if it can be avoided. The top pros have every detail of a program worked out in advance. The deejays who insist that everything they do is ad-lib, with no preparation, are, with few exceptions, either pretending or are amateurs who won't last very long.

Writing the variety show and the comedy that it requires is a special talent that cannot be taught, and this book doesn't attempt to do so; but it does present some basic principles for formulating the variety show format and some basic techniques for writing comedy.

● Music: Radio

A music program must have organic continuity: There should be a clear, specified format, a central program idea, a focal point around which all the material is organized and from which the show grows and develops. Although most disc jockeys are spontaneous with their continuity, most of their programs are nevertheless planned and organized in terms of the music content.

The format preparation for each program reflects the format of the station as a whole. Specialization is the cardinal principle of most stations' programming and image. Some stations combine several types of programming—two or more types of music plus news, talks, and features—and are

known as **full-service stations**. In the early days of its growth FM was equated with “good” music, especially classical music. Today the FM band is the choice of most music listeners. Virtually every format and music type is found on FM, but popular music is the prevailing category. Keep in mind that definitions of types of music are constantly changing and music formats change accordingly. Contemporary music means that of living composers to some programmers, but is limited only to current popular hit songs by others.

Irrespective of how the term *contemporary* or *pop music* is precisely defined, music both reflects culture and builds it. It is the dialogue of youth, providing a sense of psychological freedom for the listener and a sense of artistic freedom for the performer. Pop music is a sociological phenomenon, partly because it reflects the flexibility, growth, and change of society, particularly young society. The Beatles changed not only the face of popular music but also the attitudes and behavior of youth. The Beatles motivated an escape from the traditional formulas, and their music was not music alone of bodily rhythm, but music of ideas, the communicating of unspoken and spoken meanings that were vital and forceful to the young people who eagerly pursued them. The basic concept was not new, but the music was, and combined with the inexpensive availability of the transistor radio receiver it made radio the link between creative artistry and creative reception as never before.

Record companies and radio stations believe that radio record music is a democratizing tool, serving the desires of the public. Occasionally, the question may arise, of course, as to whether wants are the same as needs and whether the *democratic denominator* may be merely a euphemism for *lowest common denominator (lcd)*. In any event, record companies and radio stations have found that the terms *democratic* and/or *lcd* are broad in scope and that a station cannot be all things to all listeners. Thus the trend toward specialization and development of a number of major formats, with individual stations in individual communities tending more and more to exclusivity within any given type.

Format Types

In the late 1940s radio needed a new approach. Postwar growth in the number of stations was almost completely local, and local revenues began to exceed those of the networks. Music programs on local stations had affinity blocks—15-minute or half-hour segments devoted to a particular band or vocalist. Format was what was decided on each day by the program director, disc jockey, or music librarian; the latter frequently prepared actual continuity. In many local stations the disc jockey would sign on in the morning with piles of records already waiting, prepared for each show for that day by the music librarian the night before. The disc jockey might not even know what the music for each show was before it was played.

Then came top-40, an attempt to reflect and appeal to the tastes of the listeners by choosing records based on popularity as judged by sales charts, juke box surveys, and record store reports. Top-40, at its beginning, was eclectic, with a number of stations playing the same 40 most popular selections and the disc jockey's personality providing the principal difference between station images. Soon, however, many stations began to seek specialized audiences and concentrated on certain types of top-40 music, such as country and western, rock and roll, and other forms. By the late 1960s, many top-40 stations had become almost mechanical, with virtually no disc jockey patter, a playlist of only the most popular records, and quick segues from record to record. From time to time top-40 stations rejuvenated themselves by bringing back emphasis on the disc jockey, providing "warmth" between the playing of records and more flexibility in format. When personality becomes important, deejays spend more time on continuity.

In the 1990s, full-service adult contemporary stations took over where MOR (Middle-of-the-Road) stations left off in the 1970s. The sound is still essentially the same—"adult" music without extremes in volume, timing, rhythm, or technique. To one generation it is Frank Sinatra, Peggy Lee, and Nat King Cole, to a later one the Rolling Stones, the Police, U2, and Billy Joel, and to a still later one Tracy Chapman, Michael Jackson, and the B-52s. For the next generation it could be Rock Monies, the Kitchen Sink, and the Electric Grater. Adult contemporary stations are personality oriented, and announcer-deejays frequently become local and even regional celebrities.

Another significant adult format is "classic rock," featuring highly successful hit music of 15- to 30-year vintage and reflecting the dominance of rock as the prevailing music of the period.

Rock was easy to categorize when it was new. Hard rock, underground rock, acid rock, and other rock offshoots required flexibility in rock station formats. The sociopolitical nature of some 1960s rock lyrics required a soft sound, as opposed to emphasis on tempo and volume alone. Jazz and folk rock have led many artists into combinations of country and rock. Specialized subtypes of rock emerged, and by the 1990s, new evolutions of what the Beatles started dominated the airwaves. As young people in the final decade of this century began to rebel against the inequities and insensitivities of the 1980s, contemporary music again reflected political overtones, but this time the sound was louder and harder.

"Easy listening" (formerly called "beautiful music" on many stations and featuring traditional string music of Mantovani, Percy Faith, Andre Kostelanetz, and others) is still a popular format, but today often is also a mixture of instrumental, specially performed studio versions of popular vocal songs, light jazz, and soft rock vocals. It is chosen carefully to fit the moods and tempos of different times of the day.

Country and western music emerged as a major radio format with spectacular growth in the 1970s, capturing surprising success in urban as well

as smaller markets. In the 1980s, a revival of jazz and the Big Band sound saw the revival of these formats. Most radio stations have narrowly based formats in order to appeal to a well-defined and loyal audience, such as “nostalgia,” “oldies,” “classic rock,” and “album rock.” As you read this, in the 1990s, tastes undoubtedly have changed again, by the year or by the month, and fusion, ethnic, rhythm and blues, or some entirely new major format may currently be popular. Even within each of these formats there are many variations and adaptations to the individual station’s market and listening audience.

Theme

Some music programs, in addition to being made cohesive through a type of music, are developed around a central theme: a personality, an event, a locality—anything that can give it unity. The writer—the person who prepares the script or rundown sheet continuity—can find ideas for central themes in many places: special days, national holidays, the anniversary of a composer’s birth, a new film by a popular singing star, a national or international event that suggests a certain theme such as love, war, the jungle, adventure, corruption, drugs, and so forth. The musical selections themselves should have a clear relationship to each other, and the nonmusical transitions should indicate this relationship.

The following program, one of a series sent to RCA Victor subscriber stations, is illustrative of continuity for the classical recorded music program built around a theme. Note that a listing of records according to catalogue number and according to playing time precedes the script, thus providing a simple rundown sheet.

MUSIC YOU WANT

LM-6026	Catalani: LORELEI: DANCE OF THE WATER NYMPHS NBC Symphony Orchestra, Arturo Toscanini, conductor	
SIDE 3:	Band 4	6:23
LM-1913	Delibes: COPPELIA: EXCERPTS Boston Symphony Orchestra, Pierre Monteux, conductor	
SIDE 2:	Entire	25.31
LM-2150	Stravinsky: SONG OF THE NIGHTINGALE Chicago Symphony Orchestra, Fritz Reiner, conductor	

SIDE 2: Entire

22:13

GO7L-0783 AIR FOR G STRING (fading after 20 seconds)

ANNCR: (Sponsor or) His Master's Voice is on the air with THE MUSIC YOU WANT WHEN YOU WANT IT, a program of RCA Victor High Fidelity Red Seal records.

GO7L-0783 AIR FOR G STRING (Up 5 seconds and fade out)

ANNCR: Today's program is devoted to musical works that deal with the supernatural. One of the three selections is from an opera, one is a suite from a ballet, and the third — from a new RCA Victor album — is a symphonic poem, later used for a ballet.

The supernatural has always had a strong hold on the imagination of man. The unknown and the unusual, with the laws of nature in a distorted or suspended state, has occupied story-tellers from their earliest days. It is only natural that this strong impulse, throughout time and all races, should attract composers as suitable subject matter. Our three works today deal with three separate types of the supernatural: mythological creatures who are portents of evil for mankind — a mechanical doll with complete but superficial resemblance to living beings — and animals with human characteristics and traits.

We open with a selection from Catalani's opera *Lorelei*. The opera deals with maidens who inhabit a rock in the middle of the Rhine River and lure sailors to destruction. We hear the "Dance of the Water Nymphs," in a performance by Arturo Toscanini and the NBC Symphony Orchestra.

LM-6026

SIDE 3:

BAND 4 Catalani: LORELEI: DANCE OF THE WATER NYMPHS

8:05

ANNCR: We have opened today's program with the "Dance of the Water Nymphs" from the opera *Lorelei* by Catalani. Arturo Toscanini led the NBC Symphony Orchestra in our performance.

Our second selection devoted to the supernatural in music is the suite from the ballet *Coppelia* (Coe-pay-lyah), or the Girl with the Enamel Eyes, by Leo Delibes (Lay-oh Duh-leeb). *Coppelia*, one of the most popular of all evening-length ballets, had its first performance at the Paris Opera in May, 1870. The dominant figure in the story is Coppelia, an almost human mechanical doll. The youth Frantz falls in love with her, much to the chagrin of his lively fiancée Swanhilde. But all ends happily, and in the final act the betrothal of Frantz and Swanhilde is celebrated. The selections we are to hear

from *Coppelia* are as follows: "Prelude" — "Swanhilde's Scene and Waltz" — "Czardas" — "The Doll's Scene and Waltz" — "Ballade" — and "Slavic Theme and Variations." We hear *Coppelia* in a performance by members of the Boston Symphony Orchestra under the direction of the veteran French composer, Pierre Monteux. Selections from the ballet *Coppelia* by Leo Delibes.

LM-1913

SIDE 2:

Entire Delibes: COPPELIA

34:52

ANNCR: Members of the Boston Symphony Orchestra under the direction of Pierre Monteux have just been heard in selections from the ballet *Coppelia* by Leo Delibes.

Animals with human traits and emotions are at least as old as Aesop. Igor Stravinsky, before composing his ballet *The Firebird*, wrote the first act of an opera, *The Nightingale*, which — for a number of years — remained unfinished. The opera was to deal with a nightingale who, moved by pity, returns to save the life of a man who previously rejected it. Stravinsky was prevailed upon to finish his score after the composition of his revolutionary *Le Sacre du Printemps*. Naturally, he was a different composer at that time, disparities of musical style resulted, and Stravinsky remained dissatisfied with the opera. He took the later selections of *The Nightingale* and turned them into a symphonic poem, changing the title to *The Song of the Nightingale*. Like most of his works, this symphonic poem became the basis for a ballet.

The Song of the Nightingale concerns the Emperor of China who shifts his affection from a live nightingale to a mechanical one, a present from the Emperor of Japan. He falls ill and is on his deathbed. The real nightingale, contrite at having deserted the Emperor after his change-of-heart, returns to sing to him and restores him to health.

The Song of the Nightingale, a symphonic poem by Igor Stravinsky, in a new RCA Victor recording by Fritz Reiner and the Chicago Symphony Orchestra.

LM-2150

SIDE 2:

Entire Stravinsky: THE SONG OF THE NIGHTINGALE

58:33

ANNCR: Fritz Reiner and the Chicago Symphony Orchestra have just played Stravinsky's *Song of the Nightingale*, a new RCA Victor recording. The other side of this album, Prokofieff's "Lieutenant Kije" (Kee-gee), will be played at a later date.

STANDARD CLOSE

Next Program (Premiere) — Monteux interprets Tchaikovsky's
Sleeping Beauty Ballet.

GO7L-0783 THEME UP TO END OF BROADCAST PERIOD.

[Examples of further types of central themes are evident in the following excerpts:]

ANNCR: The three greatest masters of the Viennese classical school are Ludwig von Beethoven, Wolfgang Amadeus Mozart and Franz Joseph Haydn. Today we will hear works by each of these three masters.

ANNCR: Our program today offers Russian music of the 19th century. We open with Borodin's atmospheric orchestral sketch, "On the Steppes of Central Asia." Leopold Stokowski leads his orchestra in this performance.

Reprinted by permission of Radio Corporation of America
(RCA Victor Record Division)

Organization and Technique

It is important to get variety into any musical program, which should reflect the elements of any good entertainment program. Open with something that gets the attention of the audience, relax a bit, then build to a climax. Offer the listener a change of pace throughout; after each high point give the audience a rest and then move on to a higher point.

The deejay-producer-writer must analyze the potential audience — just as do the producers and writers of commercials. Though the audience is given the music that interests it — the station format and image are created for a particular audience — the program should not play down to the audience or pander to a low level of taste. The deejay-producer-writer, to a great degree, molds and determines the tastes in popular music. No matter what type of music is used, the best of that type should be presented.

Never forget that the audience tunes in to a program because it likes that particular musical format. Its reasons for listening may differ: for relaxing, thinking, learning, dancing, background while working, reinforcement while playing, or many other purposes. This suggests an adherence to a single type of music. Although there are exceptions, the mixing of Beethoven with country or of rock with string quartets is not likely the most effective way to reach and hold an audience. At the same time, the program organization and continuity should fit the personalities of the performers, whether an orchestra, a vocalist, or a disc jockey.

Continuity sometimes seems to be limited to orchestras that “render,” singers who give “vocal renditions of,” pianists who have “impromptu meanderings” and are playing “on the eighty-eight,” and songs that are “hot,” “cool,” “mellow,” “explosive,” “ever-popular,” or “scintillating.” The trite joke or play on words for transitions and lead-ins has become an overused device. Phrases such as “For our next number” and “Next on the turntable” have long ceased to serve a worthwhile purpose. Perhaps that doesn’t leave much choice? If it is impossible to think of something new and fresh and not trite, the best approach is to keep it simple.

The timing of the show has to be exact, with the combination of musical selections, continuity, and commercials coming out to the length of the program. You do this by outlining all these elements on a rundown sheet. Each record or tape cut has a specific time length indicated. Each commercial is written for a specified time. Don’t forget to leave time in between for transitions and lead-ins. Rundown sheets such as the following are frequently used:

THE WILL DOUGLAS SHOW
August 28, 10:00–10:30 A.M.

1. She Bop	Cindi Lauper
LIVE: COMMERCIAL (60)	
2. If This Is It	Huey Lewis
LIVE: COMMERCIAL (30)	
3. Cover Me	Bruce Springsteen
LIVE: PROMO, NEWS (15)	
4. Union of the Snake	Duran Duran
CART: COMMERCIAL (60)	
5. Drive	Cars
6. Modern Love	David Bowie
OFFTIME: 29:55	

A rundown or format sheet may be prepared for an entire evening’s schedule, containing the timing for each musical piece and the listing of nonmusical program segments.

9:00 yes we can can/pointer sisters 6:00
 half moon/janis joplin 3:50
 water song/hot tuna 5:17

news #21 roller coaster/bs&t 3:25
 brandy/looking glass 3:07
 sylvia/focus 3:32

9:30 something so right/paul simon 4:34
 let's get together/youngbloods 4:39
 so what/monty alexander 10:29 (FADE)

*news #14 too high/stevie wonder 4:35
 out in the country/three dog night 3:08

10:00 hollywood/chicago 3:53
 ooh la la/faces 3:35
 jessica/allman brothers band 7:00

news #2 angle/stones 4:30
 dolly/nicky hopkins 4:42

10:30 brandenburg/walter carlos 5:05
 aquarius/ronnie dyson & company 2:55
 aubrey/grover washington, jr. 3:40
 lady honey/pan 4:07

**news #9 all i know/art garfunkel 3:50
 super strut/deodato 8:55

*BACKGROUND REPORT #1
 **EDITORIAL

Courtesy of WMAL-FM, Washington, D.C.

The pop music program. Although very few pop music deejay shows have written continuity, it doesn't mean that no preparation is done. Every show has to have some kind of rundown or outline to make certain that commercials and other announcements are included at appropriate places within the specified running time of the program. At the very least, a pop music program will have a playlist from which to work, usually a tabulation of the most popular songs of the past week, from which the deejay, traffic manager, or librarian chooses those numbers that fit the musical format of the given show. The following playlist example is one used by a contemporary adult rock station in New England.

92 PRO FM

WEEK ENDING: July 25, 1989

HITLIST

Southern

New England's

Hottest Hits!

	LAST WEEK	THIS WEEK	TITLE	ARTIST
	3	1	EXPRESS YOURSELF	MADONNA
	2	2	If You Don't Know Me By Now	Simply Red
	1	3	Toy Soldier	Martika
	5	4	On Our Own	Bobby Brown
	7	5	What You Don't Know	Exposé
	6	6	Crazy About Her	Rod Stewart
	9	7	Hooked On You	Sweet Sensation
	8	8	Baby Don't Forget My Number	Milli Vanilli
	13	9	So Alive	Love & Rockets
	15	10	I Like It	Dino
	17	11	Right Here Waiting	Richard Marx
	19	12	BatDance	Prince
	16	13	Dressed For Success	Roxette
	23	14	Cold Hearted	Paula Abdul
	18	15	Who Do You Give Your Love To	Michael Morales
	21	16	Once Bitten	Great White
	20	17	No More Rhyme	Debbie Gibson
	22	18	Hey Baby	Henry Lee Summer
	4	19	Good Thing	Fine Young Cannibals
	25	20	Sacred Emotion	Donny Osmond
	26	21	Secret Rendezvous	Karyn White
	14	22	My Brave Face	Paul McCartney
	24	23	Send Me An Angel '89	Real Life
	27	24	The End Of Innocence	Don Henley
	28	25	Friends	Jody Watley
	29	26	If I Could Turn Back Time	Cher
	31	27	In My Eyes	Stevie B
	A	28	*Don't Wanna Lose You	Gloria Estefan
	30	29	Calling It Love	Animation
	32	30	Lay Your Hands On Me	Bon Jovi
	33	31	Hangin' Tough	New Kids On The Block
	35	32	I'm That Type Of Guy	L.L. Cool J.
	34	33	Soul Provider	Michael Bolton
	D	34	Cover Of Love	Michael Damian
	A	35	*Keep on Movin'	Soul II Soul
ADDS:			Pride and Passion	John Cafferty &
			#28	Beaver Brown Band
			#35	

*Adds

Courtesy of WPRO, East Providence, Rhode Island

Few disc jockeys can come to the studio without any preparation for the specific program, pick up a batch of records or carts, and come up with a good, professional show. There may be some personalities who can recall, organize, interrelate, and present ideas correlated with musical numbers with

speed and fluency. Unfortunately, too many deejays who think they can, actually can't. Ad-libbing off the top of the head usually becomes boring and repetitious or embarrassing. Successful deejays rarely take a chance with complete ad-libbing. Why be half-safe when you can be more sure with some preparation?

Harold Green, general manager of WMAL, Washington, D.C., details the kind of preparation required for his music programs, including the gathering and development of material to be used as continuity:

The day of the "limited" announcer is about over. Just a beautiful voice, or just a snappy, witty or attractive personality is not enough for today's successful radio station. All the tricks, gimmicks, formats, points of view have been tried in one form or another. Some are quite successful in a limited way. The danger that the individual suffers is the strong possibility that he will remain submerged or anonymous. This is particularly true in a station that depends strongly on a particular "format." We feel that the stations that matter in the community don't limit themselves to a format or other gimmick. The key is community involvement — information with a purpose — and a continuity of sound (in music and personality) that will continually serve, and please, the audience that particular station has cultivated.

Our announcers go on the air each day with a thick folder of clippings, personal observations, letters from listeners, and tears [reports taken off the wire service machines] from all the news and sports wires. By the time our announcers go on the air each day, they are fully briefed on all that is happening that is significant in the news, in sports, special events in the community, special broadcasts of more than routine interest scheduled for that day and week, or anything else that amounts to information *with a purpose*. They have spent a minimum of two hours in the music library. Generally, each day's music preparation time amounts to approximately 50% of air time. A four-hour program requires about two hours to prepare musically. This is for one who is thoroughly familiar with the library. Otherwise it becomes a 1:1 ratio, or even longer. This is because the music list must reflect variety and balance: up-tempo music, boy vocal, lush orchestral, girl vocal, combo or variety, group vocal, and back around again. Specialty, novelty, or other types that break the pattern must be showcased by the D.J. There must be a reason for playing these "extras," and it must be explained.

It is safe to say that when a person does a smooth, informative, professional four-hour show — and one that teased the imagination and piqued the curiosity — he or she did an equal four hours of preparation. If they don't, they'll know it in about an hour. I'll know it in about an hour and a half, and the listener will know it before noon the next day.

Without preparation, background, genuine interest in the world, . . . and diligent attention to getting informed and staying informed, broadcasters sink instantly into mediocrity. They are then relying on tricks. . . . They are ordinary. . . . They are short-changing the audience.

They won't last long.

The music library is of great importance. Know its content. Records should be auditioned, timed, and catalogued when received. Cross-indexing is desirable, with separate indices for theme, performer, composer, and any other area that may be a determinant in the organization of a program. Be conscious of the changing fads and fancies in popular music. Do not assume that because popular music is not in the same aesthetic league with classical music that it is not serious music to its listeners.

In specific pop music forms, such as rock, new wave, and fusion, the deejay is expected to be highly knowledgeable. Standard sources of selections for pop music programs are trade magazines. *Radio and Records*, *Cash Box*, *Billboard*, *Record World*, and *Variety* provide information on the best-selling records and tapes, including rank in sales and type of music. In addition, they frequently give background information and carry news and features about the artists. For a top-40 show, the ranking list is indispensable. But for all formats the information obtained from the trade journals makes it possible to organize a program and, where feasible, to write meaningful continuity.

The classical music program. Very few radio music programs have prepared scripts, and these are usually limited to classical shows. The classical music audience expects more than a cursory introduction, and more continuity is needed than in the pop program. The listener is likely to know something already about the music to be presented and to expect intelligent and informational background material and, frequently, aesthetic comment and interpretation. The expert analysis must be presented thoroughly. It is not sufficient to say, "This is the finest example of chamber music written in the twentieth century." The writer should give the reasons why.

Classical music continuity may be oriented toward special areas. There may be a concentration on symphonies, chamber music, or operatic excerpts, and so forth. Note how the program outlined earlier in the chapter dealing with the supernatural is able to combine opera, symphony, and ballet within its central theme.

-
- Here is an example of the detailed continuity expected by classical music listeners. In this case, because the presentation is an opera, the information is more elaborate than that usually given. Why, in your opinion, don't pop music programs have comparable continuity? Should they?

MUSIC YOU WANT

LM-6025 Beethoven: FIDELIO: ACT ONE
 Bampton, Steber, sops.; Laderoute, ten.; NBC Symphony Orchestra, Arturo
 Toscanini, conductor

SIDES 1

and 2: Entire

58:09

GO7L-0783 AIR FOR G STRING (fading after 20 seconds)

ANNCR: (Sponsor or) His Master's Voice is on the air with THE MUSIC YOU WANT
 WHEN YOU WANT IT, a program of RCA Victor High Fidelity Red Seal
 records.

GO7L-0783 AIR FOR G STRING (Up 5 seconds and fade out)

ANNCR: We are to hear today and tomorrow Beethoven's opera *Fidelio*, interpreted
 by Arturo Toscanini. The story of Act One, which we hear today, concerns
 Florestan, a political prisoner unjustly imprisoned by his enemy Pizarro,
 governor of the state prison. Florestan's wife, Leonora, disguises herself as
 a boy and — using the name of Fidelio — becomes assistant to the jailer
 Rocco. Pizarro decides to kill Florestan upon learning that the Prime Min-
 ister is to visit the prison, and bids Rocco dig a grave. Rocco balks, how-
 ever, at murder and Pizarro decides personally to kill Florestan. Rocco al-
 lows the prisoners access to the courtyard, but Leonora, scanning the faces,
 is unable to find Florestan. She rejoices when she finds she is to accompany
 Rocco to the dungeon. Arturo Toscanini conducts the NBC Symphony and
 the following soloists: Rose Bampton — Leonora; Herbert Janssen — Pizarro;
 Sidor Belarsky — Rocco; Eleanor Steber — Rocco's daughter; and Joseph Lad-
 eroute — Rocco's assistant. The Overture and Act I of Beethoven's *Fidelio*.

LM-6025

SIDES 1

and 2:

Entire Beethoven: FIDELIO: ACT ONE

59:38

ANNCR: You have just heard Act I of Beethoven's *Fidelio*, in a rendition conducted by
 Toscanini. Listen tomorrow at this same time for the conclusion of *Fidelio*.
 STANDARD CLOSE

MUSIC YOU WANT

LM-6025 Beethoven: FIDELIO: ACT TWO
Bampton, Steber, sops.; Laderoute, ten.; NBC Symphony Orchestra, Arturo
Toscanini, conductor

SIDES 3

and 4: Entire

53:54

GO7L-0783 AIR FOR G STRING (fading after 20 seconds)

ANNCR: (Sponsor or) His Master's Voice is on the air with THE MUSIC YOU WANT
WHEN YOU WANT IT, a program of RCA Victor High Fidelity Red Seal
records.

GO7L-0783 AIR FOR G STRING (Up 5 seconds and fade out)

ANNCR: Yesterday we brought you the Overture and Act One of *Fidelio*, an opera by
Ludwig van Beethoven. We conclude our playing today of this RCA Victor
complete opera recording, an album taken from Arturo Toscanini's NBC
Symphony broadcasts for December 10th and 17th, 1944. Our artists in-
clude Jan Peerce, Rose Bampton, Nicola Moscona, Eleanor Steber and Her-
bert Janssen.

Beethoven had long wanted to write an opera because — more than any
other musical medium — opera was an art of and for the people. He also
knew it was lucrative — a consideration one should never rule out in
Beethoven's case. He searched for a suitable libretto for many years. Finally
he decided on an old French story and hired a German versifier to make a
libretto of it. The original title was "Leonora, or Conjugal Love."

The German composer's efforts on his opera were titanic, even for him. His
sketch-books reveal no fewer than eighteen different beginnings for Flores-
tan's second act aria, and ten for the final triumphant chorus.

Similar uncountable revisions figure throughout the score. Perhaps the
quintessence of this desire for perfection is illustrated by the four overtures
Beethoven wrote in his obsession to find just the proper mood with which
to begin his opera. Because the opera was originally entitled *Leonora*, the
first three overtures retain that title. The lighter, less heroic *Fidelio* Over-
ture was finally chosen by Beethoven as being more in keeping with the
emotional mood of the opera's opening scene.

The premier of *Fidelio* took place in 1805. It was a failure. Beethoven, prevailed upon by friends, compressed the opera into two acts and cut three whole numbers from the opening parts of the score. The second production was on its way to becoming a success when Beethoven, in one of his typical, unreasonable rages, withdrew *Fidelio* from the boards. The opera's third production, in May of 1814, was the last during Beethoven's lifetime.

The story of the second — and last — act of *Fidelio* is as follows: Florestan, the husband of Leonora (now disguised in man's attire as Fidelio, the jailer's assistant), is chained to a wall in the prison dungeon. He sings of his miserable plight. Leonora and Rocco, the jailer, appear. Upon seeing her husband, whom she recognizes with difficulty, she says nothing and assists Rocco to dig the grave, intended for Florestan and ordered by Pizarro, governor of the state prison. Pizarro appears and tries to stab the defenseless prisoner. Leonora rushes to shield Florestan. "Kill his wife first," she cries out. Enraged, Pizarro attempts to kill them both; Leonora defends herself and Florestan with a concealed pistol. At this point the long awaited Prime Minister arrives and releases all the political prisoners unjustly held by Pizarro, who is arrested and led away.

The cast includes Jan Peerce as Florestan — Rose Bampton as Leonora — Nicola Moscona as Don Fernando, the Prime Minister — Herbert Janssen as Pizarro — Sidor Belarsky as Rocco, chief jailer — Eleanor Steber as Marcellina, Rocco's daughter — and Joseph Laderoute as Jacquino, Rocco's assistant, in love with Marcellina. The choral director is Peter Wilhousky and Arturo Toscanini conducts the NBC Symphony Orchestra. Act Two of Beethoven's opera *Fiedlio*.

LM-6025

SIDES 3

and 4:

Entire Beethoven: FIDELIO: ACT TWO

57:35

ANNCR: We have just brought you the second act of Beethoven's opera *Fidelio*, as recorded from Arturo Toscanini's NBC broadcasts for December 10th and 17th, 1944. Yesterday we brought you Act One of this score, Beethoven's only opera. Included in our cast were Rose Bampton as Leonora — Jan Peerce, Florestan — Nicola Moscona, the Prime Minister — Herbert Janssen, Pizarro — Sidor Belarsky, Rocco — Eleanor Steber, Marcellina — and Joseph Lauderoute, Jacquino.

STANDARD CLOSE

Next Program (premiere): Presenting "Tozzi" (TOT-see), a program of nine bass arias by Mozart and Verdi by Giorgio Tozzi ... of the Metropolitan Opera.

GO7L-0783 **THEME UP TO END OF BROADCAST PERIOD**

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(RCA Victor Record Division)

● Music: Television

Without visual action and attractiveness, the music program on television might just as well be listened to on radio. While the music must be the primary focal point for the audience, the visuals must be integrated effectively enough to hold the audience's attention and interest. The success of music videos illustrates the importance of visual action.

The first thing the writer must ask is, "What will the picture add to the sound?" Gimmicks, strange angles, and bizarre shots are not justified for their own sakes; they must have an integral relationship to the music and the performer. You can discover ideas in a locale related to the musical number, the mood expressed by the song, the idea or story presented in the lyrics, and the origin or image of the performing group, among other things.

For many years simplicity was the key: visual concentration on different sections or members of the orchestra, on the gyrations of the rock performer, on the facial expressions of the ballad singer. This worked well up to a point; but for a performance lasting longer than one or two numbers the visual coverage became repetitious and boring. Music videos broke the mold, incorporating abstracts, free forms, dramatic situations, drawings and paintings, architectural compositions, combinations of colors and angles, and, in fact, a kaleidoscope of the potentials of the television camera and the control board.

Other art forms, such as pantomime and dance, can provide interpretive visualizations of the music. Inanimate objects and forms can illustrate realistic and nonrealistic content and feeling. Landscapes, people, places, actions, and events may indicate various environmental, fantasy, and psychological meanings and moods for the music.

According to Patrick Kirwinek, a music video producer and teacher, experienced producers do not need to submit scripts or storyboards, but operate from ideas created from the essence of the musical number to be

videoed. Established directors “wing it from the edge of a martini glass,” says Kirwinek.

Although the young, beginning writer/producer may be asked to follow up the acceptance of a proposal with a script and/or storyboard, the key is the proposal—that is, the *treatment*. Producer Joel D. Hinman, of Scorched Earth Productions, advises that in his “long experience the more successful treatments have relied on visually specific language. An artist, for instance, will want to know what they are wearing. If you have a choice, be specific.”

Music video writer Ernie Fritz advises the beginning writer to determine first what the record company’s purpose is for the video. “If the song is already getting air play,” Fritz says, “they’re not looking for innovative video art. They want the video for support. Sometimes, however, they want you to make the video predominant because the song isn’t getting much air play and they want the video to generate it.” In terms of writing technique, Fritz stresses the importance of listening to the song very carefully before preparing a video treatment. “Understand it emotionally as well as intellectually, what the music says as well as what the lyrics say,” Fritz states. “Sometimes the music is going in a different direction than the lyrical content. Capture the feeling as well as the narrative of both the music and lyrics.”

The following treatment, written by Ernie Fritz for Scorched Earth Productions, dramatizes the rap song “Cappucino” with the artist MC Lyte.

● What elements can you find in the following treatment that are mentioned in the preceding paragraphs? What additional elements can you find that are not noted above?

It is pretty evident that we should follow the narrative of the song and portray some of the incidents described. I feel however that the bulk of the clip should be kept in a present state as if MC LYTE were recounting it to some friends. She would also present evidence of the event in the form of napkins, stains on her shirt, and other items from the story.

The video would start out on a street full of people walking around, driving by in cars, eating ice cream . . . hanging out. The camera would travel down the street until it rests on MC LYTE with a group of friends around her. MC LYTE would begin to tell her saga which, for the opening, would be inter-cut with illustrations of maps indicating the location of this adventure. The maps would be of different countries and different towns, and each time would lead us a bit closer to the real locale.

The shoot out would all take place in four shots. MC LYTE placing her order, a gunman grabbing her from the back, other bandits demanding all the cappuccinos in the place, and a shot of something aiming at her back. MC LYTE would recount the rest of the incident combined with shots of her friends reacting and K-ROCK confirming her story. “*I got shot in a shootout*” would be covered with stock footage from a 1930s black and white gangster movie.

The ascent to "heaven" would be covered with a blue screen shot of MC LYTE floating in the sky looking down on the city. She wonders to herself "Why did I need cappuccino?" In this ascent, we would also use a shot of a clock ticking by time floating past her.

As we get to heaven MC LYTE will continue her float, passing all her "friends and acquaintances" who will also be floating in space. Each person she passes will look at her and they will exchange greetings. Hanna Smith will be shown in a photo with her name written across it.

MC LYTE awakens in her bed screaming and quickly checks in the mirror to see that she is really alive. In fast cuts we will go through all the incidents that have occurred so far until we get back to the street scene where she reveals to her friends the spot of cappuccino on her shirt.

We will then proceed to a quasi-documentary on the making of cappuccinos, from the making of the coffee to the foaming of the milk. . . . This will be done in a 1950s "industrial" look.

The "documentary" will end with MC LYTE sitting at a counter with 418 empty cappuccino cups in front of her in what will appear to be a day of deranged cappuccino drinking. Her hair will be teased up in the air and an extreme close up of her eyes will reveal a scene of spinning coffee cups. By this time MC LYTE will be waving a white surrender flag. The finale will consist of another roundabout look at the places that we have been to so far. Also, in this end section, we will focus on K-ROCK, other musicians, and MC LYTE's friends (from the first scene) who will be shocked and incredulous of the story that they have just been told. MC LYTE will get up and leave the setting as we are left behind to wonder the veracity of her story.

Written and copyrighted by Ernie Fritz; courtesy of Ernie Fritz and Scorched Earth Productions, New York.

The following is the sole prepared written material for another kind of contemporary music program, the variety, anthology, or medley, comparable to the radio disc jockey program in which a series of numbers are performed. Produced by broadcasting majors from colleges in New England on a commercial station, "Nightshift" alternated among various formats, including music, drama, variety, and interview shows.

NIGHTSHIFT # _____ TAPE DATE 12/12 AIR DATE 12/14
 PROGRAM TITLE "AN EVENING WITH THE RON GILL AND MANNY WILLIAMS TRIO"
 SCHOOL EMERSON COLLEGE
 PRODUCER RICHARD BUXENBAUM
 DIRECTOR ISAAC LAUGHINGHOUSE

ITEM #	VIDEO	AUDIO	SEGMENT TIME	RUNNING TIME
	SLIDE 1,2,3,4,5,6 (OPENING)	"WHEN THE MORNING COMES"	:30	00:00
	SLIDE 6 w/EFFX (mix, card)			
	SLIDE 7-24			
	SLIDE 25			00:30
	DISSOLVE TO EXCU (cymbal, matching shot) STUDIO		5:30	
	ZO - CS (wide shot)			00:32
	FILM CART I	w/sound, MUSIC UNDER	00:47	06:00
	LONG CS (with Ronnie's back facing camera)	"WONDER WHY"	03:00	06:48
	MA (MANNY)	(PIANO INTERLUDE)	01:00	09:50
	M2S (RONNIE, MANNY)	"SADNESS"	05:05	10:50
	FILM #2	w/sound MUSIC UNDER	00:42	15:56
	KNEELING HAND CAM LOOKS UP RONNIE	"PHOTOGRAPH"	04:00	16:38
	EXCU RON, CU PIANO KEYS MIX	"RAINING OUTSIDE"	04:40	20:38
	2S BASS DRUMS	"WAY OUT THERE"	03:00	25:18
	FILM #3	MUSIC UNDER w/sound	01:33	28:18
	SLIDE: WRITE ...	Cart #7	00:09	29:51
	BLACK			30:00

Courtesy of WCVB, Boston

The more formal, more serious musical program tends to be less visually innovative than the contemporary pop music program. This may be because the educational and aesthetic levels of the audience are likely to be fairly high, concentrating principally on the music.

● The following is the script for one of the *Evening at Pops* programs on public television. What techniques would you add to make the program more visually informative as well as entertaining, and still keep within the tone of the presentation and the orientation of the audience?

EVENING AT POPS

Tonight, Broadway and film star Bernadette Peters. With music from Broadway and Hollywood, movie star and entertainer Bernadette Peters joins John Williams and the Boston Pops, tonight on *Evening at Pops*.

And now to get this evening's concert started, here is John Williams for Leonard Bernstein's *Divertimento for Orchestra*. The *Divertimento* is in eight parts and tonight John Williams has made a selection of four — Sennets and Tuckets, Waltz, Mazurka, and March: *The BSO Forever*.

out by: THE DIVERTIMENTO

The *Divertimento for Orchestra* by Leonard Bernstein. John Williams conducted the Boston Pops. The *Divertimento* was commissioned by the Boston Symphony in celebration of its centennial year.

cue: And now tonight's guest Bernadette Peters.

Ms. Peters has chosen a program that includes a medley "We're in the Money" and "Pennies from Heaven," "If You Were the Only Boy," "Broadway Baby," "Other Lady," and a medley of Harold Arlen tunes. (pause) Here is Bernadette Peters with John Williams and the Boston Pops. To start — "We're in the Money."

out by: PENNIES FROM HEAVEN
IF YOU WERE THE ONLY BOY
BROADWAY BABY
OTHER LADY
HAROLD ARLEN

A medley of Harold Arlen tunes with tonight's guest Bernadette Peters; John Williams conducted the Boston Pops. With Miss Peters were pianist Marvin Laird and Cubby O'Brien on drums. Bernadette Peters' first starring part was in the off-Broadway musical "Dames at Sea." That part led to starring roles in the Broadway musicals "George M," "On the Town," and

“Mack and Mabel.” Her movie appearances include “The Longest Yard,” “Silent Movie,” and most recently, “Pennies from Heaven” and “Annie.”

In just a moment John Williams and the Boston Pops for *Overture to Candide* by Leonard Bernstein.

out by: CANDIDE

Overture to Candide by Leonard Bernstein. John Williams conducted the Boston Pops. In just a moment “Tara’s Theme” by Max Steiner from the film “Gone with the Wind.”

out by: TARA

Tara’s Theme by Max Steiner from the film “Gone with the Wind.” John Williams conducted the Boston Pops. And now another tune from the movies, “Raiders of the Lost Ark March” composed by Boston Pops conductor John Williams.

out by: RAIDERS OF THE LOST ARK

“Raiders of the Lost Ark March,” composed and conducted by John Williams. And now to close this evening’s program, from the film E.T. “The Flying Theme” composed by John Williams.

out by: E.T.

“The Flying Theme” from E.T. by John Williams.

This brings us to the end of tonight’s Evening at Pops with John Williams and the Boston Pops Orchestra. Tonight’s special guest was Bernadette Peters. Major funding for Evening at Pops was provided by Public Television Stations. Additional funding was provided by Digital Equipment Corporation. This is William Pierce inviting you to join us again for our next Evening at Pops.

Courtesy of William Cosel Productions

● Variety and Comedy

Reading a chapter of a book or reading a dozen books will not instill a writer with the craft of comedy writing of a Goodman Ace, a Carl Reiner, a Norman Lear, a Neil Simon, or a Woody Allen. But there are some basic approaches to organizing the variety program and writing humor—including elements of drama and music as well as comedy—that the writer can learn.

Program Types

By the 1980s, variety shows had all but disappeared from television. What were once among the most popular shows were reduced to occasional specials. Elements of the variety show are still found in late evening entertainment programs such as *The Tonight Show Starring Johnny Carson*, *Late Night with David Letterman*, and *The Arsenio Hall Show*. Note the elements of variety in the rundown script for *The Pat Sajak Show* in Chapter 6, "Interview and Talk Programs." Whether variety shows will resurge in the near future is anybody's guess — but the broadcast writer should be prepared.

The term *variety* implies a combination of two or more elements of entertainment and art: a singer, dancer, stand-up comic, comedy skit, Shakespearean actor, puppeteer, ventriloquist, pianist, rock group. Depending on the personality who is the principal figure in the program, several of these elements would be incorporated in a manner that shows off the star to the best advantage. Catchall, nonstar variety shows are rare.

The basic variety show types are the vaudeville show, the music hall variety, the revue, the comic-dominated show, the personality (usually singer or dancer) program with guests, the musical comedy approach, and the solo performance. Although all of these forms have been on television from time to time over the years, they varied in popularity.

The variety show is not a haphazard conglomeration of different acts. Even the vaudeville show — exemplified in television history by the *Ed Sullivan Show* — carefully integrates and relates its various acts and frequently is focused on a clear central theme. Vaudeville and music hall variety are basically the same, oriented around specialty acts of different kinds. The revue is organized primarily in terms of music and dance, however, with comedians frequently providing the continuity and transitions between musical numbers.

The comic-dominated show may consist of a comedian as the central performer, with various guests and/or standard acts, as in a Bill Cosby, Lily Tomlin, or Bob Hope special. A singing personality may mix his or her songs with participation in comic skits (a comic could add the songs), with contributions from guests, creating what is in essence a revue centered on one performer. When such shows have a thread of continuity, no matter how thin, they become musical revues. The thread may be any kind of theme: the songs of a particular composer, a national holiday, a historical happening, the biography of a famous entertainer, a locale — almost anything can serve.

When more than a thread, but a plot line (even a meager one) is used, we have the makings of a musical comedy. Some musical comedies on television pretend to that category in name only, however, and may be little more than a thinly connected series of songs and dances by popular entertainers.

An adaptation of the vaudeville variety show has been successful on American television, substituting a host or hostess who rarely participates in the overt performing and who introduces and interviews various guest entertainers. Because much of the program is banter between host and guest (and

in these segments the host or hostess is a principal entertainer), these are frequently called talk or interview shows, most notably exemplified by the late night programs already noted. There may, of course, be combinations of various types of performances and variety forms on any given program.

Approach and Organization

The most important thing for the writer of the variety show to remember is that there must be a peg on which to hang a show. You must develop a clear central theme, capable of being organized into a sound structure, with a unity that holds all the parts of the program together. Otherwise, each number will be a number in itself, and unless the audience knows what the next act is and especially wants to watch it, it feels free at any time to tune in another station at the end of an act. The theme could be a distinct one or the continuity factor could simply be the personality of the host, comedian, or singer. An exception to the need for strong continuity is the vaudeville or music hall type of presentation. In these shows the audience is held by frequent reminders of the special act still to come.

Within each separate type of variety show there are distinct orientations that must be determined by the writer. Will the musical portions stress popular or novelty numbers? Will the dances be classical in style? Modern? Presentational? Representational? Interpretive? The comedy must be written to fit the personality of the comic, and it must contain a sufficient amount of ad-lib material to forward the public concept of the comic's spontaneous talents. What kind of comedy will be emphasized? Simple good humor? Wit? Satire? Slapstick? Will it combine elements of several types? Will it go into special areas of farce, sophisticated humor, irrelevancy, or irreverence? Does the comedian's style require material oriented toward broad, physical gags? Sophisticated wit? The intellectual approach? Irreverent satire? *Laugh-In* and, later, *Saturday Night Live* started with satire, but ultimately overlaid it with other forms of comedy to fit the personalities of the particular performers.

When planning a variety show, consider the intrinsic meaning of the term *variety*. There must be a differentiation between each successive number and among the various segments of the program. Contrast is important — not too great a contrast to disturb the viewers, but enough so that there can be no feeling of sameness, a feeling too easily transferred into boredom. Musical number should not follow musical number; comedy routine should not follow comedy routine. Even in a show featuring a popular singer the continuity is broken up with an occasional skit or a guest performer. A comedy program such as *Saturday Night Live* provides variety to the comedy with segments by a musical group. The suspense created by a juggler who balances an unbelievable number of fiery hoops on the end of his or her nose should not be followed directly by the similar suspense of a group of acrobats balancing one another on each other's noses.

In programs that use outside acts—those that cannot be scripted and timed exactly, as with vaudeville and late night talk or variety programs—the final number or act should have two versions, a short one and long one. The proper one can be called for depending on the time remaining when that act is about to begin.

Carol Burnett was one of the last stars to have a continuing variety/comedy series on television, and as this is being written she is scheduled for a new series in 1990. Scripts from her new show are not yet obtainable, but here is the rundown from one of the programs of her previous series, *The Carol Burnett Show*.

● As you read it, consider the following questions: (1) What form of variety is the show? (2) Is there a preponderance, in number or allotted time, of any one type of act? (3) Is that good or bad for the program? (4) Are the commercials well placed? (5) If the original *Carol Burnett Show* were being done today, would you plan and organize it any differently?

THE CAROL BURNETT SHOW

PRODUCTION #717

TAPE: FRIDAY, JANUARY 18

AIR SEQUENCE #19

AIR: SATURDAY, FEBRUARY 2

RUNDOWN (a/o 1/16)

GUESTS: TIM CONWAY, STEVE LAWRENCE

1. QUESTIONS & ANSWERS (1)
(Carol)

2. SHOW FILM (1)
(Lyle V.O.)

3. THE OLD DRESSER (2)
(Harvey, Tim)

4. OPENING COMMERCIAL BB (11)
(FIRST HALF)
(Lyle V.O.)

5. COMMERCIAL #1 (12)

6. INTRO & "HERE'S (13)
THAT RAINY DAY"/
"RAINY DAYS AND
MONDAYS"
(Steve, Carol [V.O.])
-
7. COMMERCIAL #2 (15)
-
8. BACHELOR PARTY (16)
(Carol, Steve, Lyle,
Boy Dancers)
-
9. COMMERCIAL #3 (22)
-
10. INTRO & THE AD (33)
MEN
(Carol)
-
11. CLOSING COMMER- (34)
CIAL BB (FIRST
HALF) & INTRO
STATION BREAK
(Lyle V.O.)
-
12. STATION BREAK (34)
-
13. OUT OF STATION (34)
BREAK
(Lyle, V.O.)
-
14. COMMERCIAL #4 (35)
-
15. DAY SHIFT – NIGHT (36)
SHIFT
(Carol, Tim)
-
16. COMMERCIAL #5 (40)
-
17. KITCHEN (41)
COMMERCIALS
(Carol, Harvey,
Vicki, Lyle, Steve,
Tim, Dancers)
-
18. COMMERCIAL #6 (50)
-

19. FINALE: GERSH- (51)
WIN SALUTE
(Carol, Steve, Vicki,
Harvey, Dancers)

20. GUEST BB & (67)
GOODNIGHT
SONG
(All)

21. CLOSING CREDITS (68)

22. PROMO FOR PROD. (71)
#717
AIR SEQ. #19

Courtesy of CBS Television

Comedy Techniques

Although there are many books containing hundreds of comedy situations and thousands of one-liners, there are few books that do more than give you ideas for comedy or overviews of comedy approaches. You can't learn to be a comedy writer from a book. Each comedian has his or her own "shtick." You can learn individual techniques by watching them. And some books delve into principles of comedy writing that you may be able to apply, depending on your own type of humor.

Comedy writer Hal Rothberg, writing in *Audio-Visual Communications*, advises that "to write funny, you have to think funny." He offers several guidelines for the comedy writer:

1. "Understand your audience." Are they the type who will laugh at slapstick or prefer more sophisticated humor? Situation comedy or one-liners?
2. "Make the humor spring from the characters or situation." As with writing any action, as analyzed in the drama chapter in this book, the characters and the situation must first be believable to the audience before you can move into comedy, satire, or farce.
3. "Use all your tools." Don't forget that humor can be presented both aurally and visually. On television, you can use films, cartoons, and other visuals alone or with live performers. On radio, sound effects

(as in the old Jack Benny script in Chapter 2) have always been useful tools.

4. "Watch the budget." Neophyte writers sometimes think that far-out situations that are very expensive to produce automatically will be funny. A relatively low-budget show like *Saturday Night Live* demonstrates how creativity is more effective than costliness alone.
5. "Keep it clean." In some situations blue humor may fit, but on television one must be careful while also being clever. Most nightclub stand-up comedians have visions of being Lenny Bruce or Eddie Murphy and resort to sophomoric bathroom humor and four-letter words as substitutes for comic ideas. Too many young comedy writers take their cues from these would-be comedians and substitute shock for stimulation.
6. "Don't beat a joke to death." Except for the running gag, don't repeat something, even if you think it's good. It works only once.
7. "Mix 'em up." Use a variety of ways to get laughs. Surprise your audience. Varying camera perspective or the music mood can be just as effective as a punch line.
8. "Keep it fun." In most situations, the audience wants to see only the bright side of life. Heavy or black humor is risky for the mass television and radio audience. That doesn't mean meaningful humor will not work. Mark Twain and Will Rogers were superb satirists of society. Mark Russell has been successful on television. Richard Pryor and Dick Gregory, from gentle to sharp satire, have shown how serious comedy can win audiences.
9. "Try it out, but don't be discouraged." Before you sell or give it to your agent or client, try it out on friends, strangers, anyone from whom you can get a reaction; then cut, fix, and rewrite.
10. "Don't expect to be loved." The people you sell your comedy writing to are likely to be skeptical; until your material is getting laughs from an audience, don't expect much applause.
11. "Read a little." To write humor, you have to keep up with what is happening to people and the world. Find out what other comedy writers are producing and what is working.
12. "Are you communicating?" What is the purpose of your humor? Is there a goal besides simply making people laugh?

As Rothberg says, "First and foremost, communicate."

● For Application and Review

1. Prepare rundown sheets for three different local disc jockey pop music radio shows, each with a different music format.
2. Write the complete script for a half-hour radio classical music show, to be distributed on a national basis to local stations.
3. With other members of a writing team (for example, several other members of your class) prepare the rundown and continuity for an hour special featuring the pop music group or personality currently at the top of the sales charts.
4. As part of a writing team write a treatment for a five-minute music video. Write one alone.

Corporate, Educational, and Children's Programs

According to *Writer's Market*, business and educational films and tapes, including advertising, informational, and training programs, are much bigger business than Hollywood. Corporate media programming—or, as it once was and still frequently is called, industrial programming—runs the gamut of virtually all of the formats covered thus far in this book.

“Talk” programs featuring managers or subject area experts discussing new sales approaches, manufacturing processes, or organizational changes, among other topics; teleconferencing, the holding of small or large meetings connecting two or more sites via television; executives giving speeches to employees or to the public at large; or key leadership in the company being interviewed for internal or external distribution are all examples of corporate media programming.

“Feature and documentary” formats provide historical, scientific, public service, operational, or other background regarding the company that will enhance its institutional image. “News” formats convey on a periodic, sometimes daily, basis information about the company.

All companies use “commercials and announcements.” News, features, and commercials have been merged into a format that has grown in recent years, sometimes called “infomercials,” short commercial spots, usually about 30 seconds, that combine public service information, such as consumer data, with a commercial message.



A corporate media studio is essentially the same as any television production facility.
Avco Systems TEXTRON, courtesy of David Brandt.

The feature/documentary and commercial have been united for public relations programs. For example, if the company has been sponsoring neighborhood art centers, a feature-type commercial about it would heighten the company's reputation. If the company wanted to expand onto some property that was going to be used for low-income housing, a feature-commercial showing how the company's expansion will provide jobs for low-income families, below market-rate loans for worker home-ownership, and another suitable site for housing not only could defuse opposition to expansion, but gain increased support for the company and its products.

Perhaps the most widely served corporate purpose is that of education and training. Video training programs are produced internally by many companies. Some have highly sophisticated production centers and a staff of producers and writers (usually, the producer and writer are the same person — an important consideration for students who are studying production but neglecting writing courses). Training videos are produced for all corporate levels and for all purposes. Programs run the gamut from basic introductions to the physical surroundings in which new employees will work, to more sophisticated requirements such as filing procedures for entry-level office personnel, to more complex procedures such as operating a given mass production

machine, to an even higher level such as introducing the development of a new company product based on a recently invented scientific process.

Videos can teach new secretaries basic grammar skills, and old vice-presidents how to make speeches to employee groups. Programs are produced to introduce new products, new selling techniques for old products, new operational systems, new reporting procedures, or new budget and financial processes, to a relatively few or few hundred people at one site, or to literally thousands of employees scattered all over the world for a multinational corporation.

A growing area of corporate video is *point-of-purchase (POP)* television. These are monitors at retail outlets, from large department stores to small shops, where the video is designed to influence undecided customers to purchase a given product. While a small store with many products could not show its many items effectively in a video, a store with one or a few major products could, as can department stores that have specialized areas or counters. You've often gone shopping and stopped to watch a monitor with a program extolling the virtues of a product available at that sales area. While many of these videos are straight sales pitches, others use a combination of formats to create infomercials and MTV-type entertainment.

While the writer pitches these videos principally to the customer, many stores find a secondary use for them: to inform employees about the products and to train them how to sell them most effectively. Some stores contract for videos for the latter purpose only. This requires creative combining of commercial and training objectives by the writer.

While writing any format is essentially the same for all media distribution situations, the key to keep in mind for corporate media is that there is a bottom line that may or may not relate directly to selling the product. The company's purpose with any given video, slide show, or audiotape may vary greatly: to enhance employee morale, obtain good public relations, sell, persuade colleagues, or educate and train. The writer must determine the company's specific purpose for any given corporate media program.

Corporate media writing is not confined to industry. While widely used in industry, corporate media refers as well to media use by government offices, educational systems and institutions, and professional and citizen associations and organizations—in other words, by any group that wants to inform, persuade, or educate, internally and externally.

● Procedure

Objectives

In order to develop an idea for a program, the writer must know its purpose. Usually, there are two major objectives: those of the client or management and those of the target audience. If it is an in-house production, it generally

is easier to determine the purposes of the program. What does management want to accomplish? Boost morale of a certain group of employees? Increase productivity by teaching new methods for using a specific instrument? Speed intracompany communications by introducing clerical personnel to new computers and FAX machines? Motivate sales personnel by stimulating their efforts with a new product? Or expand sales by teaching them new techniques for vending an old product? Management usually is precise about what it wants the media program to accomplish.

At the same time, the writer also must determine the purposes of the audience. If it is a training program aimed at employees of the company, as most corporate media programs are, how is the intended audience going to be motivated not only to watch and pay attention to the program, but to actually learn from it and follow through on the management goals inherent in it?

Demographics is important here for two major reasons. The first, and perhaps most obvious, reason is the same as that for writing commercials: determining what kinds of program materials will appeal to the viewers or listeners, get their attention, keep their interest, and persuade them to do whatever it is management wants them to do. The second is more direct in terms of motivation: determining why the viewer or listener should take the program seriously. Every member of the audience must be made aware of what is in it for him or her. Will learning the new production technique and using it successfully earn a raise or a promotion? Is proper use of the new computer system necessary for keeping one's job? Will expanded sales of the new product result in escalated commissions? Does learning how to make good speeches, in order to increase participation as a middle manager in community affairs, result in higher bonuses? If the production is for public consumption, such as an institutional feature or an infomercial, the writer uses the public demographics of the target community.

A good example of combining management's purpose with motivating the audience to both watch and learn is "The Hantel Advantage" script later in the chapter. Writer-producer Frank King knew what management wanted: increased productivity through faster interoffice communications. However, the employees scheduled to see the video at regional conferences were forced to take time from their commission-earning routes to attend the meeting, and had to get up early in the morning to watch the program.

King aimed the script at two key motivations. First, he tried to convince the employees that by using the new Hantel computer system they would require less time for any given client transaction, thus saving them hours per week in which they could sell more insurance and make more money or, if they wished, have more leisure time. Second, in order for the employees not to ignore the video because they were both tired and angry from having to get up early to see it, he oriented it toward broad, almost farcical humor, in an attempt to motivate a happy attitude not only toward the video, but to the

workshop that followed. Entertainment became an integral part of learning motivation.

Roger Sullivan, director of education for the Commercial Union Assurance Companies, offers the following advice for developing effective corporate video scripts:

It is very important that business video program writers understand the objectives of the particular video being produced. For example, when we develop a video for the business adult education community, we have, in truth, two audiences: the organization for which the video is being developed, which wants a program that provides employees with the practical knowledge and skills they need to carry out successfully one or more particular predefined performance functions on the job; and the employee, who seeks personal growth and the ability to carry out a performance function as confidently and competently as possible. Both audiences want to have the learning completed in as short a time as possible and within reasonable cost limits. The business video production begins with a detailed agreement about the objectives, the performance which the employee can be expected to demonstrate as a result of the learning. The complete scenario is a series of interrelated modules of skills or knowledge leading to the final ability to perform the objectives. The most effective visual presentation for each module is developed. The emphasis is on the practical—how to do it. The theoretical—why—is secondary. Once your audience and objectives are well-defined and the modular building blocks assembled, then the scenario may be fleshed out.

Client/management conferences. If you are an out-of-house writer, that is, an independent writer or writer-producer, then it will take longer to determine management purposes and target audience demographics and motivations. Although there is no rule-of-thumb that works in all cases, many independent production organizations allocate about two-thirds of the total production schedule to writing the script and one-third to actual production. The more complete the preparatory work, including the finalizing of the script, the less time needed for shooting. If the entire production is in-house, the same time ratios generally are true, except the total time allotted to the project may be far shorter. Management often forgets that creativity takes time and expects its audio-visual unit to turn out a product as quickly as it expects its accountant to come up with last week's sales figures.

Whether working within a long or short time frame, it is essential that the writer meet with management and with target audience employees. Frequently, the program is produced in-house, but is scripted by a free-lance writer. That situation calls for the writer to consult with the in-house producer as well as with other offices and personnel in the company who may be

affected by the purpose or content of the program. During the initial meetings between writer and client (or if in-house, writer and management) clear agreement should be reached on the purpose and form of the program.

Budget and resources. As soon as possible the writer must gain a clear understanding of budget limitations. If, as is frequently the case, the writer is also the producer, a budget should be determined with the client/management at the first meeting. A client may have in mind a program that, from the writer-producer's expert viewpoint, requires a budget of \$100,000. The client, on the other hand, may have allocated a budget of \$25,000 for that particular project. Make clear immediately the kind of program that can be prepared with the available budget to avoid not only wasted time and resources, but misunderstanding and recrimination.

When initially discussing the project, the writer must determine whether its purposes can be accomplished in one program and, if so, the optimum length of that program; whether several shows will be required; or whether a lengthy series is necessary. The purposes, budget, and resources also determine the media form. Video on tape or film? Voice-over slides? Audio alone?

If the writer is employed in-house, or is with an independent production company, the production resources are already known. If, however, the writer is employed on a free-lance basis by the company to write that particular script, it is essential to determine the company's production capabilities or those of the outside organization the company will hire, before preparing an outline.

Treatment or Outline

The treatment is important as the next step in maintaining agreement between writer and client/management during the preparation and production period. It might well cost the writer time and money, and perhaps even the job itself, for the client/management to look at a script several weeks after the beginning of the process and object that it is not at all what they had in mind, wanted, or expected to get. Therefore, soon after the initial meeting the writer should prepare an outline and get client/management approval before beginning a detailed treatment, which in turn needs approval before the preliminary script is written. That, as well, should be approved before the final script is prepared. In other words, the writer should be certain that his or her work is on target during every phase of the project.

There are exceptions. Some in-house and independent writers have worked sufficiently long and successfully for the company for their judgment and proficiency to be trusted. They may be given the project purpose at an initial meeting and told to come back with a completed script in a specified

period of time. Experienced writers-producers such as Ralph De Jong, one of whose scripts is used as an illustration of good writing later in this chapter, are frequently in that position. However, as you read De Jong's advice to young writers, note that despite his prerogatives he takes the steps necessary to be certain that both he and the client are in agreement all the way.

Research

In most cases research takes the longest time, unless the writer happens to be an expert in the subject being scripted. Although the program should be entertaining as well as educational, it is not an entertainment program. Its purpose is to convey specific ideas and information. It must be totally accurate. To make it interesting, the writer must become familiar with all aspects of the subject, whether the history of the company or the technical operation of a scientific process. Only then can the writer have enough material to choose the options that will result in the most effective script. Depending on the subject, the writer will do library research, pick the brains of experts, and talk with the employees who are the targets of the program and with the management officials who decided on the objectives. Roger Sullivan advises the writer to "work closely with subject matter experts and rely on their comments, as well as on your own imagination."

When possible, the writer seeks real-life experience with the subject, such as going into the field with an insurance salesperson and applying the new method promoted in the program, or working on the assembly line with the new machine, or accompanying the vice-presidents who are promoting the company's image at community affairs.

Production

When the final script is prepared and approved, production starts. In the corporate situation, unlike many broadcast or cable circumstances, the writer's job usually does not end with the completed script, but may continue through the editing and screening process. There is always the chance that the company president, seeing for the first time a program that has been approved every step of the way by a cadre of vice-presidents, will ask for some changes before the program is put into use.

Evaluation

A final step in the entire process takes place after the program is used: evaluation. Has the program been effective? Did it accomplish management's purposes? Were the audience's needs satisfied? The writer should participate in measuring the effects of the program, usually through traditional educational

tools of testing and interviewing, in order to know how more effectively to write the next program or series, or new version of that program or series.

Ralph De Jong sums up some of these procedures from his own experience writing and producing award-winning programs for government and industry:

Industrial or corporate films offer the writer an opportunity to bring into play any one or a combination of several conventional storytelling approaches and techniques. But unlike the typical entertainment film, the corporate film demands that the writer be acutely aware of the relationships between people, procedures, processes, equipment and institutional philosophies and goals.

Most corporate films are relatively short, running anywhere between 10 and 30 minutes, with an average running time of 15 minutes. Since corporate films are proprietary, the scriptwriter needs to determine a client's objectives and purpose of the film and then conduct sufficient research on the subject so that the final product will convey its message succinctly and with authority, credibility and integrity.

In addition to running-time constraints, most corporate films have tight budgets and protracted deadlines. Since the scriptwriter is very often the first person to be involved with a film project, it is essential that he or she have a thorough understanding of production techniques in the three basic audiovisual formats: film, video and slide-sound. Armed with this knowledge the scriptwriter can utilize various aspects of these formats to create a production that can be completed within budget and on time while meeting its objectives in an interesting, informative and entertaining way. Where the typical entertainment film is geared for a general audience, most corporate films are designed for a specific viewership. To ensure that the film meets its objectives the scriptwriter must identify the target audience and develop a profile of its interests and familiarity with the subject matter so that the film will satisfy both the needs of the audience and the client.

● Writing Techniques

Donald S. Schaal, as television producer-director for Control Data Corporation Television Communications Services, observed in *Educational and Industrial Television* that "when you come to grips with scripting for industrial television, for the most part you might just as well throw all your preconceived ideas about creative/dramatic and technical writing in the circular file." Schaal recalled that his initial attempts to transfer the classroom teacher to television failed and that "unfamiliarity with what television could or could not do . . . resulted in a product which left just about everything to be desired. It lacked

organization, continuity, a smooth succession of transitions and, in many cases, many of the pertinent details. . . . Since we think so-called 'training' tapes should *augment* classroom material and not supplant it, we soon realized that we could gain little but could lose everything by merely turning an instructor loose in front of the tube to do exactly what he does in person in the classroom. . . . The videotape he needs for his classroom *must* provide something he cannot conveniently offer his students in person."

Schaal's solution to the problem was to use professionals to do the voice tracks describing electromechanical and electronic equipment. He found, however, that this created a further problem: Although the teacher who knows the equipment doesn't usually know how to present it effectively on television, the professional who can make a good presentation doesn't usually know much about the equipment. Schaal said that "the solution, of course, is the professional must *sound* as though he invented every part of the machine and painstakingly handtooled it out of solid gold. To accomplish this effect, you must contrive what I like to call a 'shadow' script."

The shadow script, according to Schaal, is a transcription of the classroom teacher's presentation of a particular subject and a minimum rewriting of the transcription for smoother continuity and subsequent voice-over recording by a professional. Schaal encountered two distinct difficulties because the classroom instructor tended to reflect the classroom teaching approach: a lack of concise, clear continuity and the accidental omission of pertinent material. Schaal was forced to reevaluate his procedure.

Now an instructor who comes into our shop to make such a tape arrives with at least a very detailed, topical outline prepared with television in mind. In many cases, he is actually provided with a detailed rough shooting script from which he reads for the benefit of the audio track. These outlines and scripts are provided by the curriculum people of the school and tend to confine the instructor to an orderly and complete description of the equipment. . . .

Had we gone the route of preparing formal scripts in the technical writing style (which would have been the most appropriate in this case), dropped the instructor out of the loop completely by telling him he was a clod on television and showing him the door, and refused to cooperate with the curriculum people because they didn't think in terms of television at first, we not only would have alienated a lot of people, but also I doubt if we would have produced a completely usable tape . . .

The moral, as I see it, is that corporate television scripts must be tailored to meet the situation. I have talked of only one aspect of industrial scripting—the description of equipment for training people on how to use and maintain it. For this type of script, I feel it is very important to retain the credibility of the person who knows the equip-

ment the best, even though his voice does not appear on the finished product.

For this reason, I confine my rewrites to removing bad grammar and clarifying hazy or badly worded description. I make no attempt at restructuring mainly because the pictures are already on the tape. If I do see continuity problems, however, I call them to the attention of the curriculum people involved and let them make the decisions. I do make every attempt to keep the narrative as conversational as possible without lapsing into the creative/dramatic vein. All such scripts must be straightforward, sound natural, and contain a minimum of slang. Rarely is anything flippant allowed to survive the waste basket. Cliches and stylized narrative are avoided like the plague.

Many corporate scripts, whether taped videos or film, use the drama format, creating suspense that holds the audience, and a conflict whose solution achieves the objective of the presentation. Corporate film writer-director Richard Bruner, who has effectively used dramatic dialogue and action as differentiated from the voice-over narration and lecture-type dialogue that dominate many corporate videos, offers some advice in an article in *Audio-Visual Communications* by Thomas C. Hunter. Bruner explains that when the purpose of the program is simply conveying expository information, narration can do a good job. But "for a film to have dramatic impact," he advises a dramatic format. "The audience must be convinced that something important is at stake. The protagonist must have a stake in the outcome of the conflict."

Bruner warns, however, that clients sometimes get uneasy with the dramatic approach "because to have a conflict, everything can't be rosy." The writer must keep in mind that the corporate client, by nature, tends to be conservative. That attitude applies to the artistic as well as content elements of a script. Even a mildly different creative approach might give the impression of rocking the boat. The writer sometimes has to convince the client that without the creative factors necessary to make the script entertaining enough to be watched or heard, the program could turn out to be dull and boring and not fulfill the corporate objectives. Bruner cautions, however, that creativity for its own sake can be overworked and that the writer must avoid a profusion of special effects and "razzle-dazzle."

The "talking head" and "straight sell narrative" rarely work well in the corporate training script, and are to be avoided in most situations. How then does the writer convey the system, routine, procedure, or ideas that result in effective learning? Corporate training scripts rely on two major approaches: the right-way-wrong-way demonstration and the step-by-step demonstration.

In the right-way-wrong-way demonstration a character uses the system or machine incorrectly, with unwanted and unhappy consequences. This is followed by a character doing it the right way. The process can be shown

step-by-step, if desired, so that every stage is absolutely clear. For example, a restaurant chain may contract for a video that teaches new personnel how to serve wine. In one sequence the novice manages to push the cork *into* the bottle, put a *red* wine bottle into an ice bucket, pour the wine without showing the wine label, offering the cork for odor, or providing a preliminary taste, fill each glass to the top, and then, of course, spill the wine onto the table cloth and the customers' clothes. Treated with humor, and followed by a demonstration of how to serve wine the right way, the sequences not only show the audience the correct procedure, but the common mistakes to avoid.

Humor is an effective device for most script formats; it's risky, however, in the corporate script. Many writers have found that a sense of humor often is not appreciated. Some corporate executives seem to equate humor in the script with making fun or light of their product or service. Further, comedy writing is extremely difficult. Many writers *think* they are funny, but often they are guilty of sophomoric humor. Corporate producers will tell you that they've rarely seen humor work in corporate scripts.

A second major approach for effective learning in the training script is step-by-step demonstration. The expert, office manager, or production unit chief may demonstrate point-by-point how to do the particular task. The demonstration can be reinforced by slow-motion, close-ups, repetition, and key scripted questions from the character or characters playing the learning-employee roles. When the demonstration is completed, the person playing the learner may then be asked to go over the process point-by-point.

Reinforcement and repetition are extremely important. Tell the audience what you are going to tell them; tell them; and then tell them what you've told them. Sum up after each learning module, and sum up at the end of the program. Complex processes should be repeated slowly enough for each aspect to be made clear. Visual action, voice and sound effects, music, written words, usually in large block letters, and diagrams, in color where possible and always clear and precise, are good supports.

Because the corporate script is more formal than most entertainment scripts, it is especially important to apply the principles in the section on style in Chapter 3, "Format and Style." Several key points are:

1. Use the active tense instead of the passive whenever possible; many writers tend to use the words "there are" — the passive voice — rather than stating the facts or ideas directly and actively; for example, "There are eleven chapters in this book" instead of "This book contains eleven chapters."
2. Use simple, colloquial language, suited to the level of the audience. You are not writing print literature, but visual and aural presentations. Conform the rhythm and pace of the language in the script to the subject matter and tempo of the program. Keep sentences short, especially with how-to demonstrations. Don't try to cram too many

ideas into a short time period. A principal drawback in most neophyte scripts is the overload of information, making it difficult for the audience to keep up with, much less remember, everything presented.

3. Be exact. Be precise. The audience should have no doubt about what is being said or shown, or what it should be learning. The writer should not assume that just because the audience is an employee group that everyone in it knows the meaning of technical terms that apply to the subject being presented. Explain and define all technical terms. On the other hand, the writer should determine what specialized words or terms are common knowledge for that audience and include them as a means of establishing empathy with the audience and, where appropriate, in place of more formal terms that might need more explanation.
4. Use the right word and spell it correctly. Just as you should do for all writing in any situation, have a dictionary and a thesaurus handy and don't hesitate to use them. As noted in Chapter 3, if you work with a computer or word processor, most writing format software includes both a thesaurus and a spelling check.
5. In training programs be direct. For example, when instructing the audience on how to use a new machine, don't have the demonstrator say, "Next, you should release the thingamabob, and then you should spin it through the fragamaran . . ."; simply write: "Next, release the thingamabob and spin it through the fragamaran . . ."
6. Most corporate scripts are visual — either filmed or taped video, or slides. Many writers have a tendency to think of instructional writing as print writing, inasmuch as most of their experience with such learning is with textbooks. Think visually, write visually, and revise visually.
7. Neatness counts. Make a good impression with what you submit. If your script looks sloppy, the people deciding on whether to hire you may assume that your work in general is sloppy. The corporate world has little patience with artistic bohemianism.

● Application: Video — Internal Training

Frank R. King, as director of video training for the John Hancock Mutual Life Insurance Company, was asked to produce a video program to introduce agents in 430 locations throughout the country to a new company-wide computer system, HANcock TELEcommunications. The video was to lead

off day-long meetings in which agents were to learn about HANTEL. The objectives for this script were to (1) kick off each regional meeting with a positive feeling, (2) convince managers that if they did not use the new computer system the company wouldn't save the money that prompted its installation, and (3) make clear the personal benefits of the system to each individual manager and agent.

King chose a dramatic format that would lend itself more easily to humor than would a narrative or discussion format. As noted earlier in this chapter, he had to motivate the audience not only to accept the content but to give attention to the video at an early morning hour. King condensed the informational or specific learning objectives to four that would show as well as tell managers how and why HANTEL should be used: (1) to train agents, (2) to facilitate sales, (3) to create a more efficient sales proposal system, (4) to strengthen administrative processes. He titled the script "The Hantel Advantage." As producer as well as writer, King hired professional talent for some of the lead roles and used selected John Hancock employees in minor parts.

● As you study the first half of "The Hantel Advantage" shooting script, which follows, note how it reflects some of the techniques discussed earlier, including the right-way–wrong-way approach, as shown in the comparison of the fictional insurance company without a computer and the John Hancock Company with HANTEL. King stays with the play format, concentrating on motivating dialogue rather than on expository monologue. The contrasts between the old and the new are exaggerated sufficiently to provide visual humor and entertainment for the viewer.

THE HANTEL ADVANTAGE

AUDIO

VIDEO

JHVN LOGO

Fade up: Opening Title:

THE HANTEL ADVANTAGE

Fade to Black

AUDIO

NARRATOR: (Music under):

Our story takes place in a small town. Like any other American town, there are a number of businesses here, including two life insurance companies.

Now, most people think that life insurance companies are all the same. But there's one person in this town who knows better. That's Bob Shields. Bob's brother is an insurance agent himself, and now Bob's decided to become an agent too. He's made plans today to learn a little bit about how the 2 companies in town operate.

(MUSIC OUT)

BOB: Er ... excuse me ...

Uh ... miss ...
HELLO?!?!

RECEPTIONIST: (Waking suddenly) OH! What ... what is it? (She looks around anxiously) (Sees Bob. Angrily:) Who are you? What do you want, anyway?

BOB: Sorry, miss. My name is Bob Shields, and ...

RECEPTIONIST: (Interrupts) Well, Bob Shields, do you always shout at people? Can't you see this is a place of business?

VIDEO

Fade up on: LS

Aerial photo, small town.
Slow zoom in.

Dissolve to: Exteriors:

Olde Fashioned Life and John Hancock, with signs. The first is old, decrepit; JH is modern, clean.

Cut to: Pan and follow one pedestrian, Bob Shields, walking through light crowd. Late 20's, well-dressed, whistling tune.

Bob walks into door of Olde Fashioned Life. Zoom into sign.

Interior, reception area. Receptionist is sleeping in her chair.

She is snoring.

Bob tries waking her, getting louder and louder, finally succeeds with a shout.

Bob peers over her shoulder into clerical area. We see several clerks, all sleeping in their seats.

AUDIO

BOB: Well, I'm really very sorry. I have a 10:00 appointment with Mr. Hindenburg.

RECEPTIONIST: Well, just find a seat over there and he'll be with you soon.

RECEPTIONIST: (Gruff tone) Yeah!

WOMAN: (Taken aback slightly) Uh . . . How do you do? I wonder if someone can help me?

RECEPTIONIST: Could be. What's your problem, honey?

WOMAN: Well, my husband and I just moved here a few weeks ago from Minnesota . . . You see, our moving expenses were a bit higher than we expected, and we were hoping we might be able to get some money out of an Olde Fashioned policy my husband bought in 1959?

RECEPTIONIST: Well, it's not that easy, you know. We can't do that here. First, you've got to fill out these change of address forms. (She slaps on the counter a pile of papers.) Then you've got to complete these "Intent to Raid the Nonforfeiture Value" forms (more papers). After that, there's this one: "Declaration of Anticipated Financial Status for the Next 35 Years" (more papers). And if the amount you want is over \$15, we need your fingerprints, passport information, police record, and grammar school history on these (a last huge bunch of papers).

VIDEO

Bob finds waiting area, sits down. Looks around for reading material. Finds a copy of *Liberty* or other defunct magazine, circa WWII. Reacts with surprise. Starts to read.

A kindly, frail woman about 40 enters office and goes to receptionist. Bob watches . . .

From receptionist's viewpoint: only the very top of woman's head now shows above the huge pile of papers.

AUDIO

WOMAN: Thank you. How soon will I get my money?

RECEPTIONIST: (Looking at calendar) Well, this is November . . . with any luck around Easter.

WOMAN: THANK YOU.

Fade to Black

(MUSIC UNDER)

(MUSIC OUT)

RECEPTIONIST: Hello, may I help you?

BOB: Yes, thanks. My name is Bob Shields. I have a 2 o'clock appointment with Mr. Davis.

RECEPTIONIST: Oh yes, Mr. Shields. Mr. Davis is expecting you. If you'll have a seat I'll tell him you're here.

RECEPTIONIST: Yes, Ma'am. What can I do for you?

VIDEO

As she struggles to take the papers off the counter, dropping many . . .

TITLE: That afternoon . . .

Wipe to: Bob enters *JH* office. Goes to receptionist. Office is bright, neat, receptionist is attractive young woman.

BOB sits, notices a small sign on end table or wall that reads:

ASK US ABOUT
THE HANTEL ADVANTAGE!

Same woman enters office, goes to receptionist. She looks haggard from her ordeal that morning.

AUDIO

VIDEO

WOMAN: I hope you can help me. It's about a John Hancock insurance policy my husband has. I'd like to get a loan through the policy ... if that's not asking too much?

RECEPTIONIST: I'm sure we can help. Let me get one of our representatives to take care of you.

DAVIS: Mr. Shields?

DAVIS enters waiting area. Walks over to Bob.

SHIELDS: Yes.

DAVIS: I'm Herb Davis. Glad you could make it today.

SHIELDS: It's nice to meet you, Mr. Davis. I appreciate your taking the time for me today.

DAVIS: My pleasure.

SHIELDS: I've got a lot of questions — but first of all, tell me — what's this (pointing to sign) about a HANTEL advantage?

DAVIS: Well, before we talk about your aptitude test or anything else — that's a pretty good place to start, because HANTEL has really become the heart of our agency. If you'll come with me, I think I can show you what HANTEL's all about.

DAVIS & BOB peer into agent's office. We see AGENT, about 45, with WOMAN.

AGENT: Mrs. Bingham, by any chance do you know the number of the policy?

WOMAN: No, I'm afraid not — but I think I have the last bill John Hancock sent me. Would that help? (Goes into purse.)

AGENT: Yes, that'll give me just what I need.

AUDIO

VIDEO

WOMAN: (Hands bill to agent)

AGENT: (Writing it down) OK. Now the 1st thing we should do is make sure we get that new address.

WOMAN: Oh, yes. It's 506 Whitman Rd.

AGENT: Fine (writing). Now if you'll be kind enough to wait here for just a moment I'll be right back.

DAVIS: You see, Bob, HANTEL stands for HANCOCK TELECOMMUNICATIONS. Right here in this office, we have a direct link to the computer system in our Boston Home Office. It's really a whole new way of doing business in the insurance industry.

DAVIS: (V/O)

For example, Bob, with HANTEL our agents have instant access to a wide range of information contained in literally millions of John Hancock policies. We can do a lot of things in just seconds now that used to take us days through the mail. We can make necessary changes in policy information . . . and we can find out policy values that are up-to-the-minute!

DAVIS: The machinery is something, Bob, but I'll tell you — Hantel's *real* value is the better service our clients get — and it sure helps the agents sell!

AGENT: OK, Mrs. Bingham, here's that money you needed (hands her check). We took it out of your dividends. You had plenty to spare.

Agent exits, DAVIS & BOB watch him go.

AGENT arrives at clerical window . . . Gives request, info to HANTEL operator . . .

HANTEL operator, on terminal: changes address to 506 Whitman Road. Calls up value screen and points to Cash Value, Accumulated Dividends figure and writes these down. Gives to Office Manager. CU: Check being written by OM (young male).

DAVIS & BOB

AGENT'S OFFICE. Agent returns.

AUDIO

WOMAN: So soon? That's marvelous! *Thank you very much!*

AGENT: Not at all. We're happy to help. While you're here, Mrs. Bingham, tell me about this new house of yours. Have you and your husband taken any steps to protect your mortgage?

WOMAN: Well, I don't think we've done anything about that, no.

AGENT: The biggest single investment most people make is in a home. Don't you agree?

WOMAN: Oh, definitely.

AGENT (V/O): Your home is important to your husband and yourself. I'd like the chance to talk to both of you together about making sure your options are left open . . .

(fade out)

WIPE TO:
(FAST-MOVING SCENE)

HINDENBURG: Shields?

BOB: Uh -- yes.

HINDENBURG: Harry Hindenburg's the name -- insurance is my game! How ya doin!

BOB: Pretty good, thank you . . .

HINDENBURG: (Slaps Bob on back, knocking him over) That's great! Glad to hear it! You wanna be an agent with us, right!

VIDEO

CU, BOB, nodding in appreciation at this scene.

Waiting room of Olde Fashioned Life. Bob reading magazine. Hindenburg enters. He is about 45 or older, short, rotund, smokes cigar, conservatively dressed, looks old-fashioned: belt and suspenders, hair parted down center & slicked back, handlebar moustache, 1890's look.

AUDIO

VIDEO

BOB: Well, I'd like to become an agent, yes, but I haven't decided which company to go with quite yet.

HINDENBURG: (Blowing smoke in Bob's face as he talks) Oh, a comparison shopper eh? Very smart, kid. I like your style.

BOB: (Coughing) Uh . . . thanks. Where do you think we should start?

HINDENBURG: Well . . . (thinking; suddenly, he grabs Bob's shoulder, startling him). Come with me! We've got the very latest in *communications*! State-of-the-art stuff, you know what I mean? Josephine, would you send that letter I gave you to the Home Office now?

JOSEPHINE: Sure, Mr. H.

Josephine takes letter on her desk, folds it into tiny square, opens bottom drawer of desk, removes carrier pigeon, attaches letter to leg, and throws bird out window.

HINDENBURG: (to Bob): Our company uses *only* the fastest birds.

BOB: Oh. Where's your Home Office?

HINDENBURG: Ottawa.

BOB: How long will it be before you get an answer?

HINDENBURG: Well, usually about two months, but this is the mating season. Might take a little longer.

WIPE TO:

Clerical area, JH. Bob & Davis talking. Davis holds folder.

DAVIS: You know, Bob, we try to organize our office to accomplish two things: to help our agents sell insurance, and to give our clients

AUDIO

the quickest, most courteous service possible. Believe me, HANTEL has really made that easy. The basic things are much simpler — like getting in touch with our Home Office. Before, it was either wait for the mail to go to Boston and back, or try to get through by phone. Now— well, watch this . . .

(TO HANTEL OPERATOR) Kathy, will you send this message? (Takes paper from folder, gives to her.)

(V/O): In a sense, HANTEL is really like having our own private telegram system, but it costs much less. We can even communicate with any other Hancock office across the country. (Pause). That's it! They've heard me in Boston!

It's a funny thing — I guess old habits are hard to shake. I still like to have a hard copy of my messages. Kathy, would you mind?

If things go as usual, I'll have a response to this late today or first thing tomorrow.

BOB: Hey, that's really something!

[The end of the program describes the actual working of HANTEL as it relates to specific insurance operations and procedures.]

"The Hantel Advantage" written by Frank King, Director, John Hancock Video Network, John Hancock Companies

VIDEO

2S: Davis and operator

Operator sends message: (CU, HANTEL CRT:)

"TO: MARKETING/EDUCATION: PLEASE SEND FIVE COPIES OF CLU material 'Getting Started' and 'Action Information.' Needed by the 24th. Please confirm."

DAVIS & BOB.

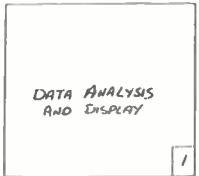
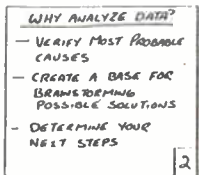
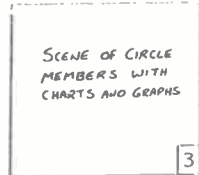
Operator has printer deliver printed copy of message.

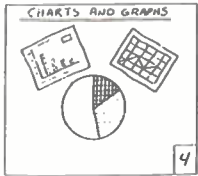
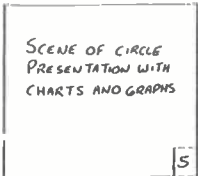
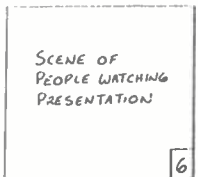
Davis rips it off.

● Application: Slides and Audio — Internal Training

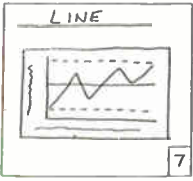
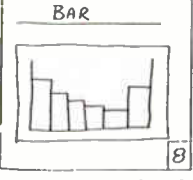
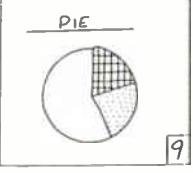
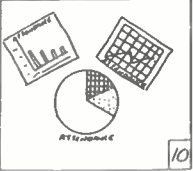
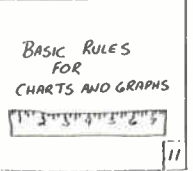
While the use of *slides* virtually disappeared in television writing and production after the development of the character generator and similar devices, slides continue to be a key medium for educational and training programs. First, a slide program is considerably cheaper to produce than a video. Second, at certain levels of learning visual motion is unnecessary and still pictures may be more effective. The following slide with audio script illustrates the how-to approach with narration. The objective of the program is to help employees learn why and how to use charts and graphs. The use of charts and graphs — still pictures — to teach the information is, therefore, especially appropriate.

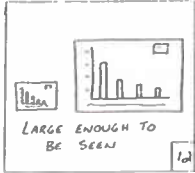
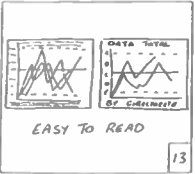
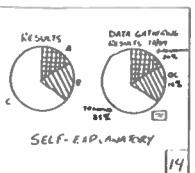
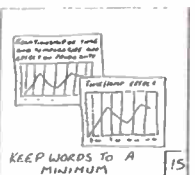
● The format of the script on the following pages, “Data Analysis and Display,” written by David Brandt for use in manufacturing training by Avco Systems TEXTRON, follows the usual format of visual information to the left, audio to the right. This script also contains an “instructional design” or “I.D.” column — illustrations of the learning cues. Analyze the script in terms of these cues, noting the sequence of modules relating to the presentation and reinforcement of information, including repetition, simplicity, and clarity. What elements do you find that motivate the employee to want to learn the material presented?

C. T.	SLIDE	AUDIO	I. D. CUE
:00	 <p>DATA ANALYSIS AND DISPLAY</p>	<p>MUSIC MUSIC UNDER NARRATOR: In this lesson you will learn why we analyze data and how to use charts and graphs.</p>	<p>Directing and preparing the learner</p>
:17	 <p>WHY ANALYZE DATA? - VERIFY MOST PROBABLE CAUSES - CREATE A BASE FOR BRAINSTORMING POSSIBLE SOLUTIONS - DETERMINE YOUR NEXT STEPS</p>	<p>We analyze data to verify the most probable causes, to create a base for Brainstorming possible solutions and to determine the next steps toward the solution.</p>	
:30	 <p>SCENE OF CIRCLE MEMBERS WITH CHARTS AND GRAPHS</p>	<p>Charts and graphs will help you show your data effectively and communicate your message clearly. But first, it is necessary to understand why we use charts and graphs.</p>	

C.T.	SLIDE	AUDIO	I.D. CUE
:41		<p>Charts and graphs dramatically show information so that it is easier to analyze your data and to draw conclusions from it.</p> <p>In some cases data which has important information may otherwise go unnoticed if not displayed properly.</p>	Presenting the concept
:55		<p>Also, charts and graphs are useful because they tell a story quickly and clearly. A common problem with displaying data is that the audience cannot easily understand the information being presented and may 'tune-out'. When properly used, charts and graphs can eliminate this problem.</p>	
1:13		<p>If the audience cannot easily understand the information you present to support your plan or recommendation, they will be unable to evaluate it fairly.</p>	

(Continued)

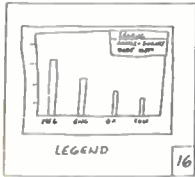
C.T.	SLIDE	AUDIO	I.D. CUE
1:23		<p>The three most common types of charts and graphs are:</p> <p>line, such as a control chart;</p>	
1:30		<p>Bar, such as Pareto Charts or Histograms;</p>	
1:35		<p>and Circle or Pie Charts.</p>	
1:38		<p>Your decision on the type of chart or graph to use will be based on how clearly, quickly and dramatically it will display your data. Also, you should consider how well the chart or graph will help your group understand the significance of the data you have collected.</p>	
1:46		<p>You will be learning how to construct the various types of charts and graphs, however there are some basic rules to follow.</p>	<p>Furnishing external prompts</p>

C. T.	SLIDE	AUDIO	I. D. CUE
1:55	 <p>LARGE ENOUGH TO BE SEEN</p>	<p>One - Make it large enough to be easily seen by the audience. If they cannot see your chart or graph, they will be unable to understand it.</p>	<p>Furnishing external prompts (learning guidance)</p>
2:06	 <p>EASY TO READ</p>	<p>Two - Make it easy to read. Use bold lines, clear pictures and simple text. The audience should be able to read and understand the data quickly and easily.</p>	
2:16	 <p>SELF-EXPLANATORY</p>	<p>Three - Make the chart or graph self-explanatory. Nothing is more frustrating to the audience than seeing a representation of something and not knowing what it is.</p>	
2:21	 <p>KEEP WORDS TO A MINIMUM</p>	<p>Four - Keep words to a minimum. The fewer words needed, the better.</p>	

(Continued)

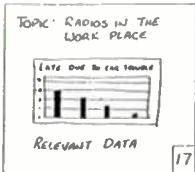
C.T. SLIDE AUDIO I.D. CUE

2:37



Five - Use a legend or key to clearly define symbols and to tell your audience where the information came from and when it was recorded. And be sure to clearly title the chart or graph. Don't make the audience try to guess what the subject is.

2:47



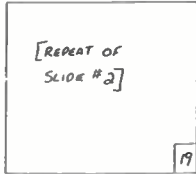
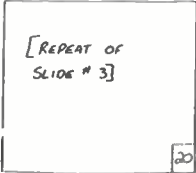
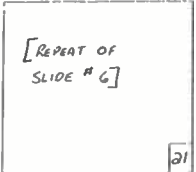
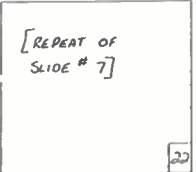
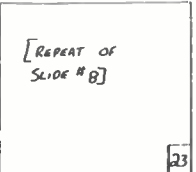
And Six - Make sure that the data displayed is relevant to your presentation. Displaying unrelated information will only confuse the audience.

3:08

[REPEAT OF
SLIDE #10]

18

One final caution to keep in mind when preparing any type of chart or graph; be careful not to mis-lead the audience. The size and shape of your chart or graph can create a misunderstanding on the part of the audience. These three charts all display the same information, but each one leaves a different impression.

C. T.	SLIDE	AUDIO	I. D. CUE
3:21		Let's review. We analyze data to verify the most probable causes, to create a base for Brainstorming possible solutions and to determine the steps toward those solutions.	Repetition
3:28		Charts and graphs display data so that it is easier to analyze and to draw conclusions from it.	
3:36		Also, charts and graphs are used to present information to your audience so they can understand it quickly and easily.	
3:42		The three most common types of charts and graphs are:	
3:47		Line, such as a control chart; Bar, such as Pareto Charts or Histograms;	

(Continued)

C.T.	SLIDE	AUDIO	I.D. CUE
3:51	[REPEAT OF SLIDE # 9] 24	and Circle or Pie Charts.	
3:56	[REPEAT OF SLIDE # 12] 25	These are the characteristics of a good chart or graph: Large enough to see;	Furnishing a model of expected performance
4:01	[REPEAT OF SLIDE # 13] 26	Easy to read;	
4:05	[REPEAT OF SLIDE # 14] 27	Self-explanatory;	
4:09	[REPEAT OF SLIDE # 15] 28	Words are kept to a minimum;	
4:13	[REPEAT OF SLIDE # 16] 29	A legend or key to explain symbols;	

C.T.	SLIDE	AUDIO	I.D. CUE
4:18	<div style="border: 1px solid black; padding: 5px; width: fit-content;"> <p>[REPEAT OF SLIDE #17]</p> <p style="text-align: right;">30</p> </div>	<p>Relevant information;</p> <p>And it does not mis-lead the audience.</p>	
		<u>MUSIC UNDER</u>	
4:38	<div style="border: 1px solid black; padding: 5px; width: fit-content;"> <p>SCENE OF CIRCLE WITH CHARTS AND GRAPHS</p> <p style="text-align: right;">31</p> </div>	<p>Good data display techniques will make it easier to analyze your data and will help you make a clear, concise and effective presentation to management.</p>	Assessing attainment:
		<u>MUSIC UP FULL TO END</u>	
5:08	<div style="border: 1px solid black; padding: 5px; width: fit-content;"> <p>LOGO</p> <p style="text-align: right;">32</p> </div>		

● Application: Video and Film— External Professional

The following script by Ralph De Jong was designed to inform and instruct cardiovascular radiologists on the uses of a new medical device while at the same time serving as a promotional vehicle for the product. Its purpose was not to train the employees of the manufacturing firm that ordered the program. At the same time it was not intended for the general public, either. The writer obviously had to do considerable research and obtain the aid of many experts to achieve accuracy in such a specialized subject area. The tendency for many writers preparing a program with the subject and target audience of this one would be to create a straightforward how-to demonstration. De Jong makes the material more interesting and viewable by incorporating, as well, elements of the drama, discussion, interview, and feature.

● What principal differences and similarities do you find in technique between this script and the John Hancock and Avco Systems scripts? “An idea I had,” writer-producer De Jong states, “was to include a 3-minute segment that could be lifted in toto and put into a continuous loop for screening in a convention display booth.” Do you find this loop complete in itself? Does it maintain the continuity of the larger script? While not designed for a retail store, it serves the same purpose as POP (point-of-purchase) videos by attempting to convince buyers seeing the product at professional convention sales booths to order it.

THE MINI-BALLOON APPROACH TO INTRAVASCULAR OCCLUSION

VISUAL

AUDIO

TEASE

Angiography—Catheter Lab area: Johns Hopkins Hospital, Baltimore.

(SFX: AMBIENT SOUNDS/VOICES.)

LS: Personnel coming and going through double entry doors. A patient or two being wheeled in/out of lab area. Elevator to right in middle distance.

VISUAL

Elevator doors open and several passengers emerge. Among them are a man and a woman. (Man is patient coming in for a varicocele procedure using the B-D MINI-BALLOON.)

Man and woman take a few steps and encounter Robert White, MD, who has entered scene walking from behind camera-left. White is dressed in surgical gown, mask loose around neck. He is on his way to cat lab.

Patient and woman walk off-camera. White heads for cat lab.

Camera follows as White passes through entry doors. White full frame.

White joins several other MD's who are examining radiographs depicting a pulmonary arteriovenous fistula-malformation or other condition suitable for MINI-BALLOON occlusion.

Close in slowly on MD group.

Continue moving in, focusing on pulmonary AVM radiograph displayed on light box.

Begin series of cuts of diagnostic radiographs, matched to narrative.

AUDIO

(SFX: WHITE, PATIENT, WOMAN EXCHANGE A FEW WORDS OF GREETING. WHITE ASKS PATIENT HOW HE FEELS, ETC. WHITE TELLS PATIENT HE WILL SEE HIM SHORTLY.)

(SFX: CONVERSATION AMONG MD'S IS HEARD MOMENTARILY AS THEY DISCUSS MEDICAL PROBLEM SEEN, THEN FADES UNDER AS NARRATOR SPEAKS.)

NARRATOR V/O

These radiologists are discussing a nonsurgical technique for occluding blood vessels — a technique that can be performed with local anesthesia — and, generally, with less patient risk than that associated with the injection of particulate embolic material.

The procedure about to be performed on this patient is also suitable as the therapy of choice for other vascular conditions that may exist in various parts of the body . . .

VISUAL

AUDIO

Carotid cavernous fistula.

... carotid cavernous fistula ...

Bronchial pulmonary artery fistula.

... bronchial pulmonary artery fistula ...

Hemobilia.

... hemobilia ...

Renal traumatic aneurysm.

... renal traumatic aneurysm ...

Varicocele.

... varicocele ...

Show two or three other conditions suitable for MINI-BALLOON occlusion; i.e., vascular head and neck neoplasm/hepatic artery branch/traumatic fistula or aneurysms of non-essential branch/ or dry field surgery. Shots should be tight enough and on long enough for relatively experienced eye to identify problem.

... and others ...

(NO COMMENTARY)

Final diagnostic radiograph serves as freeze-frame which becomes live-action cine of MINI-BALLOON procedure in progress: dye being injected and balloon catheter coming on-screen — for positioning.

(SFX: FADE IN MUSIC LOW, THEN UNDER.)

[LOOP SECTION BEGINS]

NARRATOR V/O

This is balloon embolotherapy — a proven technique for transcatheter vascular occlusion. The procedure seen here centers on the use of a detachable balloon system — a system that provides control, reversibility and precise placement at the desired point of occlusion.

Cine continues: MINI-BALLOON seen being reversed, positioned, inflated and detached as Main Title crawls.

MAIN TITLE

THE MINI-BALLOON
APPROACH TO
INTRAVASCULAR
OCCLUSION

VISUAL

AUDIO

Presented by
 BECTON-DICKINSON AND COMPANY

Cine continues briefly after titles, then go to brief lap dissolve of slightly elevated, moderate wide-angle pull-back revealing preceding cine on portable viewer screen: angled OTS of radiologist's POV. (RADIOLOGY LIBRARY)
 Radiologist seen at portable viewer, looking at screen.

Continue pull-back to reveal radiologist and narrator in library.

During pull-back, narrator, with medical journal in hand, walks from bookstacks to portable viewer, glances at screen, then speaks on-camera. (Narrator dressed in casual attire: somewhat tweedy jacket, tie, etc.)

MS.

MCU.

Camera follows as narrator walks to library table.

(SFX: CROSSFADE TO RADIOLOGY LIBRARY AMBIENCE.)

NARRATOR (ON-CAMERA)

Until the 1930's, surgical ligation was the only technique available for occluding a specific blood vessel.

Then, in that year, a minute particle of muscle tissue was implanted percutaneously to embolize a carotid cavernous fistula.

While the procedure was successful, it was not until the early 1960's that advances in medical technology made it possible for intravascular occlusion techniques to be explored and developed more extensively.

Since then different types of particulate material and mechanical devices have been injected — by way of a catheter — to promote vascular occlusion.

VISUAL

AUDIO

Cut to CU L-R pan: assorted embolic/occlusion materials and devices, ending with B-D MINI-BALLOON system.

(NO COMMENTARY THROUGH PAN.)

Cut to table-top MS: Narrator in background, half-seated at end of library table top. Embolic/occluding devices in foreground. MINI-BALLOON system closest to narrator. Narrator gestures toward materials while speaking.

Today, each of these is used for intravascular occlusion. When they are used and how they are used depends on the medical problem involved, the condition of the patient, and the skill and experience of the physician.

Move slowly over devices toward narrator, stopping as narrator picks up MINI-BALLOON catheter.

Of these, only one provides permanent vessel occlusion where you want it — when you want it.

Cut to OTS: MINI-BALLOON catheter in narrator's hands.

NARRATOR (ON-CAMERA)

This is the Becton-Dickinson detachable MINI-BALLOON system.

Slow zoom toward MINI-BALLOON, going to out-of-focus and dissolving to:

When the MINI-BALLOON is injected into a vessel by way of a catheter . . . it becomes flow-directed.

ANIMATION: Flow-direction feature of MINI-BALLOON.

(SFX: FADE OUT LIBRARY AMBIENCE TO DEAD AIR.)

ANIMATION: Positioning of MINI-BALLOON in vessel.

And, because it is tethered, the MINI-BALLOON is completely controllable — it can be guided forward or backward so that it can be placed precisely at the desired point of occlusion.

ANIMATION: MINI-BALLOON inflation and detachment.

Once in position, the MINI-BALLOON is inflated . . . and detached.

ANIMATION: hold momentarily on detached balloon in vessel.

[LOOP SECTION ENDS]

Dissolve to MLS: cat lab corridor.

(SFX: FADE IN CAT LAB AREA AMBIENCE.)

VISUAL

Move in to MS, then to MCU of White and two other physicians seen at left studying radiographs of varicocele.

XCU: Syringe in hand, smooth injection.

Dissolve to cine: balloon injection.

NOTE: From here, visuals are combo of live action and cine. Included are: balloon positioning, flow-directability, reversibility, inflation, deflation to reposition, re-inflation and final positioning, detachment and catheter removal. During this sequence, use modified split-screen with circular cine inserted with live action.

Final cat lab sequence: circular cine inserted with live action. Cine shows balloon in position. Slowly expand cine insert to full-screen, then slowly dissolve to CU of White removing catheter and begin lazy pull-back to MLS of procedure wrap-up. White, tech(s) and patient; then patient being wheeled out of lab. White and tech(s) having conversation, relaxed.

AUDIO

WHITE AND COLLEAGUES

(PICK UP BRIEFLY ON CONVERSATION AMONG WHITE AND COLLEAGUES DISCUSSING VARICOCELE CONDITION SEEN ON RADIOGRAPH. COMMENTS CENTERING ON PROBLEM AND WHAT NEEDS TO BE DONE.)

* * *

WHITE

Once you have blood back and a good seal, then we simply give a nice smooth injection . . . until the balloon catheter is well beyond where you want to send it.

(PAUSE)

(NOTE: WHITE'S COMMENTS FROM HERE TO INCLUDE BALLOON MANIPULATION, FLOW DIRECTION, REVERSIBILITY, INFLATION, DEFLATION TO REPOSITION, RE-INFLATION AND FINAL POSITIONING, BALLOON DETACHMENT AND CATHETER REMOVAL. ALSO INCLUDE TEST INJECTION TO SEE BRIDGING COLLATERALS.)

WHITE

(AFTER FINAL COMMENTS REGARDING PROCEDURE, TALKS BRIEFLY CITING PERSONAL EXPERIENCE WITH MINI-BALLOON PROCEDURE (STRAIGHT, NO HARD SELL) AND THE TECHNIQUE, GIVING SUGGESTION ON APPROPRIATE MEDICAL CONDITIONS TO BEGIN WITH AND SOME TO WORK UP TO, THEN SHIFTS TO BRIEF CHAT WITH PATIENT, WITH PATIENT RESPONDING.)

VISUAL

AUDIO

MLS: White and tech(s) talking, patient being wheeled out of cat lab.

Insert dissolve cuts: reprise of opening diagnostic radiographs.

Dissolve in complete ANIMATION sequence.

Dissolve to full-screen cine: reprise of footage appearing behind Main Title as end credits crawl.

Courtesy of Ralph J. De Jong, President, WORDSYNC, Silver Spring, Md.

(CONVERSATION WITH TECH(S) UP MOMENTARILY, THEN SLOWLY CROSS-FADING TO MUSIC LOW AND UNDER, COMING IN WITH RADIOGRAPH REPRISÉ.)

NARRATOR V/O

MINI-BALLOON embolotherapy — a non-surgical approach to intravascular occlusion.

A proven technique suitable as the therapy of choice for a wide range of vascular conditions . . .

. . . a procedure that centers on the use of a detachable balloon system — a system that provides control . . . reversibility . . . and precise placement at the desired point of occlusion.

(SFX: MUSIC UP THEN FADE OUT.)

● Application: Video — External Information and Public Relations

Well Aware is a television series written, produced, and directed by Barbara Allen for Memorial Hospital in York, Pennsylvania. Shown principally on cable, the series has several objectives: to inform the public about common medical problems; to educate the public on how to deal with those problems — in some instances through personal treatment, exercise, diet, and similar approaches not requiring medical supervision, and in other instances by consulting a physician; and to create positive feelings about Memorial Hospital through this public service program.

With a background as a documentary writer-producer for broadcast and nonbroadcast television, Allen incorporates several techniques, including interviews, demonstration, and feature material. While informational, this program has a lighter approach than the training program. Because it seeks a general audience in the community, it must be entertaining as well as informative to attract and keep the viewer.

The following description and analysis of her work as a writer for the series was especially prepared by Allen for this book.

What does a writer have to know when he or she also wears the hats of director, co-host, and, sometimes, editor? This is how it works for me.

Well Aware is produced entirely on location, of necessity. The hospital is not equipped with a television studio. A professional videographer and grip, or sound person, are hired. The hospital's PR manager and executive producer of *Well Aware*, Sheryl Randol, serves as co-host. The budget is a very modest one and taping is limited to one-and-a-half to two days.

It's important for the writer to be "well aware" of all of these factors in order to:

- 1) limit taping locations to fit into the time schedule and budget, while seeking the most varied backgrounds within each location. It's amazing what you can do with a few plants, some colored gels, a different angle and some well chosen wall hangings. Every time you have to pick up and move lights and other equipment it takes about a half hour to set up and another half hour to tear down, plus travel time.
- 2) be prepared to switch to a pre-arranged indoor location for a scheduled outdoor shoot cancelled by rain or snow.

In order to accomplish the above, the writer must have a thorough knowledge of production techniques. It also helps to be patient, very flexible, and have a great sense of humor.

The producer of *Well Aware* makes all arrangements for crew, participants and locations. Therefore, I must tell her what categories of people or experts are needed, what kinds of locations, the activities to be taped at those locations and any special equipment or props that might not ordinarily be available at those locations. All of this information saves time and money.

Using one camera helps, too. But we try to make it look like three by careful shot planning and editing. In interviews two shots are interspersed with individual closeups and medium closeups of each participant, as well as over the shoulder shots.

After the interview is finished, we tape each participant "listening" and "nodding" in agreement. See *60 Minutes* or *20/20* any week for

examples of how these passive responses are used to avoid jump shots when editing out pieces of guests' remarks.

We also re-tape all of the interviewer's questions with the camera on the interviewer who is looking in the direction of the guest. This includes spontaneous questions not in the script. In order to remember all of these questions and get a rapid playback of them, we audiotape all questions on a microcassette recorder as the interview is in progress, and then play them back for the interviewer to re-tape.

By combining these reverse questions with other shots, there is the effect of three cameras; one on the interviewer, one on a two shot of some kind, and one on the guest(s).

Other cutaways to be taped include closeups of items or actions discussed during interviews, e.g., in the back pain script; a string of large wooden beads, a list of remedies, a skeleton, physical therapy equipment and techniques, as well as material used under narration.

It is the writer's job to plan for these, not only to make the final program more interesting, but as self-protection to cover errors, omissions or awkward moments that occur during taping.

When the taping is finished the videographer/editor makes up a set of half inch VHS tapes for me, with a burned-in time code. The secretary in the PR office transcribes all spoken material.

Using both of these I prepare a very specific, second-to-second editing script, with all shot selections shown, as well as dissolves, fades, pushes, music selections and other special instructions.

Then my job is done . . . until the next program . . . and the videographer/editor prepares the master tape.

● Here are the first two segments of the taping script of one of the half-hour *Well Aware* programs. They are followed by the final minutes of the program, in which the institutional public relations aspect is included. Note the listing of the address of Memorial Hospital for obtaining written material on the program's subject, and the lines "Memorial Hospital wants you well . . . and well aware of everything that affects your health. Won't you tell your neighbors and friends about us?" At the beginning of the script is a needs-assessment listing prepared by the writer for the producer. At the end is a sample list of questions prepared by the writer for one of the interviews.

The finished working script is reproduced here with the writer-director's notes and check marks.

WELL AWARE- Taping Needs- LOW BACK PAIN

PEOPLE	PLACES	ACTIVITIES	EQUIP/PROPS
<u>TEASE</u>			
Person #1	Outside, driveway,	Lifting grocery bags out of trunk	Car, 2 brown bags with stuffing; some groceries on top
Person #2	Doorway, PR house	Bending to pick up newspaper	Newspaper
Person #3	At window, PR house	Washing window	Bucket, water, long handled squeegee, ladder
<u>OPEN AND CLOSE</u>			
BA	Children's playground	Comments	
<u>SEGMENT #1</u>			
Reporter #1	Empty room for demos.	Demos.	See script, Pg. 3,4
Orthopod	Clinical setting	Interview	Skeleton, part of spine from PT, poss. slides
<u>SEGMENT #2</u>			
BA			
Orthopod	Different clinical setting; office? PT dept.	Interview	
Gloria Miller, PT		Interview and demos.	Those needed for activities
2 real patients, if poss.		hot pack, ultra sound, massage, Back Trac etc.	
<u>SEGMENT #3</u>			
Sheryl	Empty room	Demo. exercises and tips	See script, pg. 7,8
Gloria			
2 people to demonstrate			
NOTE: PERSONS IN TEASE AND PEOPLE TO DEMONSTRATE MAY BE SAME PEOPLE			

(Continued)

VIDEO

TEASE

AUDIO

✓ PERSON LIFTING GROCERY
BAGS FROM CAR TRUNK..
PAINED!

✓ PERSON REACHING DOWN TO
PICK UP NEWSPAPER AT
DOOR...PAIN!

✓ PERSON ON LADDER STRETCHING
DOWN, THEN UP TO WASH
WINDOW...PAIN!

GENERIC OPEN

MUSIC UNDER SILENT ACTION

✓ BA- Ohhh...their aching backs!
If back pain has you in a bind,
we have some help for you.
Coming up next...on Well
Aware.

GENERIC OPEN

VIDEO

WS BA AT SWINGS *or other
playground equip.*

MS ANOTHER ANGLE

AUDIO

OPEN

✓ BA- Welcome to Well Aware, Memorial Hospital's monthly program devoted to you, your family and your health.

I'm Barbara Allen, host for this month, and I have a confession to make. Today's topic is really close to my...back. Remember when we were little and used to flip and twist and hang and swing on equipment like this? Not anymore.

My back problems started over 25 years ago when I helped a friend lift and pull a heavy steamer trunk up a long flight of concrete steps and into a house.

It was a stupid thing to do, but I felt invulnerable then. Now.... after years of recurring back problems, I don't feel invulnerable anymore.

(Continued)

VIDEO

CU BA

MCU JOANNE IN DR. N's OFFICE ✓

✓ DEMOS

JOANNE

2 SHOT

AUDIO

Today we're going to be looking at some of the causes of low back pain...why it happens, how to treat it, and, perhaps most important, how to prevent it from happening again. Joanne Reeser gets us started.

✓ JOANNE- Here's a quick test for you on the causes of back pain. Which of the following are true?

Back pain can be caused by:

- 1) lifting heavy boxes without bending your knees;
- 2) turning on a lamp
- 3) pulling your boots off
- 4) sneezing

If you said TRUE to the first two, you're right. If you also said TRUE to 3 and 4, you are 100% right.

Dr. Dean Nachtigall specializes in orthopedics, or the skeletal and muscular structure of your body.

VIDEO

REPEAT DEMOS

VARY 2 SHOT AND CUs

✓ skeleton or slides

Repeat DEMO

AUDIO

Dr. Nachtigall, I read that back pain strikes 60-80% of us and that low back pain is the price we pay for upright posture. Is that true? ...Why?

Let's go back to some of the causes in our true-false test.

Heavy lifting without bending the knees is clearly a cause, but turning on a lamp?...and pulling your boots off?.... *What happened to that flexible little body that used to swing on jungle gyms?*

What is it about our spine that makes us so vulnerable to injury and pain?(slipped or bulging disc?)

Getting back to our true/false test, why can sneezing be bad?..

What are some of the other common causes?(high-heeled shoes, restrictive clothing, drafts, dampness, low calcium levels, lack of exercise, kidney infections, psychological tension)

Can we inherit the tendency to back problems?(arthritis, osteoporosis, structural problems, muscle weakness)

(Continued)

VIDEO

CU JOANNE

LOGO

MCU BA

SLOW ZOOM TO MS

AUDIO

✓ JOANNE- Whatever the cause, when you injure your back, the odds are the pain won't go away by itself.

What can you do at home, and where do you go from there to get relief?

Coming up next...with Barbara Allen, right after this message from Memorial Hospital, sponsor of Well Aware.

SEGMENT #2

✓ BA- As I said earlier, I'm a good specimen for this topic. A siege of back pain usually hits me when I'm bending, lifting and twisting at the same time. Here's a list of ^{some of the things} ~~what~~ I have tried at home, for low back pain, BEFORE getting professional help. (UNROLLS LONG SHEET OF PAPER AND READS)

Regular heating pad, moist heating pad, Tylenol, Advil, Motrin, aspirin, Bufferin, Doan's Pills,

VIDEO

BA HOLDS UP STRING OF
BIG WOODEN BEADS

2 SHOT

VARY 2 SHOT AND CUS

AUDIO

kidney plasters, a pillow behind my back...and sometimes just rolling on the floor and groaning.

This is an apparatus a friend gave me recently as a gift.

Dr. Nachtigall, are any of these remedies of any value to try yourself before calling your doctor?

When SHOULD you call a doctor? ... (Pain that travels down leg, partic. to foot, if you have trouble urinating, if you experience numbness or difficulty moving your leg or foot)

What kind of a doctor should you call?...

What do YOU do then?...How do you examine a patient?

What's your most common prescription? (medications; therapy; bedrest)

* (NOTE: Also ask, for later use- If none of the therapies mentioned gives relief, what's next? (chymopapain, surgery)

VIDEO

BA AND GLORIA IN PT DEPT.
EQUIP. SEEN IN BKGD

✓ DEMOS BY A SECOND PT

MS PATIENT WHO IS CONSTRUCTION
OR MAINTENANCE WORKER
INJURED ON JOB, JUST
BEGINNING THERAPY.

and the number of back patients is constantly growing because the trend is to move sedentary rather than physically active occupations, in our increasingly automated society.

AUDIO

(LEAD INTO PHYSICAL THERAPY)

✓ BA- (intro. Gloria)

How does the physical therapist relate to the orthoped or family physician?...

What's the most common treatment here? *low back pain?* (hot pack, ultra sound, massage, Back Trac..) *TENS?*

(DISCUSS ABOVE WITH DEMOS)

✓ BA/VO- According to several sources, the number one occupational hazard, bad backs, keeps 7 million U.S. citizens away from work each day, and accounts for about one third of Workers' Compensation claims.

Back injuries cost employees about \$10 billion a year.

That's a lot of people and a lot of money. Do you treat these occupational back injuries differently from any others?

Are there any new ways to treat back pain in physical therapy?

(myofascial release)

VIDEO

✓ BACK TO PATIENT GETTING
TREATMENT

✓ GLORIA AND SHERYL DO
EXERCISES AND GIVE
TIPS

✓ DEMOS on all tips

AUDIO

*
(INSERT DR. N'S LAST COMMENT HERE)

✓ BA/V0- However you treat it, once
the initial back problem has been
relieved, then it's time to do
something about preventing it from
happening again.

Sheryl Randol will join Gloria
Miller, with some very specific
advice AND some exercises.....
right after this message
from Memorial Hospital, sponsor
of Well Aware.

✓ SEGMENT #3

*Attention giving address for
exercise & tips at end of
program.*

(AT END OF SEGMENT)

Sheryl- Have you been listening,
Barbara?

(Continued)

VIDEO

BA AT TOP OF CHILD'S
SLIDE ON PLAYGROUND
BUT YOU CAN'T SEE
SLIDE

ADDRESS ON CHAR. GEN.

AUDIO

✓ BA- You bet I have Sheryl. And here's how YOU can get copies of these exercises as well as the tips.

Write to:

Well Aware- Low back pain
Public Relations Department
Memorial Hospital
P.O. Box M-118
York, PA 17405

I'll repeat that in a moment.

I can remember a college health teacher who, in teaching good posture, would parade us around in a circle while she proclaimed, "Hitch your sternum to a star." It was funny then....It's not funny anymore.

She was right! As simple a thing as standing and sitting properly can help keep back problems away for years to come.

If I had to give one piece of advice to people who have never had back problems, it would be..

VIDEO

CHAR. GEN.

Repeat

SLOW ZOOM OUT TO SHOW
BA STANDING AT TOP OF
CHILDREN'S SLIDE
SHE BENDS, AND PUTS ONE LEG
STRAIGHT OUT AS IF TO
SLIDE DOWN

FADE TO BLUE

CREDITS

AUDIO

BA- Don't press your luck.

Once they start, it seems they
can be with you, off and on, for the
rest of your life.

SO...here's that address again
for the exercises and tips.

Remember...what's important
before you begin any exercise program,
be sure to check with your doctor
first.

Memorial Hospital wants you well...
and wellaware of everything that
affects your health. *Won't you tell
your neighbors and friends about us?*

Until next time, I'm Barbara
Allen wishing you the very BEST
of health!

Maybe just once?

CLOSING MUSIC

● Application: Audio — External Information and Public Relations

Sometimes a corporate script combines the elements of a documentary, a feature, an extended promo, and a play—all the while serving the corporate sponsor's purpose. While many internal corporate training presentations require only audio to be successful (highly skilled professionals frequently do not need the visual element to understand new information or techniques), few external corporate programs are audio only. An understandable exception would be an external promotional program for a radio station, to be aired on that station.

“WREC . . . at 50,” a 90-minute radio program, was written and produced by Joe Oliver, then operations manager of WREC, Memphis, Tennessee, a radio station then owned by Cowles Communications, Incorporated. Oliver's assignment was to prepare a program to commemorate WREC's golden anniversary as one of the nation's early broadcast stations and to have the production serve as an audio document for promotional and public relations purposes.

The assignment is similar in many respects to writing and production jobs ordered by numerous business and professional associations wanting to market themselves, their products, and services with audio presentations. Health associations, financial and investment institutions, and religious and government agencies are typical of those using audiocassettes to reach a busy audience that often listens while traveling.

Oliver explains how he viewed the assignment and approached the script preparation and production:

The most difficult time in the creation of “WREC . . . at 50” was in the beginning before the form for the program was set. I was asked to “produce an appropriate program” and told little else. The experience was a reminder to me that while assignments in formal writing classes often include objectives, guidelines and detailed format stipulations, in the “real world” the client (even when it's a media organization) often is not certain what it wants. Although most writers prefer to have wide latitude in doing their creative work, very general directives have their down side by increasing the writer's pressure and responsibilities. In my case a plethora of questions raced through my head during the early going: What format will I use? How long will the show run? What specific objectives must be met? Who will be the audience? How can I make the presentation interesting enough to hold attention for a lengthy period? I had to determine not only what I wanted to do but also second guess what the client would ultimately find acceptable.

What facts about the writing assignment did I know? I knew the company expected the piece to present an effective corporate statement; further, I knew the program would need entertainment values to hold an external audience. I knew also that an inanimate subject like a radio station must be infused with human interest qualities in order to breathe life into the script. Ultimately I chose a documentary-type format with heavy dramatic structuring to fulfill the requirements.

The hook I chose for the program was a heavily biographical treatment of the founder of the station, Hoyt B. Wooten. I happily discovered that Wooten was among the pioneers of the medium who had hand-made his first station; I surmised that the road he traversed in building a multi-million-dollar broadcast empire and amassing a personal fortune must be filled with human trials and tribulations that would offer scripting elements containing conflict, drama, and human interest.

The next few weeks were spent on the initial research using library, newspaper morgue, station records, and informal interviews, and in developing a working outline that served to guide me later through the formal research procedure, including recording interviews with over thirty people, mostly former and present employees who knew details about the station's history and the personal qualities of Hoyt Wooten. The outline changed somewhat as interviewees provided me with additional areas to explore and as organization patterns for the program became clearer. The final outline, along with copious notes, records, and other materials, provided the framework and building blocks for the working script which was not written until the last quarter of the time allowed for this project.

Among the conclusions I drew from my experiences writing and producing "WREC . . . at 50" are the following: (1) Clearly a majority of the total time was spent exploring avenues which proved for the most part to be dead-ends and in gathering research information that never made it to the script; I look back on these occurrences as positives — they gave me a better grasp of the subject and helped me affirm in my mind that my judgments on approach to the program were sound; it also was a good lesson in learning to "give up" on script ideas that are not working, and also to resist temptations to include everything you know in the final script; (2) The working outline was essential in defining the program and providing a guide to keep me on track; if adequate time is spent on the outline, as agonizing and tedious as it may be, and if the result is good, the payoff will come at the writing stage; the script can, as countless writers have stated, assume a momentum of its own and at times seem to write itself — my final

script was put on paper very fast; also, (3) the audio medium, very much like print, offers the writer/producer the creative satisfaction which comes from doing it all: given enough time, it is possible for one person to write and actually produce every aspect of the project, even elaborate productions.

● Following is the initial working outline for “WREC . . . at 50” and the first and last portions of the final script. Notice how the outline is general enough to be flexible and that it is organized in an easy-to-follow chronological pattern. Note how the outline fulfills the requirements for (1) a corporate statement, (2) entertainment values and human interest, and (3) dramatic structuring. The actual script includes brief notations on how specific sections of the script meet structural and functional requirements.

WREC . . . at 50

Working Outline

I. The Beginnings; Early Years

- A. Wooten's Early Interest in Radio/Experiments
- B. Establishes Coldwater Station; Early Schedules
- C. Struggles; Financial Problems
- D. Wooten's Vision; Personal Attributes, Goals

II. The Early Period of WREC — 1930–1940

- A. Period of Struggle
 - 1. Broadcast Schedules
 - 2. Financial Pressures
 - 3. Operations During the Depression
- B. Formation of Public Service Commitment
 - 1. 1937 Flood Coverage
 - 2. Fundraising Campaigns
 - 3. Other
- C. Special Events
 - 1. War of the Worlds Broadcast on WREC
 - 2. Development of Network News/Local Coverage of News
 - 3. Listener Responses to Programs
- D. Wooten During the Period — Mgt. Style, Standards, etc.

III. WREC in the Forties — 1940–1950; Expansion, Maturation

- A. Renovated Studio to State-of-the-Art, Nov. 1, 1940
- B. Plans and Operations in the Decade; Wooten's Goals and Management Style

- C. Programming
 - 1. Network — War Coverage; Entertainment
 - 2. Local Shows/Personalities/Awards
 - D. Audience
 - E. Other
- IV. The Fifties — WREC in the Early TV Period
- A. Adjustments to Changes
 - B. Wooten Policies for Radio; Standards
 - C. Shows — Retrenchment of Network; Expansion of Local
 - D. Local News and Public Affairs Activities
- V. The Sixties — Retooling Radio
- A. Redesign of Studios; Restructuring Programming
 - B. FM Added
 - C. Staff Expansions
 - D. News-Public Affairs Expansions
 - E. Wooten's Role during the Period; Death in 1968
 - F. TV Added
 - G. Corporate Changes
- VI. The Seventies and Beyond
- A. Programming
 - B. Staffing
 - C. Corporate Changes
 - D. Plans, Commitments to the Future

WREC ... at 50

OPEN: Montage of representative sounds of program.

[Brief cuts of show selected to gain attention and create interest to hook the listener for the show.]

ANNCR: (fade montage under for ...)

WREC ... at 50. An historical look at WREC after a half-century of service to the Mid-South.

MUSIC: Up to establish and under for ...

NARRATOR: The WREC story is a story of sounds. Sounds of human voices, musical notes, events in the making. Sounds that entertain, inform and inspire ... and of the people who made those sounds. The story of WREC is also the story of Hoyt B. Wooten, for whom the sounds of radio held a special fascination. Radio was his life.

[Establishes topic and theme; cultivates interest in the topic.]

SOUND: KDKA Election Broadcast

This was the sound of a new kind of radio in the early twenties. For two brothers in Coldwater, Mississippi—Hoyt and S. D. Wooten Jr.—it was a startling experience to hear human voice and music in place of the monotonous drone of Morse code . . . as it came from hundreds of miles away. These early broadcasts, skipping across the sky and bringing the Wooten's home-made crystal receiver to life, would inspire the brothers to build their own transmitter so that their voices would be heard too. Hoyt and S. D. Jr. had the electronic know-how. Both had studied engineering at Mississippi A & M College, and they had the wires, batteries and other parts needed from their father's telephone business . . . but S. D. Wooten Senior was at first skeptical of his boys' venture, as a younger brother Hollis would later recall . . .

[Exposition establishing setting and beginning of character development.]

SOUND: Hollis Wooten ("My father was flabbergasted. He said it was impossible to talk unless you had two wires . . . they couldn't believe it in those days.")

By the fall of 1922 the curious instrument that sent voices through the air was attracting crowds to the Wooten home. Mac Todd, later to become chief announcer for WREC, recalls hearing the early Coldwater broadcasts from his home in Memphis . . .

SOUND: Mac Todd ("Usually it was on Sunday . . . they had no particular hours of operations . . . it was a family affair.")

But sometimes between live performances, listeners would hear what was laughingly called the Coldwater Hotel Orchestra. In fact, it was an Edison cylinder record or the old player piano . . . and in fact Coldwater had neither an orchestra nor a hotel.")

[Develops curiosity and interest in the period.]

Soon the 10 watt transmitter of KFNG—as the station was called—was attracting listeners in every state. Fan mail was received by the bags full. From this acceptance, Hoyt Wooten could see a future. But in 1922, with a wife to support, Hoyt's brainchild was a financial burden. Hollis Wooten . . .

SOUND: Hollis Wooten ("A lot of merchants from whom we were buying things on credit were disturbed . . . I'll pay them all off in the end.")

To provide an immediate income and to support his radio activities, Hoyt worked at diverse jobs for his father, including duty at the telephone company. Meantime he was building and selling radio receivers. By the mid-twenties, Hoyt Wooten's love for radio was a popular infatuation—the public was clamoring for sets. So in 1925, Hoyt and S. D. Jr. started a business. They opened Wooten's Radio-Electric Company in Memphis's new Hotel Peabody.

It was not long before Hoyt Wooten decided his station should be near Memphis too. So the twelve by fifteen frame building which was KFNG, Coldwater, was moved a few miles north to Whitehaven, Tennessee, on a vacant lot behind Hale's store. With the move came assignment of a permanent broadcast frequency and new call letters — WREC at 600 Kilocycles. Now more live talent was available and some Memphis businesses were helping support the station through advertising. Tom Ragland, who would become a long-time employee, remembers his youthful fascination with the Whitehaven station and his assisting with operations . . .

[Introduces conflict and furthers character development]

SOUND: Tom Ragland ("I used to go out with S. D. Wooten and help with the Sam and Henry records . . . pick up the second half of Sam and Henry.")

At this time WREC, with 200 watts of power, was required to share its frequency with another station — WOAN in Lawrenceburg, Tennessee. WREC's broadcast period was 4 to 8 pm. Hoyt wanted every minute on the air to count . . . he didn't like the station off at unscheduled times, as recalled by engineer Wendell Phillips . . .

[Colorful anecdote of broadcasting without electrical hook-ups adds interest.]

SOUND: Wendell Phillips ("S. D. had crawled up in the attic to check on something and got hold of a 220 loose wire . . . get a stick and knock him off; don't ever go off the air.")

[Further character revelation of Wooten showing his commitment to full time, responsible broadcasting schedules.]

Radio competition was becoming increasingly keen by the late twenties with three other stations serving Memphis. And, the Wooten Radio-Electric Company was not flourishing. Faced with a real problem, Hoyt Wooten took the offensive. With no capital, but much confidence and power of persuasion, he was able to quickly improve his competitive position. By 1929 he had moved his station into the basement of the Hotel Peabody, secured full-time use of his broadcast frequency, and gained affiliation with the CBS Radio Network. Broadcast power was increased to 1000 watts and now the station operated 18 hours a day. Now with new facilities, top national and local programs, and wide coverage, Hoyt Wooten was ready to pursue his dream — to make a success in broadcasting. But this was 1929 and the economic depression to follow would present WREC with one of its greatest struggles and one of the strongest tests for the man and his dream.

MUSIC: Transitional to 1930-40 period — GREATEST STRUGGLE AND GREAT TRIUMPH.

(over music bridge) Although more people were listening to WREC than ever, the depression seriously affected the station's economic growth. Business was hard to come by and collections were slow. Mrs. Francis Benden as Business Manager struggled each week to pay the station's bills . . .

SOUND: Frances Benden (“When collections were bad, we’d hold things down . . . We paid the bills alright, but we were not always as prompt as we would like to be.”)

By now there were five Wooten brothers on the staff. Besides Hoyt and S. D., who was chief engineer, Hollis and Foster were in sales and Roy was an announcer. For the family the weekly salary was sometimes short . . .

SOUND: Frances Benden (“Hollis had a lot of small accounts . . . and next time we’d catch up.”)

[Conflict confirmed through revelation of financial struggles.]

At the time WREC’s studios featured a large reception area with many chairs in the main lobby. Mrs. Benden, who also played organ on the station’s last program each night, remembers an audience of grim faces . . .

SOUND: Frances Benden (“Cold, bitter nights those chairs in the lobby would be occupied by people who had nowhere to go . . . they’d file out and I’d close the iron door.”)

[Human interest element — the station provided physical warmth, entertainment, and emotional boost to homeless.]

Hoyt Wooten’s concern for sound quality naturally turned him to higher frequency — higher quality FM broadcasting. In 1967 WREC introduced TOTAL FM to the Mid-South. All day, top quality adult music — in stereo — played by pleasing, mature radio personalities. TOTAL FM also meant full news coverage and weather information. Stereo 103 brought to the FM band the same quality program service that had always been the WREC standard.

SOUND: Montage of news event sounds of the Sixties.

(over news sounds) Radio’s coverage of the main events of the turbulent sixties lifted the medium to new prominence. It was doing what it did best . . . (sounds continue, then . . .) Now WREC was always available . . . a 24-hour news and information voice . . . a sound mirror of the Mid-South . . . the nation . . . and the world (sounds continue . . . then out.).

[Dramatic, explosive sounds to signify nature of sixties and to pull interest back into program.]

Local news received more attention in 1965 as WREC added two extended news segments. Morning listeners could catch up with the world on SURVEY . . . in the afternoons, RECAP presented a two-hour continuing account of the day’s events . . .

Technology had extended our news department’s reach. New, mobile equipment improved on-the-spot coverage of dramatic events in the making. Listeners learned that when an event occurred, WREC would be there.

SOUND: Montage of on-the-spot reports

To improve communications within the community, WREC added several public affairs programs. Among them . . . ROSTRUM . . . a forum for significant and divergent viewpoints.

SOUND: Montage of Rostrum excerpts.

[Above provides promotional expectations of station and Corporation.]

Although WREC provided more news and information than ever before, we did not forget that people tune their dials to be entertained. The station maintained its reputation for pleasing companionship . . .

SOUND: Montage of representative entertainment sounds — Flagg, Chickenman, Dear Abby, play-by-play, etc.

One of WREC's longest-running entertainment programs is the ZERO HOUR with Fred Cook and John Powell. Like most aspects of the show, its origin is unique. John Powell recalls how the ZERO HOUR was born . . .

SOUND: Powell with story

Whether interviewing a celebrity, dwelling on the trivial, or just recalling their adolescence, Fred Cook and John Powell on the ZERO HOUR attract more listeners than any other program in its time period.

SOUND: Short ZERO HOUR excerpts

The ZERO HOUR gets perhaps the highest compliment to a broadcast program — it's a one and only!

[Provides promotion and strong entertainment values.]

It was the ZERO HOUR on which Hoyt Wooten consented to a rare interview. It was 1967 . . . the station's 45th anniversary, and Hoyt Wooten reflected on his dream which came true . . .

SOUND: Edited version of show featuring Wooten talking about his philosophy of broadcasting, his future goals, etc.

[Interview reveals further Wooten energy, enthusiasm for broadcasting, outlook for the future.]

MUSIC: (Somber to establish mood, then under for . . .)

A station's success may be measured many ways — economic accomplishments, technical excellence, listener loyalty. Hoyt Wooten's dream included all of these and more. When he died at his beautiful Greenlawn Estate December 6, 1969, Hoyt Wooten left behind a fitting memorial. The

home-made 10 watt station of Coldwater, Mississippi, in 1922 had grown to a gigantic communications facility serving listeners in seven states. This had been his vision. Hoyt Wooten had seen it all from the beginning. (music out) Perhaps, personally and professionally, no one knew Hoyt Wooten better than Charles Brakefield . . .

SOUND: Brakefield, on Wooten's philosophy (bring music under near end of statement and hold till it ends)

[Eulogy to Wooten provides dramatic conclusion to his life and his contributions and offers cathartic element.]

With the seventies came some changes to the WREC stations. In October, 1971, Channel 3 became part of the New York Times organization, while Cowles Communications retained ownership of WREC AM and FM. Charles Brakefield and Jack Michael became executive officers with the Times company. Brakefield also continued as special consultant for broadcast activities for Cowles Communications, Incorporated.

Fred Cook . . . Program Manager for Radio since 1965 . . . became Vice President and Station Manager for the radio stations. Zack Hill was promoted to Vice President and General Sales Manager of WREC AM and FM. Under this administrative arrangement, the WREC Stations continued their tradition of quality programming and public service.

[Meets corporate objectives of providing information on structure of the company and managerial appointments.]

This broadcast has been a look at the first fifty years of WREC's service to the Mid-South. But we know that just as the unexplored airwaves of the twenties fascinated and inspired young Hoyt Wooten, the seventies offer us their own challenges. Here is WREC Station Manager . . . Fred Cook . . .

SOUND: Cook statement (sneak music under near end and bring up full after statement for . . .)

[Wraps up program on a positive, forward-looking note; provides audience with a corporate commitment for the future.]

WREC . . . at 50 . . . dedicated to the memory of Hoyt B. Wooten . . . and those who admired and loved him.

MUSIC: up to conclusion.

[Ends with final tribute to Wooten.]

Written and produced by W. Joseph Oliver. Permission granted for use.

● Formal Education Programs

A principal form of the educational television or radio program is the formal lesson designed for classroom use. The writer of the formal instructional program is, to a great degree, a planner. The writing of the program begins with the cooperative planning of the curriculum coordinator, the studio teacher, the classroom teacher, the educational administrator, the producer, the television or radio specialist, and the writer. The writer must accept from the educational experts the purposes and contents of each program. However, he or she should stand firm on the manner of presentation. Many educators are prone to use the media as an extension of the classroom, incorporating into the programs techniques that may work well in the classroom but are ineffective for television or radio.

Most important, the writer should avoid the “talking head”—the presentation of the learning materials the same way it is done by the teacher in the classroom. Video and audio should be used to do what renowned educator John Dewey advocated as a key to good education: bring the classroom to the world and the world to the classroom. To do this effectively, it is not even necessary to present a teacher in the televised lesson. Good instruction must be wedded to good video and audio production.

Approach

First, the writer must determine the learning goals and contents and the lengths of the individual programs. After that he or she can begin outlining each segment. The outline should carefully follow the lesson plan for each unit as developed by the educational experts. Stress important topics; play down unimportant ones. Some instructional programs are not fully scripted, but may be produced on the basis of detailed outlines or rundowns. For example, a program that uses tape or film from the field, demonstrations at professional sites, or interviews cannot be fully scripted. Script preparation is similar to that done for the comparable feature, interview, or corporate program.

Most instructional programs have studio teachers—teachers who conduct the media lesson. Some excellent classroom teachers are poor on camera; and some teachers who do not come across well in the classroom are excellent on television. Sometimes a professional performer is hired to play the role of teacher. Depending on the competence of the on-camera instructor, the detail in the script may vary.

Even in the outline stage the writer should explore the special qualities of television that can present the content more effectively than in the classroom. Infuse creativity and entertainment into the learning materials. The instructional television (ITV) writer needs to stimulate the viewer-learner and relate the material to the real-life experiences of the student.

Use humor, drama, and suspense, borrowing liberally from the most effective aspects of entertainment programs. *Sesame Street*, though not a formal instructional program, is used in many classrooms, and employs a combination of the best television techniques and forms, from animation to commercials.

Don't be afraid of a liberal infusion of visuals for television and sound effects for radio. Good use of visual writing permits more concrete explanation of what is presented in the traditional classroom. The examples ordinarily offered by the classroom teacher can be infinitely more effective than verbal descriptions alone, or still pictures, or models whose operations are not clearly demonstrated. On television you can show the real person, place, thing, or event being studied.

Two-way audio and, in some cases, two-way video is possible. Even with one-way television, voice communication from the classroom to the studio teacher, if the production is live, makes possible questions-and-answers and discussions. Discussions can take place among several classes taking the same subject at the same time. Evaluation, or testing, can be done during the live media lesson through talkback. The studio teacher and the instructional team planning the lessons know what kinds of questions the students will ask, and should build in not only information on those questions, but appropriate times during the lesson for questions to be asked and answered. Commercial broadcasters have an inordinate fear of dead air time, but good ITV programs build in such time for the classroom teacher to review what the studio teacher has presented and to establish appropriate interaction among the students and the classroom teacher as well as with the studio teacher.

Classroom teachers do not work in a vacuum. Every ITV or instructional radio series should have a written teacher's guide that details the purposes, level, content, and evaluation for each media lesson. The guide includes preparatory and follow-up recommendations. Sometimes the guide is prepared after the series is completed; sometimes it is written as the series develops. In the latter case the guide provides the writer with an excellent outline base for each script.

Techniques

1. Follow a logical order of sequences in each script, usually beginning with a review and a preparation for the day's material and concluding with introductory elements for follow-up in the classroom, including review, research, field projects, and individual study.
2. Before beginning the script, plan imaginative visual or aural stimuli and attention-getting material. Remember, you have to keep the students' interest if they are to learn.

3. Motivate. Motivation is the key: for children in elementary grades, adults in professional schools, or employees in the workplace. To make learning exciting, the material must be stimulating.
4. Persuade. Develop the script for a target audience. Is the program designed for one school? For one school system? For an entire state? For national distribution? Who are the students who will watch? What can you determine about their backgrounds and interests?
5. Write at an appropriate level. Be carefully guided by the educational experts you are working with as to the degree of complexity of the concepts you are presenting, how much the students are likely to already know, and the language level that the students in that particular grade require for comprehension.
6. Incorporate elements of good commercial writing and good play-writing. Get the students' attention, keep their interest, impart information, plant an idea, stimulate thinking about the subject, and, most important of all, motivate the students to create new ideas through their own thinking. Increase the intensity of the program as it develops. Don't start too high or you'll have no place to go.
Begin with background, or exposition. Follow with conflict and the suspense of what will happen to the idea, characters, or situation. The complications are the problems or methods of what is being learned. We reach a climax when the answer has been found or the lesson element learned. Most effective learning takes place when the student has been presented with alternatives and through his or her own thinking and actions seeks a solution. Drama is a highly effective method of teaching; remember that the dramatists of the world have educated us with deeper insights and feelings about the relationships among people and between people and their environment than have historians or social scientists.
7. Above all, be creative. Do not simply present information. Make the form of presentation interesting. For example, one of the most effective devices for teaching history is the "You Are There" approach that was popular on commercial television and radio for many years. The script is written as though a team of on-the-spot reporters were at the historical place and time bringing the audience the news through narrative pictures, sounds, words, interviews with the historical figures involved, and comments on the significance of what is occurring. Of course, the settings and the performers' costumes are as accurate as possible. While the content is factual, the form has the interest of the historical drama.

Another often-used approach, especially in science programs, is for costumed performers to play the inanimate subjects being stud-

ied. For example, an AIDS antibody can be the guide on a tour of how the AIDS virus enters and destroys the body. Although such imaginative approaches are highly learning-effective, the more complex the program, the higher the cost.

-
- One of the simplest and most popular formats is the direct presentation of views and sounds of people, places, and things that otherwise would not be available in the traditional classroom. Science experiments, biographical interviews, artistic performances, and geographical information are among the areas that fall into this category. The television program using this approach may often resemble a travelogue, with the television teacher providing voice-over commentary. An example of this kind of script is the following beginning and ending of one lesson of a series designed for fourth-grade social studies.

LANDS AND PEOPLE OF OUR WORLD

Lesson Number: 29

Lesson Title: Japan

FILM—1 min.

MUSIC—1 min.

CG—“Lands and People of Our World”

CG—Donna Matson

Legend says that the Sun Goddess founded the islands of Japan, and for many years only tribespeople inhabited the land of the rising sun. Then Chinese traders and other foreigners began visiting Japan; they brought new ideas and culture. But the rulers of Japan didn't want any changes, so they closed their gates, allowing no one to enter and no one to leave. For nearly 200 years Japan and her people remained isolated from the outside world.

Then, in 1853, Commodore Perry of the United States Navy sailed his warships into Tokyo Bay and persuaded the Japanese to open two of their ports to U.S. trade.

The Japanese quickly learned the ways of the modern world, and today they are one of the greatest industrial nations in the world.

ON DONNA

Hello, boys and girls. Our lesson today is about Japan, one of the most amazing countries in the world today.

PIX #1 MAP — ASIA

Japan is a group of islands, located in Asia, off the East Coasts of Russia, Korea and China, in the Western part of the Pacific Ocean.

Japan consists of four main islands: Hokkaido, Honshu, Kyushu, and Shikoku, plus about 3,000 smaller islands. All together they about equal the size of the State of California. The islands of Japan stretch from North to Southwest for a distance of about 1200 miles.

FILM — 3 min.

MUSIC

Mount Fujiyama, a volcanic mountain, over 12,000 feet high, is the highest point in Japan. The islands of Japan are actually the tops of mountains which are still growing.

Japan is located in the Pacific Great Circle of Fire, and has about 1500 earthquakes each year, but most of them cause little damage.

Japan has a wide variety of climate ranging from tropical on the southern islands to cool summers and snowy winters on the northern islands.

Tokyo

More than 120 million people live on the islands of Japan, and two out of three live in cities.

Tokyo, Japan's capital city, is the largest city in the world, with a population of more than 12 million people. Osaka, Kyoto, and Yokohama are also large cities, with populations of more than two million each.

The city of Tokyo has been rebuilt twice in the last 60 years, once after an earthquake, and again after the air raids of World War II.

Today it is very much like an American city, with wide paved streets, tall modern buildings, and heavy traffic. Tokyo has been able to grow so fast mainly because of its very modern railroads that carry more than one million people into work each day.

Most Japanese homes are made of wood panels and sliding doors. They stand earthquakes well, but not fires. Many homes have beautiful gardens. The floors of the homes are like thick cushions and the Japanese people kneel on the floor while eating off low tables, and they sleep on the soft floors, in comforts and blankets that they roll up during the day. And to keep these floors clean, they always remove their shoes before entering their houses. The Japanese are some of the cleanest people I've ever met in the world.

Students

In Japan, all boys and girls must go to school for nine years. That's grade one to nine. And they have at least two hours of homework each night, and homework assignments all summer long. All students in Japan are required to study English. There are more than 60 universities and colleges in Tokyo.

Mother and Child

Japanese children are very respectful and polite to their parents and grandparents, and try very hard to never bring shame to their family in any way.

Harbor

Japan is an island nation, and island nations need ships. Japan is a leader in the world in

ship building, plastics, electronics, and auto making. Japan imports much steel from us, manufactures trucks, autos and machinery, and exports it to the United States and other countries.

People travel mainly on electric trains and buses. There just wouldn't be enough room if many people had cars. Space is a problem. . . .

Japan is also the world's largest exporter of ceramic tableware, cameras, lenses, electronic equipment and motorcycles.

Film Ends (3 min.)

ON DONNA

As a matter of fact, here are some of the things I own that are manufactured in Japan. My camera, tape recorder and ceramic tableware.

FILM — 7½ min.

The textile industry is another important industry in Japan. Japan produces more than half the world's supply of raw silk. Silk, remember, comes from cocoons, of the silkworms.

Fishing

Japan is one of the world's greatest fishing countries. It has over 400,000 fishing boats. That's more than any other nation.

* * *

FILM

For over 1,000 years Japan was ruled by an Emperor who had great powers over the people. Today his duties are mainly ceremonial. Here we see the Emperor of Japan greeting his people on New Year's Day at the Imperial Palace Grounds in Tokyo.

After World War II, the United States helped Japan set up a democratic form of government, and the head of their government is the Prime Minister, who is chosen by the Diet. The Diet is like our Congress, with a House of Representatives and a House of Councilors which are elected by the people of Japan.

ON DONNA

Hibatchi, food, toys, dolls, kite.

MUSIC—15 sec.

Closing

ON KITE

CG—Consultant

CG—Western ITV

Courtesy of Western Instructional Television

● Children's Programs

Informal educational programs include those for children. At one time a number of television programs combined information, ideas, morals, and entertainment for young viewers, just as radio did in a previous era. Today, however, with the exception of cartoons, few children's programs remain on television. Networks occasionally do children's specials, a number of individual stations produce local programs for children, and public television and some commercial stations carry *Sesame Street*. But the day of nonexploitative drama for children is past. Cartoons may have dramatic plots or sequences, but they are by and large written on a very low level, filled with violence and sexism, and in many cases are merely program-length commercials with the entire cartoon centered around the toy that the advertiser is trying to sell to the children. Cable is beginning to replace broadcasting as a carrier of meaningful programs for children. There may well be some opportunities again in the near future for children's program writers.

Some basic principles and techniques apply to writing for children. The first and foremost principle is to remember the effect television has on the vulnerable minds and emotions of young viewers. Hopefully, writers of children's programs will exercise their consciences and discuss new program ideas with child experts and child advocates before writing scripts that may prove harmful to youngsters.

Approach

Imagination is the key to preparing and writing programs for children. The imaginations of children are broad, exciting, stimulating. It is only when we are forced into the conformity of the formal educational system and, later on,

when we near adulthood, that our thoughts and imaginations become restricted. Children can release themselves to be led into almost any fantasy, *provided there is a valid, believable base to begin with*. The same principle applies to adult farce or comedy. As long as the characters, situation, and environment are believable and the plot is developed logically, the actions and events will be accepted.

Format

Certain age levels have responded best to certain kinds of content. The child in the early elementary grades is able to relate to material containing beginning elements of logical thinking. Sketches with simple plots and fairy tales are appealing. Activities with which the child can get involved, if not too complicated, are effective. The child over eight or nine can respond to accounts of the outside world. Drama is effective, especially stories of adventure in which the child can identify with the hero or heroine. Children in upper elementary grades have begun to read parts of the daily newspaper and watch news and documentary programs, as well as cartoons and sitcoms, on television. They can respond to ideas and real-life events.

Writing Techniques

Reach the child viewer in a direct manner. The presentational approach is good, with the narrator or character relating directly to the child. Be simple and clear, but not condescending or patronizing. Too much dialogue is not advisable. Action — vivid, colorful presentation of ideas — is more effective. In a story, stick to a simple plot. Don't present too much at once, and don't draw it out; children don't have very long attention spans. Avoid using material that the child may have seen or studied in school, unless you can build on it and take the child to the next level of learning. Stimulate the child with new experiences and ideas. Don't pad the program. Don't be confusing. If a moral is presented, make it definite and clear.

In any form of drama, suspense is a prime ingredient. Just as in the play for adults, children should be caught up in a conflict, no matter how simple it is, and should want to know what is going to happen. A good technique is to let children in on a secret that certain characters in the play do not know.

The Manuscript

Some children's shows are written out completely, with all the dialogue and directions. Some use detailed routine or rundown sheets, especially in nondramatic, host-conducted shows. *Sesame Street* has combined the purposes of

educational television with the techniques of commercial television. It integrates various elements such as live performers, puppets, music, graphics, visual and aural special effects, and other resources that attract the attention and hold the interest of young viewers.

CHILDREN'S TELEVISION WORKSHOP

SESAME STREET

AIR: MARCH 15
Final Air Version

VTR: DECEMBER 7

- | | |
|---|------|
| 1. Film: Show Identification | :15 |
| 2. Film: Opening Sesame Street Theme | :50 |
| 3. DAVID IS STUDYING (SOCIAL ATTITUDES) | 2:02 |

HOOPER DRESSED IN DAY OFF OUTFIT ENTERS NEAR FIXIT SHOP HE GREETES AND THEN GOES INTO STORE. DAVID IS BEHIND COUNTER. HE IS READING A BOOK AND TAKING NOTES.

HOOPER: Hello David.

DAVID: Oh hi Mr. Hooper. What are you doing here? This is your day off.

HOOPER: I know but I just happened to be in the neighborhood and I thought I'd drop by. (NOTICES DAVID WAS READING) Reading huh?

DAVID: Uh ... yeah I was.

HOOPER: (LOOKS MIFFED) Reading on the job?

DAVID: Hey wait a minute. I know this looks bad ... but there were no customers in the store and I just ...

HOOPER: (CUTS HIM OFF) Yes I know ... but the floors could use a sweeping ... and shelves could be straightened. I don't know ... in my day when I was young like you ... when I worked ... I worked.

DAVID: (A LITTLE MIFFED) Listen Mr. Hooper. I know I shouldn't be reading when you're paying me to work, but I wasn't just reading. I was studying.

HOOPER: Studying?

DAVID: Yeah, I have a big law school test tonight.

HOOPER: A test? Why didn't you say so? Studying is very important. It's a good thing I came by. You shouldn't be here in the first place. (STARTS USHERING DAVID OUT OF THE BACK INTO THE ARBOR) Come on come on. You gotta study. I'll work today.

THEY GET TO ARBOR ...

DAVID: Wait, Mr. Hooper. That's not fair to you. It's your day off.

HOOPER: So you'll work on your day off and make it up. You want to be a big lawyer some day no?

DAVID: O.K. If you say so. Thanks a lot, Mr. Hooper, I appreciate it. (SITS AND STARTS TO READ, AT TABLE)

HOOPER: My pleasure, Mr. Lawyer, my pleasure.

SCENIC: Street, Arbor, Store

TALENT: David, Hooper

PROPS: Constitutional Law Book, note book, pencil

COSTUMES: Hooper in regular clothes

4. VTR: BEAT THE TIME-TRAIN (GUY, CM, AM) (446) (33a) 3:03

5. BB STUDIES WITH DAVID 3:03

BB ENTERS ARBOR AREA CARRYING A SCHOOL BAG. DAVID IS STUDYING. THERE IS A STOOL AT TABLE OPPOSITE DAVID.

BB: Hi David. Do you mind if I study with you?

DAVID: What are you gonna study BB?

BB: (REACHES INTO SCHOOL BAG AND TAKES OUT LETTER "U" AND PUTS IT ON TABLE)

The letter "U." It takes a lot of study you know.

DAVID: O.K. BB go ahead. (GOES BACK TO READING)

BB: (GETS CLOSE TO LETTER) U ... U ...

DAVID: (LOOKS UP) BB quietly.

BB: Oh sorry David. (TAKES A UKULELE OUT OF SCHOOL BAG, PUTS IT NOISILY ON TABLE THEN DOES THE SAME WITH AN UMBRELLA.

DAVID: BB what now?

BB: Oh these are just some things that begin with the letter "U." A ukulele and an umbrella. See it makes it easier to learn a letter if you know a word that begins with that letter.

DAVID: I know ... I know. But listen BB. You can't be putting all kinds of things on the table. It bothers me.

BB: Oh sorry Dave. Well then how about if I do something that begins with the letter "U"?

DAVID: (WILLING TO AGREE TO ANYTHING BY NOW) O.K. Sure. As long as you're quiet.

BB: I'll be quiet.

DAVID GOES BACK TO READING.

BB: (GETS UP AND TIPTOES TO SIDE OF TABLE ... BENDS OVER AND PUTS HIS HEAD UNDER THE TABLE AND TRIES TO GO UNDER IT ... POSSIBLY KNOCKING IT OVER)

DAVID: BB what now?

BB: I was going under the table. Under starts with the letter "U."

DAVID: BB you're driving me crazy.

BB: Gee it's not my fault the letter "U" is a noisy letter to study. Well anyway I'm finished studying it.

DAVID: Good.

BB: Are you finished studying your law book?

DAVID: No.

BB: Well don't feel bad. Not everybody is as fast a learner as me. (STARTS GATHERING HIS STUFF TOGETHER)

DAVID: (BURN)

SCENIC: Arbor

TALENT: BB, David

PROPS: BB school bag, letter "U", a ukulele, umbrella

6. FILM: U IS FOR UP :34
7. FILM: DOLL HOUSE #2 1:32
8. FILM: U CAPITAL :46
9. BB AND SNUFFY STUDY WITH DAVID 2:57

BB AND SNUFF NEAR 123. BB HAS A #2.

BB: O.K. Mr. Snuffleupagus, are you all set to go study with David?

SNUFF: Sure Bird. I'm ready. What are we gonna study?

BB: The number two. (HOLDS UP NUMBER)

SNUFF: Oh goody, let's go.

BB: O.K., but be very quiet. Don't make a sound. We mustn't bother David.

SNUFF: O.K. Bird. I won't even say a word.

THEY GO TO ARBOR ... SNUFF SITS IN BACK OF DAVID WHO IS READING INTENTLY ... BB GOES TO STOOL OPPOSITE DAVID.

DAVID: (LOOKS UP) Oh no, BB. I thought you were finished studying.

BB: I was finished studying the letter "U" ... now we're gonna study the number two.

(PUTS "2" ON TABLE)

DAVID: BB you've got to be quiet.

BB: Oh we will. We won't make a sound. We promise.

DAVID: Good. (GOES BACK TO READING THEN LOOKS UP) Who's we?

BB: Me and Mr. Snuffleupagus.

DAVID: You and Mr. Snuffle ... ? Oh not again with that imaginary friend.

BB: He's not imaginary. He's right behind you.

DAVID: O.K. ... I don't have time. Just be quiet. (GOES BACK TO READING)

BB: We will. O.K., Mr. Snuffleupagus. Let's study the number two.

BB AND SNUFF STARE INTENTLY AT NUMBER 2. SNUFF GETS AS CLOSE BEHIND DAVID AS HE CAN.

SCENIC: Arbor

TALENT: David, BB, Snuff

PROPS: #2

● For Application and Review

1. Choose a business or industry in your area that is large enough to benefit from a media training program. Discuss with its training, sales, or human resources director some of its current needs and prepare a half-hour video script designed to solve a specific problem.
2. Discuss with the director of your college or university's public information office some of the current promotion campaigns of the institution and prepare a 15-minute slide plus narration program that can be used for the general public or for prospective students and their parents.
3. Prepare a 15-minute script, either video, audio, or slides, that can be used to orient new members of a campus organization of which you are a member.
4. If your institution has an education department, an ITFS (Instructional Television Fixed Service) operation, a closed-circuit television system, or an on-air or carrier-current radio station, work with the appropriate person in one of them to prepare a half-hour formal instructional script that can be used by that entity.
5. Prepare a treatment for the pilot of a half-hour "quality" children's program to be produced by a local television or radio station.

Professional Opportunities

So you want to write for television!” could be an advertising headline to entice glamour-struck young people into schools, correspondence courses, or books all but guaranteed to make them next year’s Emmy Award winners.

I am convinced — after many years of teaching television and radio writing, of writing for television and radio, and knowing television and radio writers — that good creative television and radio writing cannot be taught.

Putting together words or visual images that conform to specified formats can be taught. In that sense, many people can learn to write rundown sheets, routine sheets, and scripts that are usable for television and radio programs.

That’s not a bad thing. If one accepts a certain format and approach as ethical and contributory to a positive effect upon the viewers, then there’s nothing wrong with being a competent draftsperson of television and radio scripts. You can attain great success in this role of interpretive writer — taking a format already created by someone else and putting it into a form that best presents it to the audience. Like an actor, a dancer, a musician.

Writing in its highest sense, however, is not copying or interpreting. It is *creating*. The ultimate aim of the writer is to be creative in the sense that the composer, the painter, or the choreographer is creative.

That cannot be taught in a classroom. It comes from a combination of motivated talent and experience. Certain forms, techniques, and approaches can and should be learned. Just as it is necessary for the painter to learn what is possible with color, form, line, and texture, so the writer must learn what is possible with the tools available to him or her. That is what this book tries to do.

The *creative* art of writing requires much more. It is a synthesis of one's total psychological, philosophical, and physical background, heightened into expressiveness through a knowledge of form, technique, and approach. I have rarely found a person in any of the classes I have taught who was not able to write an acceptable rundown, routine sheet, or script in each television and radio program genre. But too infrequently have I found a person who was able to go beyond the basic format and create a script that truly fulfilled the potentials of television or radio in affecting, in a humanistic, positive manner, the minds and emotions of the audience.

I hope that you who are reading this and contemplating a career in writing for television or radio are capable of the highest level of creative writing. But even if you are not, there are career opportunities. Indeed, sometimes the creative writer has less of an opportunity for gainful employment because of difficulty in lowering his or her artistic plane of writing to conform to the formulas of the particular program or script type.

In presenting some views on careers and the opportunities for writers in various areas of television and radio, I am making no judgment on what you should accept in terms of your particular talents, skills, and ambitions. How far you should go or how limited you should let yourself be is a matter only you can decide. But do know just what you are capable of and what you can be happy with.

The combinations of potential and restriction, of opportunity and responsibility, of creativity and compromise pertain to virtually all writing jobs for all levels and types and for all broadcast stations and other producing organizations. As expressed in a flyer by the Lilly Endowment, Inc., in instituting a Humanitas Prize for television writing, "the writer of American television is a person of great influence, for the values projected on the TV screen begin in his or her mind, heart and psyche. Few educators, churchmen or politicians possess the moral influence of a TV writer. This entails an awesome responsibility for the TV writer. But it also provides a tremendous opportunity to enrich his or her fellow citizens. How? By illuminating the human situation, by challenging human freedom, by working to unify the human family. In short, by communicating those values which most fully enrich the human person."

Whether or not the writer is always or ever permitted to do this is another story. Barbara Douglas, whose executive position at Universal Studios included finding scripts, packages, and properties for film and television,

acknowledges the frustrations of the writer within the commercial requirements of broadcasting, but at the same time believes there is hope for creative talented people who are able to write alternative scripts that large companies might be able to produce. She affirms, in *Media Report to Women*, that integrity can be retained within an area of compromise, in which a script has mass commercial value but is not a sellout. “It’s this fairly narrow area of quality which I wish our promising young people would consider, instead of either leaping to low-grade imitations of what appears to be a way to turn a fast dollar, or alternatively coming from a place that’s so far from the mass mind that the script turns the studio people off before they get to page five.”

Barbara Allen, writer, producer, and teacher of television and radio, offers some additional basic considerations for those who wish to write successfully for the broadcast media. She suggests that you should be:

- Creative enough to turn out bright ideas fast and
- Self-disciplined enough to watch others “improve” on them;
- Organized enough to lay out a concise production script and
- Unstructured enough to adjust to last-minute deviations;
- Persistent enough to be able to research any subject thoroughly and
- Flexible enough to be able to present it as a one-hour documentary or a 30-second spot;
- Imaginative enough to write a script that can be produced at a nominal cost and
- Practical enough to have a second plan for doing it at half that cost.
- P.S. It also helps if you can spell, punctuate and type.

Where are the jobs in broadcast writing? Allen breaks down the categories as follows:

- *Network radio*: news, editorials, features
- *Network television*: soap operas, game shows, stunts for quizzes, comedy writing, preprogram interviews, research, children’s programs, series writing, news, promotion, continuity
- *Local radio and television*: news, promotion, continuity, documentaries, special programs
- *Related areas*: cable systems, independent film production and syndication companies, advertising agencies, free-lance commercials, department stores, national and state service groups, safety councils and charity enterprises, utility companies, farm organizations, religious organizations, government agencies, educational institutions and organizations, other corporate business and industry

While regular staff jobs with stations, corporate organizations, and other entities are on a salaried basis, a great many writers are free-lancers; they write scripts on a per assignment basis, negotiating a fee per script with the station, producer, or corporate organization, subject to the minimum compensation standards established for those adhering to the Writers Guild of America contractual requirements. (Some of the payment categories are noted later in this chapter.)

In some situations the writer may work alone on a script; in others, the producer may assign the writer to a team of writers. In still other circumstances, the writer in either a salaried or free-lance situation may find that after a first rewrite of the script, the completion of the writing assignment is turned over to someone else.

Be prepared for frustration and even unfairness. Just as anyone else entering any phase of the visual or audio fields, you must be willing to break in with a low-level job, usually in a small market or in a junior position on a corporate team.

Writer's Digest, which provides continuing analysis of markets for writers, including radio and television, has summarized opportunities as follows:

Opportunities at local stations and networks include news writing, editing, continuity writing, commercial and promotion writing, and script and special feature writing.

News writers and editors collect local news and select stories from the wire services, often editing and rewriting them for local audiences. Newspeople may also serve as reporters, covering local stories and interviews along with a cameraperson. Continuity writers develop commercials for sponsors that don't have advertising agencies, write station promotional and public service announcements and occasionally program material. Both news and continuity writers are able to get across the essentials of a story in simple, concise language. Most script work is done on a contract or freelance basis, but some staff writers are employed. Special feature subjects are generally sports and news stories, usually written by a staff writer in one of these areas. However, stations are always eager to listen to new feature ideas from staff writers or outside writers.

Good broadcast writers have all the basic writing skills at their command and, since they frequently don't have time to rewrite, develop speed and accuracy. A college education in liberal arts or journalism is desirable, but a good writer who has other talents such as announcing is also well-qualified. As always, the writer with talent and original ideas will get the job.

It is best to approach a broadcast company through an employment agency. If you prefer not to do this, submit a resume with some

of your best writing samples to the station or personnel manager and ask for an interview. Apply first at a small station and get that priceless experience that you can list on your work record, then contact the larger organization.

Staff jobs fall into many categories: news, advertising spots, continuity, promotion—all of the format genres and, in addition, administrative areas such as promotion and research that require writing skills. Further, the station that cannot afford to hire a line of writers usually seeks the writing skills necessary to the program in the producer, director, or talent to be hired. A look at the “help wanted” columns in professional journals reveals ads such as these:

- “Morning Show Prep Writers: Do you write comedy for a successful morning show? ABC Radio Networks is looking for full-time writers to expand its Morning Show Prep Service.”
- “Tease Writer: King 5 Television in Seattle, Washington has an immediate opening for a Tease Writer to join our award-winning news team. This position is responsible for writing and producing all teases and bumpers during 5–7 PM news block, hourly updates, and news cut-ins during programming.”
- “Producer: Hard working top-rated news shop needs producer dedicated to putting out a quality show. Good writer, copy-editor. . . .”
- “Writer/producer: Chicago’s fastest growing TV independent seeks hands-on promotion writer/producer. . . .”
- “Promotion writer/producer: . . . creation and execution of on-air news promotion, including but not limited to breaking news coverage, mini series, talent showcasing . . . person will write copy for print advertising. . . .”
- “TV producer/director: . . . research, write, edit and coordinate programs.”
- “Producer: . . . good writer, copy-editor. . . .”
- “Associate Producer: For top news operation. Major market news producing and writing experience essential.”
- “Promotion writer/producer: . . . enthusiastic, talented and creative promotion writer/producer to create on-air promotions. . . .”
- “Radio Newscaster: . . . on-air experience required, college optional, excellent writing skills mandatory.”

There are jobs out there, provided you are willing to begin in a position somewhat lower on the ladder than head writer for the top-rated network news show or sitcom.

Writing the play is essentially a free-lance occupation, although many successful free-lancers find themselves part of the writing stable of successful individual programs or production companies, earning a regular salary well above the minimums specified by the Writers Guild of America. Because the stipend for writing the play is relatively high, enabling a writer to live comfortably by selling only a few screenplays or several half-hour or hour dramas each year, the competition is tough.

● Playwriting

“Breaking into television is more difficult than for any other writing field,” according to former television writer and vice-president of RKO Radio, Art Mandelbaum. “It requires plotting a game plan at least as intricate as plotting the structure of a story or teleplot.” Mandelbaum suggests several guidelines for those who wish to write for sitcom or continuing television series:

1. Study very carefully the particular series you want to write for and analyze every major character.
2. Simultaneously find out, if possible, the rating of the series to determine if it will still be on the air the following year. All series shows are assigned to writers by the producer before the season starts, so that even if your script is read and bought, it won't be seen, probably, for about a year-and-a-half. For this reason, too, don't write anything too timely that might be out-of-date by the time the program is aired.
3. Find out the demographics of each show; contact the networks and learn who watches, where the heaviest audience is.
4. It is essential that you obtain an agent in Hollywood. It is a waste of time to send material directly to a producer.
5. An agent can provide you with fact sheets provided to writers on every show. The fact sheets brief writers on formats, requirements, and taboos. The Writers' Guild sends out information on all shows to its members.
6. After studying a particular show, provide your agent with a great many ideas for that show. Don't lock yourself into one show idea. If you come up with 50 one-paragraph thumbnail sketches, your agent will have enough to present to the producer even if the first few are immediately shot down.
7. If your agent sells a show idea, then you can get a contract for a treatment — and you can break into the Writers' Guild.

8. Make sure you are grounded in the classics. Basic themes and plots are modifiable and, if you study TV shows, you'll note that they are constantly used.
9. Don't let all your friends read your work. By the time their critical appraisals are finished you'll find that your head is spinning and/or you'll be revising your scripts into something you didn't intend to say in the first place.
10. If an agent offers suggestions that conflict with your ideas concerning a particular show, follow the agent's advice. As a beginner, trying to break in, you are totally dependent on an agent.
11. TV writing is a continuing compromise. The first thing you're pushing is the detergent; the second thing is the content.

Mandelbaum's practical approach combines a range of attitudes; some writers and producers are extremely optimistic about the extent of artistic creativity and social impact possible for the writer of television drama; others are extremely pessimistic and cynical. All agree, however, that you must have the talent to write plays, must write drama that fits the needs and format of the program series (including the dramatic specials that are not continuing-character series), and must know the potentials and the limitations of the medium.

The editors of *Writer's Digest* analyzed the television play market in a pamphlet entitled *Jobs and Opportunities for Writers*:

Television has to fill at least 18 hours every day with fresh, appealing material. This necessity makes it one of the best markets for freelancers. It's one of the highest paying, and producers are constantly looking for new ideas and new scripts. Most new show ideas come from freelancers and many of the subsequent scripts are written by other freelancers. Good dialogue writers will find TV a highly rewarding market. . . . TV producers usually accept scripts only through agents, which means that writers cannot submit work directly to them. But writers can keep themselves informed on the current market picture through *Writer's Digest*, whose issues publish information on new TV shows along with practical articles on TV script writing. The annual *Writer's Market* contains a detailed list of agents' names and addresses.

Television and film writer Alfred Brenner maintains in *Writer's Digest* that "the technological revolution in communications — pay TV, cassettes, cable, satellites, etc. — is already upon us. For the writer, it's a world . . . of expanding markets. . . . For a writer, the only way to break into television . . . is by writing a professional script."

The Writers Guild of America provides a list of agents, noting those willing to look at the work of new writers. Before submitting a script to an

agency, however, send a summary and the agency will send you a release form if it is interested in seeing the full script or treatment.

More than one playwright has been quoted anonymously about what happens to a writer in Hollywood: "They ruin your stories. They butcher your ideas. They prostitute your art. They trample your pride. And what do you get for it? A fortune!"

The writer's fee for the theatrical screenplay is higher than that for the television play. For the period effective March 1, 1991, through May 1, 1992, the Writers Guild of America contract calls for a minimum of \$29,234 for the screenplay and treatment for a low-budget production (costing less than \$2.5 million) and a minimum of \$54,365 for a high-budget production (over \$2.5 million). Of course, the screenplay for a \$30- or \$40-million production will earn more money, and some writers receive well over \$1 million for a screenplay. Lesser fees are earned for a screenplay or treatment alone, a first draft without an option, polishing the screenplay, and other aspects of the writing cycle.

For the same contract period the minimum for the story and teleplay for a one-hour network prime-time television program is \$19,460; for the teleplay only, \$12,802; for the story only, \$7,764. For a half-hour play, the comparable fees are \$13,233, \$9,491, and \$4,411. Different compensation figures exist for shorter and longer plays, non-network and non-prime-time programs, various phases of the writing task such as rewrites and polishing, foreign telecasts, and other categories.

Fees are set, as well, for nondramatic programs, such as comedy and variety shows, audience participation programs, documentaries, and others. The "schedule of minimums" theatrical and television and radio free-lance basic agreement is available from the Writers Guild of America, West, Inc., 8955 Beverly Boulevard, West Hollywood, California 90048, and from the Writers Guild of America, East, Inc., 555 West 57th Street, New York, N.Y. 10019.

Staff writers work on a per-show basis. For example, *The Tonight Show* and *The David Letterman Show* have staff writers, and contracts with each are negotiated separately. These fees are not listed in the Guild book.

It is to a writer's advantage to join the Writers Guild. Not only does the Guild provide minimum fee protection, but it offers a pension plan, a health fund, and other union benefits. It also offers advice on legal matters, agent contacts, and a substitute *copyright* system, among other things. The writer who sells a first screenplay or teleplay to a company working under a Guild contract will be required to join.

As emphasized by Art Mandelbaum and the *Writer's Digest*, having an agent is important. To get one you need examples of your writing that will convince the agent that you've got the ability to write scripts that sell and the potential to make money not only for yourself but for the agency. Use your

writing class and production outlet opportunities in college to write as well as you possibly can, and develop a saleable portfolio. George N. Gordon and Irving A. Falk explain the agent's function in their book *Your Career in TV and Radio*:

Whenever writers are mentioned in broadcasting circles, you frequently hear talk about literary agents and their role in selling the output of authors. Rarely does a writer for TV or radio need a literary agency unless he operates as a free-lance author, selling his output to the highest bidder. Free-lancers usually write for dramatic programs and their scripts are bought for "one-shot" programs. . . . Literary agents help free-lance dramatic writers to place their manuscripts with production companies or to search out assignments. For their services, agents receive at least ten per cent of the sale price of each script the author writes. Most literary agents will sign contracts only with writers who have established reputations and whose work is known to be marketable. *Remember that ten per cent of nothing is nothing.*

• Commercials and Copywriting

The three areas in which there is the greatest opportunity—in which most writers are employed—are commercials, news, and drama. Kirk Polking, director of *Writer's Digest* School, analyzed careers for copywriters for a *Writer's Digest* article, "The TV Copywriter":

Of all the writing jobs today, the network television commercial copywriter probably gets paid more, for less actual *writing*, than any other writer. Charlie Moss, whose copy jobs include the American Motors account and others handled by the Wells, Rich, Greene agency, points out, "I may spend no more than 15 minutes a week at the typewriter. Much of the rest of my time is spent sitting around this table with art directors and account executives analyzing a client's product and trying to find the right idea to sell it in one minute." *Idea* is the key word here and many top agency copy chiefs say they're looking for "concept creators," not writers. "*Writers* we can always hire," says one creative supervisor. "What's harder to find is the guy with a new idea, a fresh approach—someone who can create the theme for a brilliant, visual short story, with a sales message, in 60 seconds."

. . . Ron Rosenfeld, a copy chief at Doyle Dane Bernbach, says, "We're not necessarily looking for copywriters as such. We want people who have a great sense of the graphic and are good at thinking in pictures."

... The television commercial copywriter has to sell the client first before he can sell his idea to the public. How does he do this? ... A client says, "Too many young copywriters come in with only one idea and can't do a good job of showing why it will effectively sell the product. They're too jealous of their own idea — maybe they're afraid they'll never get another. A real professional can lay aside an idea you don't like, and come up with five others and show you 11 good reasons why each one would be effective."

... "There's a screaming need for good TV commercial copywriters," says Ed Carder, Director of the Radio and TV Department of Ralph Jones, "but the writer has to have a thorough basic understanding of the English language, how TV and radio work and the discipline to work within time and space limitations."

... What about freelancing in this field? It usually takes the form of moonlighting. A small agency will go to a copywriter at a leading agency whose style they like and ask him to do a job on the side. Mostly the agencies work with their own staff people and know fairly well what their next year's needs are going to be in the way of personnel based on their client list. Rarely has an agency bought a TV commercial idea submitted by a writer through the mail. Some of the larger clients and agencies have a form letter rejecting all such submissions automatically to protect themselves from claims of plagiarism. A writer who has what he thinks are some new, fresh approaches to the TV commercial might do best to work with local agencies first, contacting them by mail, with a resume of his professional experience and asking for an appointment to present several specific commercial ideas for specific clients of the agency. If he's good, he'll get a chance.

... Most agencies agree that a good liberal arts background is essential for any copywriting job. Since TV copywriting also requires a knowledge of the things the motion picture camera and the TV studio can and cannot do, background in these areas is also helpful.

Several Doyle Dane Bernbach copywriters discussed in *DDB News* how they judge copywriters, offering some comments of value to the person seeking to break into the field. In describing what she seeks in going over someone's portfolio, Sue Brock emphasizes, "The first thing I look for is whether there is an ad there that I would have okayed. And then, if there are none like that, whether there is the germ of a good idea that perhaps was goofed up in the execution. Then, after you've decided that there is something there that is fresh or exciting, you call the person in, and at that point you are influenced by the person's personality. If she sits there hostile and full of anxieties, you lose interest, because this is very much team work, and all the little belles and stars have a very rough time." Judy Protas warns that "in this business, where criticism is very much the order of the day, a writer whose personality can't

stand up to criticism would fall apart at the seams.” Brock adds that “you have to have a pretty good opinion of yourself or you won’t survive. You have to have a pretty strong ego, because everyone here is willing to criticize — traffic, the messengers, everyone. And if it happens to be your boss who’s criticizing, you’re going to have to change your copy.” Protas concludes that “you have to know when to stop discussion. You’re expected to fight for your opinion, but not start whining and arguing defensively over something in which only your ego is involved.”

Eric Schultz, president and general manager of stations WRKO and WROR in Boston, looks for three principal attributes in copywriters: (1) creativity — the ability to dream up new and exciting approaches to selling the product or service; (2) good listening skills — the ability to hear what the client is saying, what the client wants to sell, and how the client wants to sell it; and (3) excellent writing skills.

Promotion writers, sometimes attached to sales or commercial writing offices in small stations, need to go beyond just a knowledge of broadcast writing, according to Schultz. They need broad-based skills, not only the ability to prepare promos in the medium itself, but to write for all other media, from newspaper releases to billboards to bumper stickers.

George Gray, former president and general manager of WBSM-Southern Massachusetts Broadcasting Company, offers this principal advice for the person who wishes to obtain a job writing commercial copy: “Learn to write a simple, declarative sentence.” He seeks, from experienced and inexperienced applicants alike, the ability to write “simple, clear, short sentences, using a lot of nouns and verbs, a limited number of adjectives, and very few adverbs.” He wants people who “can express a thought in the simplest terms. Nothing loses a listener more quickly than high-flown imagery. My advice to my own writers is: tell them, tell them what you told them, then tell them again.” Although Gray wants people who have had experience in the real world and who understand the client’s business goals and the purposes of the commercials they write, paramount are “the techniques of thinking, habits of study, organization of time and energy, and self-discipline that people who have a college education presumably have learned, and which are all essential for one to be a successful professional broadcast writer.”

● News

With the increased emphasis on local news, jobs for news reporter-writers at local stations have increased as well. Desired preparation for a career in broadcast journalism varies with stations and station managers. In some instances a pure journalistic background is preferred; in others, specialization in television and/or radio techniques is wanted; in still other cases judgment and

news sense is subjectively evaluated, with training a secondary consideration. Stanley S. Hubbard, as president and general manager of Hubbard Broadcasting, Inc., described in *Television/Radio Age* what he looks for:

What is a news person? Is a news person qualified because he has a degree from a university which says he graduated in journalism? Or is a news person qualified because he has held a job someplace as a news person? I think not. I think that a news person, in order to really be considered capable, has to prove that he or she has news ability and "news sense." The time restrictions involved in producing television news require that in order to be successful, a television news person has to have genuine news sense. It is not possible, insofar as my experience has indicated, for a person to learn news sense in a journalism school. . . . Journalism schools can prepare you very adequately to go to work in a news room at a TV station and learn how to successfully fit into the mechanism, but just because a person successfully fits into the mechanism, it is a mistake to think that a person necessarily has news sense or the judgment required of a licensee in the discharge of his public responsibilities.

Background, formal or informal, is required, of course. News sense without knowledge is the other half of the loaf that includes knowledge without news sense. In light of the attention being directed to local and regional events on local stations, Barbara Allen recommends that as a potential reporter-writer, "1) you need to be familiar with every aspect of city government, the people who make up the power structure in your community, the business and industries that support your area's economy, your schools, colleges and local personalities, 2) the breadth and depth of your knowledge about people and government and art and politics and educational science and social and economic problems will be the underpinnings of your value as a journalist, and 3) your function and responsibility is to see what seem to be isolated events against the background of the forces which cause those events."

Teresa McAlpine, former managing editor of all-news radio station WEEI in Boston, looks for some experiential background when interviewing potential beginning newswriters. She first determines whether the applicants have some experience in writing broadcast news, "which requires different skills than writing for newspapers. At WEEI our beginning writers write news for broadcast from many sources, including personally conducted telephone interviews from which they prepare stories. Previous broadcast newswriting is essential. It can have been with a college station or a non-paying internship somewhere . . . as long as it's broadcast writing."

The second thing McAlpine looks for is the applicant's ability to write simple sentences in conversational style. She expects the writer to have a sense of news judgment, and she tests applicants by giving them print stories,

having them rewrite for radio, and judging whether the writer found the proper lead for radio and presented it in a “catchy, conversational style.” Finally, she looks for speed. Fast-breaking radio news stories frequently have to be written very quickly. “To the good newswriter,” she says, “all of this comes naturally.”

As for education, McAlpine believes that a liberal arts background is the best preparation, coupled with a continuing knowledge of what is going on in the world from assiduous reading of newspapers and magazines and listening and watching broadcast news. If the applicants have little or no previous experience in broadcast newswriting, they can balance that by having a communications major or degree. She also believes that courses in radio and television writing will have taught the applicants the essential forms and techniques and that “this is a definite plus.”

Irving Fang, in his book *Television News*, reports on the preferences of news directors in hiring young people from among five categories of preparation. First preference is for a reporter with two years' experience and no college education, and close behind is preference for a college graduate in broadcast journalism with no experience. Very low in preference are college graduates with a different major and no experience, a local resident junior college graduate with no experience, and a broadcasting trade school graduate with no experience. Majors other than broadcast journalism, in order of preference, include political science, English, liberal arts, history, general journalism, and telecommunications. The most important ability looked for is that of writing, with other skills, including reporting and on-air personality, far behind. The personal qualities most desired are eagerness, enthusiasm, self-motivation, and energy. Fang also lists the behavioral attitudes a broadcast journalist should have, according to the American Council on Education for Journalism:

1. Ability to write radio news copy.
2. Judgment and good taste in selecting news items for broadcast.
3. Ability to edit copy of others, including wire copy.
4. Knowledge of the law especially applicable to broadcasting.
5. Knowledge of general station operation.
6. Understanding of the mechanical problems of broadcasting.
7. Appreciation of broadcasting's responsibility to the public, particularly in its handling of news.
8. Ability to work under pressure.
9. Ability to make decisions quickly.
10. Speed in production.
11. Familiarity with the various techniques of news broadcasting (including first-person reporting, tape recordings, interviews, remotes).

12. Knowledge of newscast production (including timing or back-timing of script, opens and closes, placement of commercials, production-newsroom coordination).
13. Ability to gather news for radio/tv.
14. Ability to read news copy with acceptable voice quality, diction, etc.
15. Ability to find local angles in national or other stories.
16. Quickness to see feature angles in routine assignments.
17. Ability to simplify complex matters and make them meaningful to the listener or viewer.

Perhaps 20,000 newswriting positions exist in radio and about the same number in television throughout the country. Yet, each year, there are more applicants than there are job openings. In addition, salaries vary widely. In the early 1990s, they ranged from about \$20,000 per year and even less at small stations to \$60,000 and more at networks. The Writers Guild contract from March 1, 1991, to May 1, 1992, specifies a minimum of \$593 for a hard news program of five minutes or less and \$775 for a feature news program of the same length. A 15-minute hard news script brings \$1,750; feature news, \$2,189. Half-hour hard news earns \$3,089; half-hour feature news, \$4,373.

Where do you look for a job as a newswriter? Everywhere and anywhere. If you're breaking into the field, try the small stations first, where you can gain experience doing all kinds of writing, including news. If you want or need to live and work where there are predominantly large stations, be prepared to start as a copyperson or in another beginning position. Be aware, however, that it is extremely difficult to go up the ladder in a network or similar large operation, and the lack of experience and competitive structure may keep you on a rung of the ladder quite removed from newswriting for a long time, if not forever. Most experienced newswriters and managers recommend the small station route as the one with the better chance. If you are studying in a journalism, communications, broadcasting, or similar department, your professors will already have contact with stations in your state or region, and usually recommend capable graduating students for jobs. You can, of course, contact stations anywhere in the country yourself; ask your professors for help in preparing your resume, and don't forget the experience you obtained, it is hoped, with the university's noncommercial station or with a local commercial station while working on your degree. Your professors can also refer you to national organizations and associations that have placement services. One of the principal groups is the Radio-Television News Directors Association in Woodland Hills, California. Journalist-applicants pay a small fee.

There are some free-lance newswriter-producers, but these are few and far between and usually are people who have achieved sufficient recognition that they can name their own spots and terms. For the less experienced and

renowned, however, local television and radio stations do provide some outlets. If you are a writer and have a camera that you can use well and/or a tape recorder that you can be creative with, you can frequently provide special features on local events. Local history, geography, civic affairs, local and state holidays, and unusual happenings and personalities offer a plethora of possibilities. This might be something worth trying while you're still in college, on your own time, on a part-time basis. You can get experience with a public television and/or radio station, if there is one, and experience with and payment from a local commercial station. Some larger stations employ students as news stringers to cover campus news, particularly athletics.

Writing is the key to news, no matter what position you hold. Jim Boyd, a newscaster for television station WCVB, Boston, in discussing the role of disciplined writing in his success, accords the credit to his early education's emphasis on grammar: "There is nothing more important in the business I'm in — that is, being a newscaster — than writing."

• Corporate Media

Writer's Market reports that "business and educational films are much bigger business than Hollywood." As noted in Chapter 10, "Corporate, Educational, and Children's Programs," business and industry require a great variety of formats and types, including advertising, informational and training films, videotapes, slide shows, and audio tracks.

Many companies have in-house media centers, with the salaries for writers-producers varying just as greatly as in television and radio stations. Freelance corporate writing and producing is a big business. Even many of the companies with their own production units frequently hire outside talent and consultants. *Video Management* magazine confirms that "the use of freelancers in nonbroadcast video has snowballed over the past several years."

Approach a company whose products or services you already know something about. Prepare yourself well, so that if you obtain an interview with the media center director, personnel chief, or another officer of the company, you can talk as if you not only are an expert in writing and producing corporate media, but an expert in the company's field, as well.

If you make a good impression, you may be asked to submit a proposal on a specific subject. If the proposal is satisfactory, you'll be asked to submit an outline or treatment. Finally, if you get the job of writing the full script, you'll find that you'll be paid from \$50 to \$150 a page for the finished product.

Negotiate a contract before you start writing, including a fair fee, a schedule, and a clear statement of what the content and purpose of the script are expected to be.

Frank R. King, former director of video training for the John Hancock Mutual Life Insurance Company, advises that if you are planning to enter the corporate video field, you should “pick an industry you think you might enjoy.” Students should prepare themselves by learning the content areas of the specific industries in which they are interested. However, more important for the writer than knowing the industry or video techniques, King says, is the ability to write creatively, to use the language correctly, including the basics, and to work with people. He advocates conscientious study in script-writing courses. King further advises people applying for jobs in corporate video to bring, if at all possible, a demonstration tape or reel, with a clearly labeled indication of what the applicant did in the production. If the applicant can afford it, a tape or reel should be left for review by additional persons. If that is not possible, the applicant should bring and leave some sample scripts.

Scott Carlberg, writing in *Video Management*, recommends several guidelines for free-lancers, to protect their integrity as writers and their status in the field. He suggests that a free-lancer must be kept informed at all times of the particulars of the job, must have direct access to the key people involved in the production, and should meet personally with the client, if necessary, to be certain what the need is for the media project and what objectives should be used in the script to solve the problems. Establish one reliable contact in the company as the internal coordinator of the project, Carlberg advises, and do not be manipulated into promising or doing work of a superhuman or unreasonable nature. Finally, he warns free-lancers about the internal politics one finds in any organization and the need to avoid being used as “a pawn in internal corporate political games.”

Dr. Jeffrey Lukowsky, communication consultant for Digital Equipment Corporation, confirms that there are great opportunities in corporate media as a whole if you are a writer. Many companies spend huge sums of money on external writers, many have writers-producers on their staff payrolls, and many use both in-house and out-of-house writers, Lukowsky says. Corporate media writers should be skilled in both print- and scriptwriting, he advises. Among the types of writing required, he lists dramatic simulations such as duplicating customer environments to train people in sales techniques, news about the company's product or service, product technology information and training, and productions enhancing the company image. “If you've written drama,” Lukowsky assures, “You'll have a better opportunity to break in. Often a writer is asked to take product information and turn it into a case study or role play for training purposes.”

Try first to get a job with one of the smaller corporations, doing whatever job might be available, whether production assistant or assistant script editor, Lukowsky advises the newcomer. After a period of preparation and experience, then one might seek a position with one of the larger “Fortune 500” companies. Other ways of breaking in, Lukowsky suggests, are through corporate media production agencies, which contract with companies for

writing and production personnel, and with individual production houses, the so-called vendors contracted with by corporations to produce media programs. In every situation, Lukowsky recommends, come with a portfolio, showing some of the work you have written, to prove your ability to do the work required.

● The Proposal

For long formats, including plays and corporate scripts, you need a proposal. It's the proposal that must be accepted before you get the go-ahead to prepare a treatment, which, in turn, is a prerequisite to getting a contract to write the complete script. As a writer you need a proposal for the producer or the station or the advertising agency—for any person or office that must pass initial judgment on the project. The producer who wants to sell a project to a network must first present a proposal.

The proposal not only tells what the script is about, but covers all the logistics necessary for the profitable production of the script, including budget, potential distribution, promotion, and other areas. The proposal must sell the idea of the project—its feasibility and the availability of sources for research and development and other resources necessary to the project's completion. Be practical. More than one neophyte who may have been an excellent writer has been told by a producer that the proposal simply isn't financially feasible, citing as an example the naive writer's prototype "most expensive line": "The Romans sacked the city." Not on a million-dollar-per-hour drama show budget they didn't!

The proposal is, in effect, a sales tool, with which you convince the prospective purchaser of your script why that script will result in monetary gain and prestige to the buyer. Your proposal should include the following: (1) an assessment of need—why the prospective purchaser needs that script; (2) the goals to be achieved by that script—Is it a corporate script to train? A sitcom to entertain? (3) a summary of the idea and the script; (4) the potential audience; (5) the feasibility of the script—Can a series be written? Are materials available and clearable for the proposed single or multiple production? Is talent available? Are necessary writing and production resources obtainable? (6) anticipated budget, including above- and below-the-line costs; and (7) placement or distribution—its place on the schedule, ratings potential, syndication expectations, corporate limits.

Don't allow all of your planning and hard work to go to waste; remember: *Neatness counts*. In an article, "Scriptwriting," in the 1989 *Writer's Market*, Michael Singh reminds writers that "a page's appearance and readability—format, type size, neatness—are important assets . . . first impressions play a

large role in determining whether or not a reader will continue beyond the first 20 or so pages.”

Standards for the content of broadcast material can be an issue, although network policies may be changing. In the fall of 1988, media journalist Cal Thomas wrote in *The Boston Globe* that all three principal television networks were “headed toward the elimination of their broadcast standards departments.” While these departments were frequently accused of censorship, they also scrutinized programs for violations of good taste, and tried to make sure that advertisers’ claims were valid. “Why would networks want to abandon this socially responsible task?” Thomas asked. Because the greater program diversity on cable and the declining quality of network shows have resulted in increasingly smaller audiences. According to Thomas, “They have conditioned us to accept low quality shows and then they say that because fewer people are watching they must serve up even lower quality shows to appeal, not to the head or the heart, but to baser instincts.” Can you, as a writer, find an acceptable ethical ground in television’s pragmatic world of short-term financial gain?

At the beginning of the final decade of the twentieth century, writers saw the other end of the network vise, the FCC’s implementation of its much stricter rules on obscenity and indecency. While not specifically defining indecency, other than stressing the Supreme Court’s comments on the 1970s “Seven Dirty Words Case,” which referred principally to explicit sex and descriptions of excretory functions as unacceptable, the FCC forbade program content that it considered unacceptable according to national community standards. By not stating exactly what those standards are, the FCC left writers with the possibility that what a writer considered a necessary part of the script with redeeming cultural values, the FCC might consider obscene or a violation of standards of decency. Carefully consider the content of what you propose and, later, write.

● Copyright

You can’t copyright an idea. If you are creative, you will find that some time, some place, one or more of your ideas will be appropriated without compensation or credit to you. It’s happened to all of us, and series formats, script outlines, and concepts for various kinds of programs have from time to time been adapted or even wholly used by unscrupulous broadcasters. On the other hand, there are many ideas, script concepts, and formats that can be thought up by more than one person at virtually the same time, and when you see or hear on the air under someone else’s name a creation that you had submitted to a network or station or agency, it might not be a rip-off at all. However,

inasmuch as networks, stations, production companies, and agencies require you to sign a release for the purpose of protecting themselves in instances where your submission was not original or the first one received, you can never quite be sure!

To protect yourself, copyright your work. Unfortunately, not everything that the writer creates for television and radio is copyrightable. Ideas for and titles of radio or television programs cannot be copyrighted. According to the United States Copyright Office, narrative outlines, formats, plot summaries of plays and motion pictures, skeletal librettos, and other synopses and outlines cannot be registered for copyright in unpublished form. Copyright will protect the literary or dramatic expression of an author's ideas, but not the ideas themselves. If you want to copyright a script, it has to be more than an outline or synopsis. It should be ready for performance so that a program could actually be produced from the script.

The Copyright Office defines materials not eligible for copyright: "Works that have not been fixed in a tangible form of expression. For example: choreographic works which have not been notated or recorded, or improvisational speeches or performances that have not been written or recorded. Titles, names, short phrases, and slogans; familiar symbols or designs; mere listings of ingredients or contents. Ideas, procedures, methods, systems, processes, concepts, principles, discoveries, or devices, as distinguished from a description, explanation, or illustration. Works consisting entirely of information that is common property and containing no original authorship."

Unpublished scripts in complete form or a group of related scripts for a series may be copyrighted. If a script is a play, musical, comedy, shooting script for a film, or a similar dramatic work, it may be copyrighted under Class PA: Works of Performing Arts. The Copyright Office describes this class as including "published and unpublished works prepared for the purpose of being 'performed' directly before an audience or indirectly 'by means of any device or process.' Examples of works of the performing arts are: music works, including any accompanying words; dramatic works, including any accompanying music; pantomimes and choreographic works; and motion pictures and other audiovisual works." The latter includes television and radio. Registering a particular script protects that script only and does not give protection to future scripts arising out of it or to a series as a whole.

Television and radio writers should note that there is an additional category that might sometimes apply to their works. Whenever the same copyright claimant is seeking to register both a sound recording and also the musical, dramatic, or literary work embodied in the sound recording, Form SR: Sound Recordings should be used.

You may obtain copyright forms and detailed explanations of how to determine what is copyrightable as well as the procedures for obtaining a copyright by writing to the Copyright Office, Library of Congress, Washington, D.C. 20559. The copyright fee of \$20 protects your work for the life of the author plus 50 years.

Another form of script protection, if you don't wish to apply for a copyright, is the Script Registration Service of the Writers Guild of America, West, which is available for a fee to both members and nonmembers. The oft-used self-addressed registered mail approach could have some value in some future litigation, but more formal registration is advised for better protection.

● College Preparation

Most station managers say that there is no substitute for experience. And many add that colleges are not adequately preparing students for a broadcasting career. Part of their concern is that many people entering the field directly from college do not understand commercial broadcasting. At the other end of the scale, station managers are concerned that students do not get a proper blend of social sciences and humanities with hands-on training, but tend to go too much in one direction or the other.

Courses in writing for the media are necessary to prepare you with a mastery of the basic techniques and formats. If you are planning to go into a particular aspect of writing, such as copywriting or playwriting, take advanced courses in those areas. Make certain that you've taken the basic courses that give you a grounding in the essentials of grammar, punctuation, spelling, and clear, direct expression of ideas. Be sure, as well, that you take the courses that give you the background for thinking, reasoning, and understanding, whether used to create characters and plot lines for a sitcom or a 30-second commercial spot, or to write news and documentaries. Station managers will tell you that they look at your transcript for such courses as history, psychology, political science, and sociology. They want courses that make you a full, rounded person, not a narrow-area specialist whose use to the station or company is limited. If you want to move to supervisory writing positions, you need to understand financing and budgeting. Include one or more business courses in your personal curriculum. If you expect to be a writer-producer, be sure your interpersonal, presentational, and people skills, oral as well as written, are good. If you've had a course in negotiations, you'll do better for yourself when arranging contracts.

Dr. W. Joseph Oliver, professor of communication at Stephen F. Austin State University in Texas, conducted a study of top-level broadcast executives' opinions on what college courses were of most value in preparing students for broadcast careers. Practical, applied media courses and business-oriented courses were highly favored, with liberal arts courses receiving strong support. In separate comments the managers stressed the importance of solid writing skills for all potential employees.

The results of Oliver's study, "How 404 Broadcast Managers Rated 51 College Courses" follow:

COURSE	VERY VALUABLE	SOME VALUE	TOTAL
Internship in Radio/TV	84.3%	13.9%	98.2%
Commercial Station Operations	79.2	18.4	97.7
Marketing	64.5	32.7	97.2
General Business Practices	57.8	39.1	97.0
News Writing and Reporting	62.8	33.6	96.4
Advertising/Public Relations	60.4	35.8	96.2
Broadcast Sales	73.1	22.8	95.9
Marketing Research	48.4	46.1	94.5
Motivation Techniques	54.2	39.3	93.5
Station Management	59.3	34.1	93.4
Finance	38.6	51.5	90.1
Business Administration	37.9	52.0	89.9
Broadcast Production Projects	36.3	53.7	89.9
Personnel Management	43.8	45.3	89.2
Business Communication	32.7	56.3	88.9
Speech	52.4	35.9	88.4
New Technologies in Comm.	35.6	52.7	88.3
Interpersonal Communication	49.1	39.0	88.2
TV Production and Directing	39.8	47.8	87.7
Computer Science	37.4	49.6	87.0
Values and Ethics	49.9	39.8	86.6
Economics	29.4	53.6	83.0
Business Etiquette	33.8	49.0	82.8
Broadcast Research Projects	28.8	53.8	82.6
Typing	39.6	42.1	81.7
Voice and Diction	42.5	39.0	81.5
Statistics	23.5	55.8	79.3
Principles of Free Enterprise	31.0	45.8	76.8
Mass Communication Theory	20.5	55.7	76.2
Business Law	28.2	46.4	74.6
Psychology	22.3	51.4	73.7
Political Science	23.2	50.1	73.3
Electronic Media in Society	18.3	54.5	72.8
Behavior in Organizations	23.0	49.5	72.5
Announcing	33.3	35.4	68.7
Humanities Studies	21.9	46.8	68.7
Newspaper Reporting	16.4	50.6	67.0
State Gov. and Court System	19.5	46.2	65.7
Criticism of Electronic Comm.	14.2	51.3	65.5
Mass Media Survey and History	11.1	52.0	64.0

COURSE	VERY VALUABLE	SOME VALUE	TOTAL
Sociology	14.6	46.8	61.4
Mathematics	11.7	48.3	60.1
Graphic Design Techniques	15.3	43.5	58.8
Art and Music Appreciation	13.1	44.7	57.8
Criminal Justice System	15.0	40.6	55.6
Survey of Literature	10.9	41.2	52.2
Technical Writing	12.9	37.6	50.5
History of Civilization	12.7	34.4	47.1
Educational Broadcasting	5.1	38.4	43.4
Physics	3.5	22.0	25.6
International Broadcasting	1.8	22.6	24.4

Courtesy of W. Joseph Oliver, from his paper, "Curriculum at the Crossroads: What Radio and TV Managers Say about Broadcast Education."

Dr. Jeffrey Lukowsky, communication consultant for Digital Equipment and a former professor of mass communication, recommends that the student who wants to be a corporate media writer take a variety of courses in both print and script writing, including "writing for television," "writing for audio," "writing for magazines," and "short story writing." The latter two are essential preparation for writing the frequent case study scenarios, in both print and dramatic form. Lukowsky also advises getting production as well as writing experience in college, in both television and audio. "There is more audio work in corporate media than most newcomers think."

Broadcast training on the undergraduate level is available in about 300 colleges and universities, with about half offering master's degrees and about 50 doctoral programs. Another approximately 200 junior and community colleges in the country offer radio-television programs or courses.

Most important, don't restrict your future professional opportunities by concentrating on too narrow an area. Your college education should go beyond either theory or technical skills alone, and be the best "hands-on/heads-on" learning combination possible.

● *Glossary of Terms and Abbreviations*

Actuality The news event heard or seen as it is actually occurring.

AM Amplitude modulation, relating to transmission of sound.

American Research Bureau (ARB) Market research company that conducts surveys.

Aperture The diameter of a camera lens opening, also called an iris opening, which controls the amount of light permitted to reach the film.

Arbitron Rating service of ARB that conducts television viewing surveys.

A roll, B roll The practice of putting interview material on one projector, noninterview on another, resulting in the designation of one or the other by A roll or B roll when preparing the final script.

Ascertainment primer Former FCC requirement that a station applying for a license

or for renewal must survey community problems and show how programming has dealt and would deal with these problems.

Associated Press (AP) One of the wire services used extensively by news programs.

Attribution Stating the source of the information or the quote in a news story.

Automation Use of computers to control some radio equipment and to perform some duties otherwise required of personnel.

Backtiming Applying the time left in the program to the remaining script segments, frequently requiring alternative script endings to fit different time lengths.

Billboard The term applied to the standard opening and closing of a program, usually containing the program's logo, titles, music theme, and other continuing aural and visual materials.

Bite A recorded quote, used in documentaries and news programs.

Blending Combining and sending out over the air two or more different sounds at the same time.

Boom A crane used in television that holds a microphone or camera at the end, making it possible to follow or move closer to the performers. Also, the movement of the crane with the camera or microphone to and from the subject.

Bridge A sound, usually music, connecting two consecutive segments of a radio program.

Bumped Rapidly changed intensity.

Bumper Material added to the beginning or end of the principal part of a commercial or to the end of a program that is coming up short.

Cable Wired, as differentiated from over-the-air or broadcast, television transmission; see **Coaxial cable**.

Camcorder A compact combined camera and videocassette recorder.

Cart Audio cartridge. Radio scripts usually specify a cart number, which designates segment to be inserted at a given place in a program; some scripts use the term *cut* with a number referring to the segment on audiotape.

Cassette The container/playing device for either an audio or video tape.

Chain break Network break for national or local ads.

Character generator Electronic device that cuts letters into background pictures.

Chiron See **Character generator**.

Chroma key Electronic effect that can cut a given color out of a picture and replace it with another visual.

Close-up Filling the television screen with a close view of the subject. As with other shot

designations, it has various gradations (e.g., medium close-up) and abbreviations.

Coaxial cable Metallic conductors that carry a large bandwidth and many channels; wired television.

Computer The storage and retrieval machine that can be used by the writer as a word processor or with a television, radio, or film format program.

Conflict In a drama, the two or more forces that are in opposition, creating the suspense for the play.

Continuity The generic term applied to the radio-television written copy.

Control board Instruments that regulate the volume of output of all radio microphones, turntables, and tapes and can blend the sounds from two or more sources.

Co-op announcement Multiple sponsors on a network commercial; individual messages locally spotted.

Copyright Legal establishment of the author's right to his or her work, protecting it from use without the author's permission.

Copywriter The person who writes broadcast continuity; frequently applied to commercial writers only.

Crane shot See **Boom**.

Crawl Movement of titles on screen.

Crawling titles Titles that move slowly and across the screen.

Credits The list of performers, production personnel, and other people responsible for the program, usually run at the end of the program, but frequently run in part at the beginning.

Crisis In the play, when the conflict reaches its zenith and something has to happen that causes one of the forces to win and the other to lose.

Cross-fade Dissolving from one sound or picture to another; see **Dissolve**.

Cross plug An announcement for one of the station's programs or the advertiser's other products.

CS Close shot. Frequently used for **CU**.

CU Close-up.

Cursor The marker (or light) on the computer screen that indicates the place you are at.

Cut In film, instantaneous switch from one picture to another, created in film editing room; also used to designate end of a shooting sequence. In television, instantaneous switch from one camera to another. In radio, see **Cart**.

Cutting Moving abruptly from one sound or picture to another.

DBS Direct broadcast satellite: permits an individual with receiving dish to pick up designated satellite signals; sometimes called satellite-to-home transmission.

Deep focus The longest and shortest distances in which the camera can get the sharpest image on any given shot, aiming at a three-dimensional illusion.

Demographics Analysis of audience characteristics.

Detail set A constructed detail of the set to augment close-ups.

DISS Dissolve.

Dissolve Fading from one picture or sound into another; see **Cross-fade**.

Dolly A carriage with three or four wheels on which a microphone or camera is mounted. Also, the movement of the carriage with the camera toward or away from the subject.

Drive time Automobile commuter hours, important in determining radio programming formats and placement of commercials.

ECU Extreme close-up.

EFFX Effects.

EFP Electronic field production, the use of minicam equipment to produce commercials and other non-news materials away from the studio.

EFX Effects.

Electronic synthesizer Computerized device that can mix and prepare for replay varied sounds, including music.

Empathy The identification of the audience with the emotions and problems or joys of one or more characters in the program.

ENG Electronic news gathering, the use of minicam equipment to cover news stories.

Equal Time rule Congressional and FCC rule that bona fide candidates for the same political office be given equal time for radio and television broadcasts.

Establishing shot Usually a wide-angle shot to open the program or sequence, establishing the physical environment.

ET Electronic transcription; when used with a number (e.g., ET #6) refers to a segment on a record to be used in a program. Preceded the use of tapes ("cut #6") and cartridges ("cart #6").

EXCU Extreme close-up.

EXT Exterior; designates setting in a film script.

Fade, fade in, fade out Gradual appearance or disappearance of sound (in radio) or picture (in television).

Fairness Doctrine Former FCC requirement that if only one side of an issue that is controversial for a given community is presented by a radio or television station in that community, comparable time must be provided for the other viewpoints.

FAX Facsimile; the transmission of written material or pictures through wire or radio.

Federal Communications Commission (FCC) Government agency regulating the use of the air waves.

Federal Trade Commission (FTC) Governmental agency with some regulatory power over advertising.

Feed Transmission from a remote site.

FF Full figure shot.

Fiber optics Extremely fine fiberglass threads that can carry many more channels than coaxial cable wire transmission.

File The storage area in the computer, much like a table of contents in a book or a directory for a file cabinet.

Focal length Relates to the size of a lens in terms of its principal focusing characteristics and determines how large the image will be at different camera distances.

Follow shot Movement of carriage and camera alongside of or with subject.

Format The physical layout and placement of content for a given program. Also the instructions telling a computer to set up for a certain script type.

Frame One individual visual picture; usually applied to the commercial storyboard.

Freeze-frame Stopping the action and holding on a single frame.

FS Full shot.

Full-service station A radio station providing two or more types of music, news, talks, features, and so on, as differentiated from a specialized station providing predominantly one service (or one form of music or format).

FX See **FAX**.

Gamma correction Adjustment of contrast in a film negative.

Gobo A cutout device enabling the camera to frame a subject or to get a special effect.

Graphics The visual materials (except the taped or live action) used in a program.

Hard news/hard lead The concrete facts about the story; see **Soft news/soft lead**.

HDTV (High Definition TV) An increased number of lines in a picture (over 1,000), giving it much better resolution than current systems, especially the U.S. N.T.S.C. standard of 525 lines.

Hertz The measure of each frequency unit, one Hertz (Hz) equalling one cycle per second.

ID Station identification.

Infotainment Making the news entertaining in order to draw more viewers, at the expense of the informational content.

Instant replay Playback of a videotape even as it is recorded, used frequently in live sports events.

Interactive Two-way communication, currently usually through computer or cable for information retrieval or instruction response.

INT Interior; designates setting in a film script.

Intro Standard material used to introduce every program or designated segments within a program in a series; also called stock opening.

ITFS Instructional Television Fixed Service, a relatively inexpensive microwave system that permits point-to-point transmission of instructional, professional, and other materials.

ITV Instructional television; in the United Kingdom, Independent Television (private television not associated with the BBC).

Key A special effect combining two or more video sources, cutting a foreground into a background.

Kine, kinescope The early television picture tube and, before videotape, the term for recording a television program by filming it off the kinescope through a monitor.

LA Live action.

Laser Acronym for light amplification through simulated emission of radiation; a developing technique for multichannel and multidimensional television transmission.

LCU Large close-up.

Lead-in, lead-out The material introducing the substance of a program, such as a recap preceding the daily episode of a soap opera, and the material at the end of a program preparing the audience for the next program.

Limbo Performer, through lighting and position of camera, stands out from a seemingly nonexistent background.

Lineup List of stories for a news program, in their order of presentation; see **Rundown** and **Routine**.

Live-type taped Television directorial technique that uses the continuous-action procedures of the live show.

Logo Visual identification symbol of a station, company, or product.

LS Long shot.

Magazine format A program format with a number of different segments not necessarily related in content.

Magnetic tape Tape coated with magnetic particles, used in television for recording, storage, and playback of programs or other materials.

Matte A process by which two different visual sources are combined to appear to be one setting, such as placing a performer on one camera into a setting on another; same as **key**, but can add color to the image. Also spelled *mat* or *matt*.

MCU Medium close-up.

Medium shot A fair amount of the subject—more than the CU but less than the LS or FS.

Memory The storage capacity of the computer.

Microwave Transmission on a frequency 1000 MHz and over (not receivable by ordinary home receiver), used for special point-to-point materials.

Miniature A setting used to simulate one that can't be economically built or located live.

Minicam Lightweight, easily portable camera and tape system that facilitates highly mobile news gathering and remote coverage; see **EFP**, **ENG**.

Minidocumentary A short documentary feature most often used in magazine-type television programs.

Mix In film, rerecording of sounds to blend them together; in radio, combining several sound elements onto a single tape or track; in television, the point in a dissolve when the two images pass each other (the term is sometimes used in place of **dissolve**).

Modem The device that makes it possible to hook up two or more computers by telephone, facilitating long-distance writing/story conferences.

Montage Blending of two or more sounds or series of visuals.

MOR Middle-of-the-road, a radio format combining popular and standard music.

Mortise A cutout area of a picture where other material may be inserted.

MS Medium shot.

MTC Magnetic tape composer.

MU Music.

Multiplex In radio, transmitting more than one signal over the same frequency channel, the additional signals referred to as being

transmitted on subcarriers; in television, feeding the signals from two or more sources into one camera.

Narrowcasting With the growth of multiple transmission-reception technologies, more and more programming can be aimed at specialized audiences.

National Association of Broadcasters (NAB) A voluntary association of television and radio stations. Until their abolition in 1983, the NAB's Radio and Television Codes of Good Practice served as self-regulatory guides for much of broadcasting.

OC, O/C Off-camera.

On mic Microphone position in which the speaker is right at the microphone; this is the position used if none is indicated.

Outline An early step in the process of selling a script or program concept, it is essentially a narrative of the characters and plot; it is also called a **treatment**.

Outro Standard material used at the end of every program or of designated segments in a program in a continuing series; also called *stock close*.

Outtake Material that has been recorded in the preparation of the show, but is deleted in the completed tape or film.

Pan Lateral movement of the camera in a fixed position.

Panto Pantomime.

Participating announcement The commercials of several advertisers who share the cost of a program.

PB Pull back, referring to camera movement or action of zoom lens.

People meter An audience measurement device that requires the viewers to participate, ostensibly resulting in more accurate figures.

Pic The individual still picture, designated on the script. The plural is *pix*.

POV Point of view.

Preinterview Establishment of general areas of questions and answers with an interviewee prior to the taping or live interview.

Prime-time Rule PTAR or Prime-Time Access Rule; FCC requirement that television stations allocate at least one hour during prime time (7 P.M.–11 P.M. EST and PST, 6 P.M.–10 P.M. CST and MST) every evening to non-network programming.

Promo Promotional announcement; see **Cross-plug**.

Protagonist The principal character(s) in the play, who move(s) the plot forward.

PSA Public service announcement.

PTV Usually means public television; sometimes used to mean pay television.

Quadruplex The use of four overlapping heads on a videotape recorder in order to produce tapes of almost-live quality.

Rating The percentage of all television homes tuned in to a given program; see **Share**.

Remote Program or materials, usually live coverage, produced at a site away from the studio.

Responsive television Frequently called interactive television, functions principally as audio response in cable hookups and in ITFS; developing into computer-based multimedia response systems.

Rewrite Writing the story a second (or even a third) time, to add new information or to make it more interesting to the audience who has seen or heard it before.

Routine sheet A detailed outline of the segments of a program, frequently including designation of the routines or subject matter, performers, site if remote, time, and so on.

Rundown sheet Sometimes used interchangeably with **routine sheet**, but generally not as detailed.

SC Studio card.

Scenario Film script outline.

Scroll Moving the computer screen up or down. At one time it was used to list credits on a television show, and sometimes still is where state-of-the-art equipment is unavailable.

SE Sound effects.

Segue Transition from one radio sound source to another.

Service announcement Short informational announcement, not necessarily completely of a public service nature but similar in form to the **PSA**.

SFX Sound effects.

Share The percentage of all television sets actually on at a given time that are tuned to a given program; see **Rating**.

Sitcom Television situation comedy, a staple of television programming since the 1950s.

SL Studio location.

Slide An individual picture, often used in broadcast news, and very frequently in corporate video, with a complete presentation in the latter consisting of slides and voice-over narration.

SOF Sound-on-film; frequently describes a news insert, but also refers to other format segments.

Soft news/soft lead Presentation of the feature aspects, such as human interest, rather than the hard facts of the news story; see **Hard news/hard lead**.

SOT Sound-on-(video)tape; same use as **SOF**.

Split screen Two or more separate pictures on the same television screen.

Stock Film or tape footage previously recorded that might be used for the present script.

Storyboard Frame-by-frame drawings showing a program's (usually a commercial's) video and audio sequences in chronological order; essential in preparing and selling commercial announcements and sometimes required in showing development of a film story.

STV Subscription or pay television.

Super Superimposition of one picture over another in television.

Switching See **Cutting**.

Synthesizer See **Electronic synthesizer**.

Talk The term applied to a program that concentrates on interviews, conversations, and other forms of talk.

Tease A program segment, announcement, intro, or other device to get the attention and interest of the audience.

Teleconference An important aspect of corporate video, it enables individuals or groups to hold meetings and conferences although separated by distances.

Telop An opaque projector with the trade name Balopticon that shows opaque graphics rather than transparencies; also referred to as **Balop**.

Tilt Vertical movement of the camera from a fixed position.

Titles Credits and other printed information on the television screen.

Track, track up Following a subject with a camera (see **Follow shot**); raising the intensity of the sound.

Travel shot Lateral movement of the dolly and camera.

Treatment See **Scenario**.

2S Two-shot, the inclusion of two performers in the picture.

United Press International (UPI) One of the wire services used extensively by news programs.

VC, VCU Very close-up.

VDT Video Display Terminal — the computer screen.

Verification Double-checking the sources of a story to be certain that it is accurate.

Videodisc Emerging successor to videotape, it looks and plays like a record and carries large amounts of easily recoverable video information.

Videotape Magnetic tape used for recording, storage, and playback of segments for or an entire television program.

Vidifont See **Character generator**.

VO, V.O. Voice-over; the narrator or performer is not seen.

VCR Videocassette or videocartridge recorder.

VTR Videotape recorder.

Wide angle lens A lens of short focal length which encompasses more of the subject area in the picture.

Wipe A picture beginning at one end of the screen that moves horizontally, vertically, or diagonally, pushing or wiping the previous picture off the screen.

Wirephoto Photo transmitted through telephone for use in news broadcasts.

WS Wide shot; used as a synonym for long shot or full shot.

Wrap, Wrap-up The closing for a news program.

XCU Extreme close-up.

XLS Extreme long shot.

ZO Zoom.

Zoom Changing the variable focal length of a lens during a shot to make it appear as if the camera were moving to or away from the subject; similar to the **dolly** technique without moving the carriage or camera.

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- ABC After School Specials*, 123
Ace, Goodman, 362
Actuality visuals, 254
Advertising agencies, 129–30
Advocates for Indian Education, 125, 336
Affinity blocks, radio music, 343
AHANA (African-American, Hispanic, Asian-American, Native American), 222, 336
Allen, Barbara, 330, 406–7, 444, 453
Allen, Woody, 362
Amen, 125
American Bandstand, 342
American Council on Education for Journalism, 454
American Public Radio Network, 36
America's Town Meeting of the Air, 215
Announcements, 130–31. *See also* Commercials
- AP. *See* Associated Press
Application
 external information and public relations
 audio, 420–28
 video, 406–19
 external professional
 video and film, 400–406
 feature, 280–95
 internal training
 slides/audio, 391–400
 video, 381–90
Arsenio Hall Show, The, 363
Ascertainment of Community Needs, 260
Associated Press (AP), 230
ATR (audio tape recorder), 42
Audience
 mass media, 1–2
 radio, 7–9
 share (broadcast news), 239

- Audience (*continued*)
 television, 5–7
 training program, 373
Audio-Visual Communications, 367, 379
 Automation, 16
Ave Maria: The Story of the Fisherman's Feast, 284
- Backtiming, 455
 Baker, George Pierce, 70, 74
 Barclay, Charles "Chuck," 128
 Beatles, 343
 Behind obstructions (radio), 30
 Benny, Jack, 35
 Bergman, Ingmar, 103
 Bernbach, Doyle Dane, 451
 BET. *See* Black Entertainment Television
 Bites, video, 228, 325
 Black Entertainment Television (BET), 222
 Blau, Ron, 325
 Blending, 40
 Block, Martin, 341
 Bogle, Donald, 125
 Boom shot, 18
 Bordewich, Frank, 120
 Boyd, Jim, 456
 Bradley, Martha, 259
Broadcasting, 166, 168, 231
 Brock, Sue, 451–52
 B roll, 325
 Bruner, Richard, 379
 Bumpers, 446
 Burnett, Carol, 187–88, 365
 Business programs. *See* Corporate programs
- Cable News Network (CNN), 253
 Cable television, 4, 16
Cagney and Lacey, 125
 Camcorder, 141
 Camera
 lenses, 20
 minicam, 15
 movement, 17–19
- Camera shots
 boom (crane), 18
 close-up, 5, 21
 full, 21
 long, 21
 medium, 21
 travel, 18
 variations, 21–22
 zoom, 5, 18
- Canby, Vincent, 6
 "Cappucino," 358
 Carlberg, Scott, 457
Carol Burnett Show, 365
 CART (cartridge containing the prerecorded material to be played), 42
 CD (compact audio disc), 42
 Censorship
 FCC, 10
 product sponsors, 12
 public pressure, 11
 CG. *See* Character generator
 Chaplin, Charlie, 176
 Character generator (CG), 25, 201
 "Characters Make the Play, The," 70
 Children's programs
 approach, 436–37
 format, 437
 manuscript, 437–38
 types, 123–24
 writing, 124–25
 Chinese Affirmative Action Media Committee, 126, 223
 Chiron, 25
 Chroma key, 25
Chronicle, 277, 324
 Clark, Dick, 342
 Close-up (CU), 5, 21
 CNN. *See* Cable News Network
 Comedy
 musical, 363
 techniques, 367–68
See also Variety/comedy programs
 Commercials
 audience analysis, 139, 181–82
 combined formats, 176

- demographics, 139
- dramatized, 169–72
- emotional appeal, 140–46
- ethics, 131–32
- formats, 157–76
- humorous, 164
- and IDs, 133–34
- length, 132–33
- logical appeal, 141
- music, 166–68
- organization, 147–52
- placement, 133
- product familiarization, 139–40
- and PSAs, 134–36
- public relations, 371
- special considerations, 181–82
- sports, 271–72
- storyboards, 154
- straight-sell, 158
- testimonial, 161–63
- writing, 133–54
- Commercial Union Assurance Companies, 374
- Communication, interactive, 16
- Communications Act of 1934, 10, 260
- Computers
 - graphics, 64
 - modem, 63
 - and news, 63–64
 - and production, 64
 - software formatting, 63
 - software types, 62
 - word processing, 61–62
- Conflict, 69
- Continuity
 - interview, 194
 - music program, 345, 349, 350, 353
 - play, 72
 - sports rundown, 267–68
- Control board, 5
- Control Data Corporation Television Communications Services, 377
- Control room
 - radio, 41
 - television, 23–29
- Copyright, 262, 449, 459–61
- Copywriting, 450–52. *See also* Writing
- Corporate programs
 - audience motivation, 373–74
 - budget and resources, 375
 - client/management conferences, 374–75
 - demographics, 373
 - drama format, 379
 - education and training, 371–72
 - evaluation, 376–77
 - key stylistic points, 380–81
 - objectives, 372–75
 - POP television, 372
 - production, 376
 - research, 376
 - right-way–wrong-way script, 379–80
 - shadow script, 378–79
 - step-by-step script, 380
 - treatment or outline, 375–76
 - writing techniques, 377–81
- Cosby, Bill, 363
- Cosby Show, The*, 4, 103, 104, 105–19, 125, 132
- Crane shot, 18
- Crawford, Thomas, 126, 337
- Crises, drama, 73
- Cross-fade, 39–40
- Cut, 24, 297
- Cutting, 40
- Dallas*, 120
- David Letterman Show, The*, 363, 449
- Days and Nights of Molly Dodd, The*, 125
- DBS. *See* Direct broadcast satellite
- DDB News*, 451
- De Jong, Ralph, 376, 377, 400
- Democratic denominator, 343. *See also*
 - Lowest common denominator (LCD)
- Demographics
 - commercials, 139
 - radio audience, 3
 - training program, 373
- Dewey, John, 429
- Dialogue, play, 77–78
- Direct broadcast satellite (DBS), 16

- Disc jockey (deejay), 343, 344, 348, 350–52
- Discussion programs
 - approach, 210–11
 - debate, 216–17
 - group, 216
 - panel, 212
 - ratings, 3
 - special considerations, 218–19
 - symposium, 215–16
- Dissolves, 24
- Docudrama, 277
- Documentary
 - and actualities, 278
 - form, 277–78
 - mini-, 277, 324–25
 - POV, 296–97
 - procedure, 278–79
 - process, 279
 - special considerations, 336–37
 - structure, 302
 - technique, 280
 - types, 295–96
- Dollying in/out, 18
- Donahue*, 2
- Douglas, Barbara, 443–44
- Drama. *See* Play
- Dramatic technique, 70, 74
- Dreyfuss, Joel, 125, 182
- Dynasty*, 76, 120

- Ed Sullivan Show*, 363
- Educational and Industrial Television*, 377
- Education programs
 - approach, 429
 - techniques, 430–32
- Electronic
 - expansion of television, 6
 - mass media, 4
 - synthesizer, 16
- Electronic field production (EFP), 15
- Electronic news gathering (ENG), 15
- Ellul, Jacques, 253
- Establishing shot, 21
- Ethnic programs. *See* Minority programs
- Exposition, play, 78–79

- Face the Nation*, 186, 194–96
- Fade-in/fade-out
 - radio, 40
 - television, 23–24
- Fading on/off, 30
- Fairness Doctrine, 11, 262
- Falk, Irving A., 450
- Fang, Irving, 454
- FAX machines, 373
- FCC. *See* Federal Communications Commission
- Feature
 - feeds, 341
 - good writing guidelines, 284–85
 - special considerations, 336–37
 - types, 280–81
- Federal Communications Commission (FCC), 3, 10–11, 133, 260, 262, 459
- Federal Trade Commission (FTC), 132
- Feeds, feature, 341
- Fiber optics, 4, 16
- Film
 - script format, 48–49
 - television, 6
- Filmed play, 103
- Flaherty, Robert, 295
- Following right/left, 18
- Format
 - children's programs, 437
 - commercials, 157–76
 - corporate programs, 378–80
 - film, 48–49
 - interview, 194–97
 - multiple-slices-of-life, 16
 - news program, 243–50
 - radio music program, 343–45
 - radio program, 49–54
 - sports opening/closing, 269–70
 - television program, 2, 45–48, 49–54
 - types of script, 43–44
 - See also* Script
- Frame, storyboard, 147
- Frank's Place*, 125
- Freberg, Stan, 9

- Freedom of Information Act, 261
 Friendly, Fred W., 274
 Fritz, Ernie, 358
 FTC. *See* Federal Trade Commission
 Full figure shot (FFS), 21
 Full shot (FS), 21
- Golden Girls*, 132
 Goldman, William, 103
 Gordon, George N., 450
 Graphics, computer, 64
 Gray, George, 452
Great Audience, The, 119
 Green, Harold, 352
 Grierson, John, 296
- Hale, Cecil, 181
 Hamilton, Susan, 166
 Hard lead, 232, 234–35
Harvest of Shame, 274
 Head, Sydney W., 13
Hill Street Blues, 2, 3, 16, 76, 77
 Hinman, Joel D., 358
 Hope, Bob, 363
 Hubbard, Stanley S., 453
 Hunter, Thomas C., 379
- ID. *See* Station identification
 Infomercials, 370
 Infotainment, 238
 Institutional announcement, 163
 Instructional television (ITV), 430
 International Radio and Television Society (IRTS), 131
 Interview, research report (example), 188–93
 Interviews
 entertainment, 201–2
 format, 194–97
 information, 185–86
 news, 208–9
 opinion, 185
 personality, 186
 preparation, 186–88
 production considerations, 200–201
 research, 193–94
 research report (example), 188–93
 technique, 200
- IRTS. *See* International Radio and Television Society
 ITV. *See* Instructional television
- Job opportunities. *See* Professional opportunities
Jobs and Opportunities for Writers, 448
 John Hancock Mutual Life Insurance Company, 381, 457
 Jones, Caroline, 182
- Karman, Mal, 103
 Key, 24–25
 King, Frank R., 373, 381–82, 457
 King, Larry, 3
 Kirwinek, Patrick, 357–58
Knots Landing, 76
- L.A. Law*, 2, 76
 Lasers, 16
Laugh-In, 364
 Lead-in/lead-out, 121
 Lear, Norman, 362
Libraries: Bruised, Battered and Bound, 330
 Logo, 129, 132
 Long shot (LS), 21
 Lorentz, Pare, 295
 Lowe, Russ, 126, 223
 Lowest common denominator (LCD), 2, 343.
 Lukowsky, Jeffrey, 457
 Lund, Peter, 262
- McAlpine, Teresa, 453–54
 McCarthyism, 11–12
 MacDonald, Duncan, 197
Man Called Hawk, A, 125

- Mandelbaum, Art, 447–49
 Mann, Bernard, 8
 Martinez-Knoll, Palma, 126, 225
*M*A*S*H*, 2, 77
 Mass audience. *See* Audience
 Matte, 24–25
 Matthews, Brander, 66
Maude, 125
 MC Lyte, 358
 Media controllers, 4, 13
Media Report to Women, 444
 Medium shot (MS), 21
 Medium two-shot (M2S), 22
 Memorial Hospital, York, Pa., 406
Miami Vice, 79
 Microphone (mic), 29–31
 Microwave broadcasting, 255
 Miller, Arthur, 68
 Minidocumentary, 171, 277, 324–35
 Miniseries, 122–23
 Minority considerations. *See* Special considerations
 Minority programs
 Black, 259–60
 Chinese-American, 223–25
 Hispanic, 225–26
 Native American, 337–39
 Misiaszek, Loraine, 125, 336
 Modem, 63
 Montage, 256
 MOR (middle-of-the-road) radio
 stations, 344
 MTV, 341, 342
 Multiplexing, 16
Mundo Hispano, 225
Murder, She Wrote, 125
Murphy Brown, 125
 Murrow, Edward R., 274
 Music
 background (mood), 38
 commercials, 166–68
 contemporary (pop), 343
 library, 353
 radio, 7, 36, 342–57
 format types, 343–45
 organization and technique,
 348–49
 specialization, 342–43
 techniques and terms, 38–40
 theme, 345
 sound effects, 38
 television, 357–62
 treatment, 358
 variety program, 359–60
 theme, 36–37, 345
 top-40, 344
 Musical bridge, 37
 Musical comedy, 363
 Music programs
 affinity blocks, 343
 classical, 353
 classic rock, 344
 continuity, 345, 349, 350, 353
 country and western, 344–45
 easy listening (beautiful music), 344
 MOR, 344
 pop, 350
 preparation, 352
 timing, 349
 top-40, 344
 treatment (example), 358–59
- NAB. *See* National Association of Broadcasters
Nanook of the North, 295
 NATAS. *See* National Academy of Television Arts and Sciences
 National Academy of Television Arts and Sciences (NATAS), 12–13
 National Association of Broadcasters (NAB), 132
 National Association of Television and Radio Artists, 181
 National Black Network (NBN), 259
 NBN. *See* National Black Network
New Harvest, Old Shame, 274
 News
 accuracy, 238–39
 approach, 250–55
 audience share, 239
 and drive-time commuters, 240
 Fairness Doctrine, 260
 five Ws, 229

- format, 243–50
- general, 254
- hard/soft, 251
- interpretive, 254
- interviews, 208–9
- investigative, 254
- legal issues, 261–62
- objectivity, 237–38
- organization, 239–41
- personality, 239
- professional opportunities, 452–56
- radio, 243–45, 249, 255–56
- re-creations, 254
- rewriting, 257–58
- sources, 229–30
- special considerations, 258–60
- staff positions, 446
- straight, 254
- style, 230–31
- television, 245–48, 250, 257–58
- News stories
 - geographical grouping, 240
 - hierarchical ordering, 240
 - topical ordering, 239
- Night Mail*, 296
- “Nightshift,” 359–60

- O’Connor, John J., 325
- Off-camera (OC), 29
- Offscreen (OS), 29
- Oliver, Joe, 420–21
- Oliver, W. Joseph, 461
- Olivier, Sir Laurence, 161–62
- On/off mic, 30
- Outline, 44–45, 81–82
- Outwin, Christopher, 50

- Panning up/down, 18
- Pat Sajak Show, The*, 202, 363
- Paul, S. J., 129
- Play
 - analysis, 103–9
 - characters, 69–70, 78–77
 - dialogue, 77–78
 - exposition, 78–79
 - filmed, 103
 - forms, 119–23
 - plot, 73–75
 - preparation, 78–79
 - setting, 79–80
 - sources, 67
 - special considerations, 124–26
 - structure, 69–71, 72
 - taped, 103–5
 - unity, 72–73
 - See also* Playwriting
- Playwriting
 - concepts, 71–72
 - problems, 126–27
 - professional opportunities, 447–50
 - rules, 66
 - special considerations, 123–26
 - See also* Play; Writing
- Plot, play, 73–75
- Plow That Broke the Plains, The*, 295
- Point-of-purchase (POP) television, 372
- Point of view (POV), 274, 296–97
- Political Illusion, The*, 253
- Polking, Kirk, 450
- POP. *See* Point-of-purchase television
- POV. *See* Point of view
- Preinterview, 187
- Preparation, play, 78–79
- Production techniques
 - corporate programs, 376
 - radio, 29–41
 - control room, 41
 - microphone positions, 29–31
 - music, 36
 - sound effects, 33–36
 - television, 17–29
 - camera movement, 17–19
 - control room techniques and editing, 23–29
 - lenses, 20
 - shots, 21–22
 - studio, 17
- Professional opportunities
 - broadcast newswriting, 444–45
 - and college preparation, 461–63
 - commercials/copywriting, 450–52
 - corporate media, 456–58

- Professional opportunities (*continued*)
 news, 452–56
 playwriting, 447–50
 and proposal, 458–59
Professional Writer's Teleplay/Screenplay
Format, 50, 80
 Program
 live-type, 4
 repetition, 3
 Programming
 narrowcasting, 2
 objectivity, 5
 reality, 3, 16
 Promos, 130, 132
 Proposal, 458–59
 Protagonist, 69
 Protas, Judy, 451
 PSA. *See* Public service announcement
 Psychographics, 139
 Public relations
 audio application, 420–28
 feature-documentary/commercial, 371
 video application, 406–19
 Public service announcement (PSA),
 130, 132, 134–36
- Quadruplexing, 16
- Racism, television shows, 125–26
 Radio
 audience demographics, 3
 control room, 41
 dramas, 8
 FM, 343
 full-service stations, 343
 and imagination, 9
 mass audience, 7–9
 microphone positions, 29–31
 MOR stations, 344
 music, 7, 36, 342–57
 news, 243–45, 249, 255–56
 play structure, 72–80
 script format, 49–54
 sound effects, 33–36
 studio, 41
 Radio Act of 1927, 260
 Radio Advertising Bureau, 128
 Radio-Television News Directors
 Association, 455
 Ratings, talk show, 3
 Rattigan, Terrence, 70
 Reiner, Carl, 362
 Remotes, 255
 Research report, interview, 188–93
River, The, 295
 Rivera, Geraldo, 3
 RKO Radio, 447
 Rothberg, Hal, 367
 Routine sheet, 184, 277
 RT (reel type tape recorder), 42
 Rundown examples
Pat Sajak Show, 203–7
 radio, 243–45
 sports, 267–68
 television, 247–48
 Rundown sheet, 184, 277
- St. Elsewhere*, 76
 Satellite news gathering (SNG), 255
Saturday Night Live, 342, 364
 Scenario, 44–45, 81–82
 Schaal, Donald S., 377, 378
 Schultz, Eric, 452
 Scorched Earth Productions, 358
 Script
 analysis, 82–102
 corporate program, 379–80
 development, 80–83
 film, 48–49
 format, 43–44
 proposal, 458–59
 radio, 49–54
 radio news, 249
 shooting, 19
 style, 54–57
 summary (outline), 44–45, 81–82
 television, 45–48
 television news, 250
 treatment (scenario), 44–45, 81–82
 working, 279
See also Format; Writing
 Script examples
 children's program, 438–40

- classical music program, 345–48, 353–57, 361–62
- comedy show, 365–67
- commercials/announcements, 134–37, 142–46, 149–54, 158–75
- cross-fade, 39
- cutting, 40
- documentary, 297–324, 331–33
- education program, 432–36
- external information/public relations, 409–19, 422–28
- external professional education, 400–406
- fade-in/fade-out, 40–41
- feature, 276, 281–82, 282–84, 285–95
- film, 48–49
- internal training (business), 382–90, 392–99
- interview, 195–96, 213–15
- minidocumentary, 325–30
- minority program, 222–24
- musical bridge, 37–38
- news
 - radio, 249
 - television, 232–35, 241–43, 250
- play, 83–102
- radio, 9–10, 31–32, 49–50
- segue, 39
- shooting, 19–20, 22–23, 25–28
- sound effects, 34–35
- sports, 266–67
- taped play, 105–19
- television
 - one-column, 46–47
 - two-column, 47–48
- theme music, 36–37
- variety music program, 359–60
- women's program, 220–22
- Writers Guild of America, 51–54
- Segue, 38–39
- Seldes, Gilbert, 119
- Serling, Rod, 126
- Sesame Street*, 123, 437
- Setting, play, 79–80
- SFX. *See* Sound effects
- Shield law, 261
- Singh, Michael, 458
- Sitcoms, 2, 105, 122–23
- 60 Minutes*, 2, 254, 266, 275, 324, 407
- Slide show, 372
- SNG. *See* Satellite news gathering
- Soap opera, 119–22
- Soft lead, 232
- Software
 - formats, 62
 - formatting, 63
 - types, 62–63
- SOT. *See* Sound on tape
- Sound
 - radio, 38–40
 - television, 29
- Sound effects (SFX)
 - music, 38
 - offscreen, 29
 - purposes, 33–34
 - radio, 33–36, 42
- Sound on tape (SOT), 228
- Sources
 - drama, 67
 - news, 229–30
- Special considerations
 - commercials, 181–82
 - drama, 125–26
 - news, 258–60
 - talk shows, 218–19
- Special event, 275
- Speeches, 217
- Spenser: For Hire*, 125
- Split screen, 25
- Sports programs
 - commercial format, 271–72
 - continuity rundown sheet (example), 267–68
 - feature, 263
 - live contest, 266–69
 - opening/closing formats, 269–70
 - organization, 263–64
 - straight, 263
 - types, 263
- Spot. *See* Commercials
- Stanton, Frank, 13
- Star Trek*, 7
- Star Wars*, 6, 7
- Station identification (ID), 133–34

- Stock footage, 229
 Storyboard, 63, 129, 147, 154
 Straight sell narrative approach, 379
 Streep, Meryl, 161, 162–63
 “Stretching the Imagination,” 9–10
 Strindberg, August, 72
 Subject matter
 censorable, 10–11
 controversial, 11–14
 Sullivan, Roger, 374, 376
 Summary, 44–45, 81–82
 Superimposition, 24
 Switching, 40
 Synthesizer, 16
- Talking head approach, 379, 429
 Talk shows. *See* Discussion programs;
 Interviews; Speeches
 Taped play, 103–19
 Tease, 232, 446
 Teleconferencing, 370
 Television
 cable, 4, 16
 camera, 17–22
 control room techniques and editing,
 23–29
 effects on films, 6
 instructional, 430
 mass audience, 5–7
 miniseries, 122–23
 MTV, 341, 342
 music, 357–62
 news, 245–48, 250, 257–58
 pay-per-view, 129
 play structure, 72–80
 POP, 372
 racism, 125–26
 script format, 49–54
 sitcom, 122–23
 sound, 29
 studio, 17
 Television camera. *See* Camera
Television News, 454
Television/Radio Age, 129, 132, 453
Texaco Opera series, 341
 Thomas, Cal, 459
 Three-shot (3S), 22
- Tight 2S, 22
 Tilting up/down, 18
 Tomlin, Lily, 363
Tonight Show, The, 363, 449
 Top-40, radio music, 344
 Training and development programs. *See*
 Corporate programs
 Transcript, 279
 Travel shot, 18
 Treatment, 44–45, 81–83
 Turner, Ted, 253
20/20, 407
Twilight Zone, The, 127
 Two-shot (2S), 22
- U.S. Copyright Office, 460
 Unity, drama, 72–73
 Universal Studios, 443
- Variety/comedy programs
 approach and organization, 364–65
 musical, 363
 types, 363–64
 vaudeville, 363–64
Video Management, 456–57
 Vidifonts, 25
 Voice-over (VO), 29
 VTR (videotape recorder), 202
- Walters, Barbara, 187–88
War of the Worlds, 7, 8
 WBSM-Southern Massachusetts
 Broadcasting Company, 452
 WCVB, Boston, 456
 WCVB-TV, Boston, 236
 WEEI, Boston, 453
Well Aware, 406–7
We the People, New England, 275–76
 WGLD, North Carolina, 8
Who Has the Right?, 337
Who Killed Michael Farmer?, 278, 302
 Wide shot (WS), 21
 Williams, Tennessee, 67
 Winfrey, Oprah, 3
 Wipes, 25

- With Wings as Eagles*, 83–102
WMAL, Washington, D.C., 352
Women, images of, 124–25
Women's programs
 sample script, 220–22
 writing, 219–20
Word processing. *See* Computers
Working script, 279
WQXR, New York, 197
WREC, Memphis, Tenn., 420
Writer's Digest, 445, 448–50
Writers Guild of America, 50, 80, 445,
 447, 448–49
Writers Guild of America, West, 461
Writer's Market, 370, 448, 456, 458
Writing
 broadcast news, 230–41
 children's programs, 124–25, 437
 commercials, 133–54
 and computers, 60–64
 corporate program information,
 377–81
 creativity, 443–44
 documentaries, 277–80
 education programs, 429–32
 and empathizing, 237
 feature, 284–85
 grammar, 57–60
 play, 65–66
 professional opportunities, 445–59
 sports program, 262–72
 style, 54–57
 and timing, 256
 women's programs, 219–20
 See also Script
WRKO, Boston, 452
WROR, Boston, 452
Your Career in TV and Radio, 450

Zoom-in/zoom-out, 18



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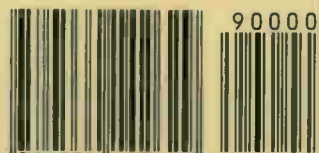
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