RTNDA FEBRUARY 1995

COMMUNICATOR

TEN YEARS AFTER

TV news directors still change jobs about every three years. How come?

by Andy Barton

ADRENALINE NEWS BLUES

Are you becoming physically addicted to your job?

by Tom Becherer

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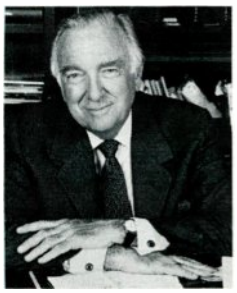

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RTNDA

FIFTY 50 YEARS

THE ASSOCIATION OF ELECTRONIC JOURNALISTS

COMMUNICATOR

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DEPARTMENTS

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FROM THE CHAIRMAN

MAKE A COMMITMENT OF TIME IN '95

In this second month of the new year you may be realizing that with ease and with little if any guilt you are ignoring the resolutions you set for yourself. Republicans are discovering it is far easier to talk about a contract with America than to actually implement one.

Resolutions and contracts aside, I propose a Commitment of Time in '95. Give me no more than three minutes of your reading time now. Give RTNDA no more than 45 minutes of your time each month.

Your Commitment of Time will involve you in the association's M&M — Marketing & Membership — unveiled in the December issue of *Communicator* and other vital association programs. In this 50th year of RTNDA, your commitment is essential. In 1995, please commit to:

1. Renewing Your Membership.

Do so after receiving the first notification of your membership renewal. Remember, new dues rates are in effect.

Electronic Journalists

Radio:

First member from a news organization	$115
Additional members	$95

Television/Other electronic media:

First member from a news organization	$145
Additional members	$125

Other

Retired	$50
Student	$50
Educator	$115
General Associate	$145

Supplier/Participating:

First Representative	$445
Additional Representatives	$175

CORRECTION

In the chairman's December article, an editing error changed the third paragraph of Bill Yeager's "Vision of the Future." It should have read, "The RTNDA M&M follows more than a year of customer research and another year of development. It is now ready for the consumer."

2. Recruit Two New Members.

This will take more time than renewing your own membership. Personal contact is the best way. You'll find a membership application in the January Membership Directory issue of *Communicator* or call (800) 80-RTNDA and staff will send you printed material to help you make your pitch. If you don't have time to make a personal appeal, give staff the names and contact information and they'll send information to the potential member for you.

3. Participating in Diversity.

This must be a legit commitment and not merely lip service. Association leadership is striving to increase minority membership and participation. In turn, leadership is standing at the ready to participate in diversity programs sponsored by other associations and minority organizations. While the association does not involve itself in your news department's affairs, it does encourage you, your general manager, your program director, whomever, to commit to diversity.

4. Protecting Our First Amendment Rights.

This is not an easy one to fulfill. In this litigious society we are constantly challenged. The association has First Amendment information, including case histories, that will be of use to you. RTNDA is in court or on Capitol Hill whenever a landmark decision or proposed law threatens our rights provided by the First Amendment.

5. Upholding the RTNDA Code of Ethics.

Quoting from the opening statement of our code, "The responsibility of radio and television journalists is to gather and report information of importance and interest to the public accurately, honestly and impartially." All in all, this commitment will take little day-to-day time. The code is a realistic set of standards unanimously adopted by the Board of Directors eight years ago. See page 19 for the complete code.

6. Accepting an Invitation.

You may get a call from your regional director, who will extend an invitation to lunch or dinner with President Bartlett and me. In the month we get together, this commitment will take a little more than 45 minutes. We will be in more than 40 cities this year to bring RTNDA to you, to hear what confronts and challenges you, to listen to your concerns. The association will be better able to serve you.

7. Signing Up for Our 50th Convention.

As with renewing your membership, this will take no more than five minutes of your time. Mark your calendar to arrive in New Orleans no later than the afternoon of Wednesday, September 6, in time for the Murrow Awards program and keynoter's address that night, and to stay through Saturday night for the Paul White Award dinner. Between the opening and closing events, there will be a number of 50th anniversary events, World Media Expo and exceptional programs to improve your professional performance.

That's it. No resolutions easily broken. No contract to legislate. A straight forward commitment of time for RTNDA.

Bill Yeager

Bill Yeager

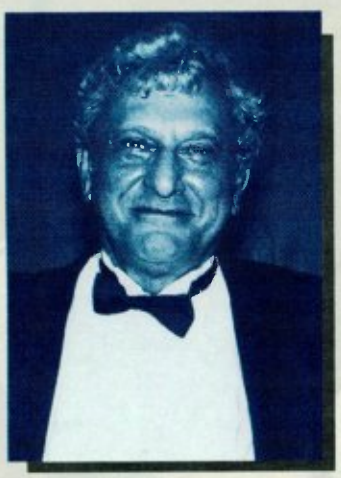
When he developed AP's first radio wire in 1941, Oliver "Gram" Gramling helped move AP forward and encouraged others to join him in the pursuit of excellence.

His legacy lives in the Gramling Awards, which will annually recognize three AP employees who demonstrate initiative and leadership in journalism. Gramling's bequest to AP honors these employees with cash prizes ranging from $10,000 to $25,000.

The Associated Press congratulates the 1994 winners of the first Gramling awards and honors Gramling's memory as an AP innovator.

"Any time the news business is standing still, it is going backward."

— Oliver S. Gramling (1905-1993)



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The Awards are made for reporting which examines, explains, and illuminates the often complex and confusing issues and choices that confront American consumers in matters of personal finance. Personal finance is defined as all savings, spending, and investment opportunities and decisions that individuals face in determining and achieving personal financial objectives. The definition also includes public policy issues relating to personal finance and money management.

The winners in 1994 for reporting that occurred in 1993 were:

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Los Angeles Times

Rhoda Fukushima
The Fresno Bee

Bruce Gellerman
WBUR-FM
(Public radio in Boston)

Jeffrey Laderman, Gary Weiss & Team
Business Week

Betsy Stark & Betsy Karetnick
Wall Street Journal Television

For information and entry forms, contact:

The Journalism Awards Program
The American University
4400 Massachusetts Avenue, NW
Eagle Station, P.O. Box 79
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ON THE MOVE

Bill Connor named Washington correspondent for Hearst Broadcasting, from reporter/weekend anchor at WCSH-TV, Portland, ME.

David Goldberg to corporate news director for New World Communications stations, from news director at KHOU-TV, Houston.

Dennis Kelly named news director at KIRO Radio, Seattle, from operations manager at KXL-AM, Portland, OR.

Tom Atwood to bureau chief at KSDK-TV, St. Louis, from reporter at WKRN-TV, Nashville.

Gene Brink named news director at WUTR-TV in Utica, NY.

Len Cannon named correspondent at *Dateline NBC*, New York, from weekend anchor at WWL-TV, New Orleans.

Bill Carey to assist. news director at WCBS-TV, New York, from same position at WBBM-TV, Chicago.

George Case, CNN consultant, joins Fox News, L.A., as VP/director of operations.

Dale Cox named news director at WFXL-TV, Albany, GA.

Mary Cox to assist. news director at KPHO-TV, Phoenix, from news director at KNXV-TV, same city.

Linda DesMarais named news director at WPBF-TV, West Palm Beach, FL.

Lisa Gregorisch named news director of WNYW-TV, New York, from same position at KDAF-TV, Dallas.

John Pastorek promoted to director of news at WBRZ-TV, Baton Rouge.

Luis Patino to executive news producer at KMEX-TV, Los Angeles, from news reporter at KCAL-TV.

Carolyn Pressutti, reporter at WMAR-TV, Baltimore, to co-anchor Washington, DC's WUSA-TV's 5:30-7 a.m. news block.

Susan Reilly named assignment editor at WPXI-TV, Pittsburgh, from same position at WTAE-TV.

Frank Sesno, CNN anchor, named to the new post of executive editor of the network's Washington bureau.

Karen Scott promoted to assist. news director at WPIX-TV, New York.

Omar Sobrino promoted to senior producer of 11 p.m. newscast at WPXI-TV, Pittsburgh.

Charles Stewart joins KCBS-TV, Los Angeles, as executive producer, from same position at WRC-TV, Washington, DC.

Troy Thomas promoted to news producer at WJW-TV, Cleveland.

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RTNDA 50 FIFTY YEARS

THE ASSOCIATION OF ELECTRONIC JOURNALISTS

New Orleans • Site of the 50th Anniversary RTNDA International Conference and World Media Expo • September 6-9, 1995 • Check Your April Issue of *Communicator* for Conference Registration Materials

By Andy Barton

TEN YEARS AFTER

The people who managed television newsrooms ten years ago now hold a wide variety of jobs inside and outside television. How did they get where they are? And what advice do they have for today's news directors.

TV news directors change jobs an average of about every three years. That fact has been written about a lot. But the career of the average TV news director is also relatively short. While a few manage newsrooms for decades, most only do it for a few years before moving up or out.

University of Missouri journalism professor emeritus Vernon Stone has been surveying news departments and news directors for years. He says the average news director spends only seven years in news management.

I chose ten top-50 markets and conducted a small study. Using the RTNDA directory, I looked up who the news directors were in those markets in 1984. Then I looked up who the news directors were in 1994.

There were 35 names on each list. Guess how many names were on both lists? The markets are San Francisco; Minneapolis; Miami; Atlanta; Denver; Portland, OR; New Orleans; Buffalo; Louisville and Memphis. There were *two* names on both lists: Marv Rockfold at KCNC in Denver and Fred Zehnder at KTVU in Oakland.

Of the 35 news directors on the 1984 list, only nine were still in local TV newsrooms in 1994. Some had moved up. Six are now general managers, one an assistant general manager. Two hold the corporate title of vice president for news; one runs a Washington news bureau and one is a news consultant. (Yes, only one!)

But nearly half have moved in a different direction. Professor Stone's RTNDA surveys say that at any given time half of all news directors are thinking about getting out. They cite public relations, teaching, video production, consulting and owning their own businesses as options they are considering.

The 15 1984 news directors who have completely left local TV include a teacher, a police public information officer, and five video producers. But two have moved into sales, one is working in radio, one works in public broadcasting, one works for United Way, one runs a bookstore specializing in rare books, one has retired early, and one has moved so far from news that none of his former coworkers even know where he works. A third of the 15 started their own businesses, either as a primary or secondary source of income.

The only pattern seems to be that many news directors who leave local TV don't move too far away. (For a look at some who have moved in a completely different direction, see Tom Becherer's article immediately following this story.)

Larry Price spent 25 years in local TV news. His 15 years as a news director included stops in New Orleans and Minneapolis. He is now a regional TV executive for the Associated Press. He spent years keeping them out of his newsrooms. Now he's one of them. He's a salesman.

"I never would have dreamed I would be in sales," says Price, but adds, "1994 has been one of the best years of my life." He misses the newsroom "only during times of big stories."

Price says his years as a news director help him in his current job. "When I'm selling them something, I know what their needs are."

Mike Ferring spent ten years as a news director, including a stop in San Francisco. He is now vice president at the Foundation for American Communications. His mission: educate journalists and their sources. He never expected to be doing this and says he does sometimes miss the newsroom. But he is still involved in the news business and feels his years as a news director helped prepare him for his career move.

Penny Parish ran the newsroom at KMSP in Minneapolis for nine years. She began taking law enforcement courses at a local college in an effort to better understand one of her major news sources. She ended up with a two-year degree in law enforcement and a growing dissatisfaction with local TV news. Her current title: public information officer for the Minneapolis police department. She now gives out (or in some cases withholds) the same information she used to go after.

Is she surprised by the role switch? You bet. But she says it's a pleasant change. She particularly enjoys not having to supervise anyone. She has her own business on the side. She gives workshops on how news and law enforcement people can deal with each other more effectively.

Arta Boley spent 23 years in local TV. She ran the newsroom at KMGH-TV in Denver for four years. When she lost that job she ran a small gift store for a couple of years. She didn't want to leave TV news but also wasn't willing to move. She found news directors "extremely reluctant to hire an ex-news director." She decided to retire early. "I miss TV news," she says, "but I don't miss my last TV news job."

Bill Swing is one of the rarest of TV news directors. He left the business through retirement at the age of 65. He spent 14 years running the newsroom at KPTV in Portland, Oregon. But retirement for him doesn't mean not working. He turned a hobby collecting rare books into a small business buying and selling them. He sometimes misses news, but he says "There's life after TV news, and plenty of it."

Pete Jacobus spent 12 years running newsrooms in Detroit, Philadelphia, and San Francisco. He now produces a travel program for a national cable network. His newsroom management experience comes in handy. He's still managing people and budgets, but he says he misses the news business when a big story breaks.

John Kline managed newsrooms in Seattle and Portland, Oregon. When he left the TV news business, he first tried network radio for a few years. He then started up his own video production company, specializing in putting together informa-

(*continued on page 12*)

"I don't think you ever get news completely out of your blood," says one former news director.

(*continued from page 11*)

tion videos for relief organizations. He has traveled all over the world. It's a job most people would love to have and he's happy with it, but he says, "I miss the adrenaline flow I used to get with news." He says he has found the skills he polished in newsrooms very marketable. "Arbitration and negotiation skills make you better at dealing with life in the business world."

Dave Choate spent eight years managing Miami's WSVN-TV in the pre-Fox days. His title today: executive director of Florida's Broward County Commission on Substance Abuse. It's part of United Way. He coordinates the activities of drug treatment programs. This isn't where he expected to be, but he's happy, adding, "I don't think you ever get news completely out of your blood. There are certain things you miss, but there are many more things you don't miss." One thing he misses is "having a product at the end of each day that you can look at and take satisfaction in. You just don't get that in most jobs."

While 35 news directors is far from a definitive study, it's safe to conclude that most of today's news directors won't be news directors ten years from now. Those who have made the transition have plenty of advice for those coming behind them.

"Plan ahead," says Mike Ferring. "Worry today about what you will be doing ten years from now." Arta Boley adds, "Do not count on news as your lifetime work. Be prepared to do something else."

"One should have more than one interest in life," says Bill Swing. "Spend time on other interests." Penny Parish says, "Remember that news is a business. If there is no personal satisfaction in your job, look for another business."

Dave Choate says those leaving or being forced to leave the news business should be prepared for major changes but shouldn't worry too much. He says, "There aren't many things in the outside world that being a good news director doesn't prepare you for."

Those who have moved up in broadcasting also have advice for those still fighting the newsroom wars. Paul Sands is now VP of news at Pulitzer Broadcasting. He spent 12 years as a news director. "Learn sales," he advises. "Learn about ratings. Focus on what you are doing for the viewers. Don't get bogged down in operational problems."

John Howell spent nine years as a news director before being named GM at WPXI-TV in Pittsburgh. He, too, says news directors looking to move up should learn to understand sales. He thinks being a news director is in many ways tougher than running a station. And, he says, "How to find and motivate good people is a skill that is in demand anywhere."

Larry Price thinks many veteran news directors are convinced there is nothing else they can do as well as they do their current jobs. That's wrong, says Price. "Look at yourself and determine what you really want to do, then go do it." John Kline echoes that advice. "Sit down and determine what you are best at doing, then market yourself accordingly."

Of course, this advice doesn't work if what you do best and really want to do is run a local TV newsroom until retirement. Pete Jacobus offers these words to today's news directors: "Enjoy what you are doing. Who knows how long it will last." ■

Andy Barton is news director at WHP-TV in Harrisburg, PA. He has managed newsrooms for ten years.

By Tom Becherer

ADDICTED TO NEWS

There is a body of thought that holds those of us in high pressure positions become physically addicted to the job. When a crisis hits, the body reacts with a jolt of adrenaline that helps us meet the added stress.

The phone calls come every few months. They start with small talk. "How ya doin'?" Then, almost imperceptibly, there's a shift. The chat becomes something like this: "Tom, I was calling to see if you've heard about anything. Don't get me wrong, I'm happy, but I thought it wouldn't hurt to look around."

The caller is a former news director who has been doing something else for a year or so. Now, like a drunk looking to be talked out of taking a drink, he calls me to be talked out of wearing the news director hat again.

With apologies to AA founder Bill Wilson, I swear I'm going to start a 12-step program for recovering news directors.

Nearly eight years ago, I walked out of my last TV newsroom with mixed feelings of release and dread. Some time earlier, a sage friend told me, "Tom, you can't *be* what you *do*." Suddenly, I didn't "do" anything, so what was I going to "be"?

Scared to death that I couldn't find another job yet euphoric at the prospect of no more missed meals because of late-breaking news, no more pagers going off in church, no more late-night phone calls meaning an interrupted night's sleep leading to a hectic day made it seem as though I'd been reborn.

Eventually, I found something else to do. It fit my personality, my experience and my goals. But, over time, the siren song of the newsroom was heard again. It happens to all of us.

There is a body of thought that holds those of us in high pressure jobs like triage nurses, firemen, policemen, ambulance drivers, air traffic controllers and the like become physically addicted to the job. When a crisis hits, the body reacts with a jolt of adrenaline to enable us to meet the added stress. In highly stressful occupations, that jolt comes several times a day.

An addiction to an adrenaline high would explain why each of us who has opted out of a newsroom finds himself inexplicably drawn back after a period of time. Like any addict, we're going to be drawn back to the drug of choice.

But what is that craving for adrenaline doing to us? In the book *Is It Worth Dying For?,* Dr. Robert S. Eliot, a chief of cardiology at the University of Nebraska, gave us some ideas. Dr. Eliot began focusing on stress when he had a heart attack. Though he had none of the customary risk factors for coronary problems, the stress in his life put him at risk despite an otherwise exemplary lifestyle. His research offers the explanation we seek every time we feel the urge to dive back into a newsroom atmosphere.

Dr. Eliot points out there are two kinds of responses to stress: alarm and vigilance. Alarm is the emergency system that prepares the body instantly for fight or flight. Vigilance is the body's conservation-withdrawal system preparing for long-term survival in the face of scarce resources. Alarm can occur when one perceives a challenge to his control; vigilance can occur when one feels a loss of control. Vigilance can become a way of life.

The problem is that the body produces certain chemicals to assist in meeting the challenge and then has an excess of those chemicals in the system, says Dr. Eliot. "The body responds to emotional stress as it would to a physical crisis. A sense of danger heightens activity by the heart and other organs in case you have to attack or run for your life."

"Your body produces chemicals for extra strength and energy. This chemical reaction to stress is a physiological process that has evolved over millions of years. We have been 3 million years in the forest, 3,000 years on the farm, but only 300 years in the factory. The life we are living today, the life of modern technology, has only existed for about 50 years," Dr. Eliot states. "In the 20th century, the fight-or-flight response is physiologically neurotic. That is, people are reacting to today's problems with yesterday's primitive responses. When stress was primarily physical—when cavemen fought saber-toothed tigers—people really did have to fight or flee."

There aren't any tigers in newsrooms today, but a news director's adrenal gland is producing drugs to handle stress as though there were—adrenaline to meet the "alarms" and a similar substance, cortisol, to provide what's needed for "vigilance." Both raise blood pressure, influence the platelets, create an atmosphere in which those platelets can bombard artery walls, pave the way to hardening of the arteries and, in extreme cases, result in blood clots.

The "vigilance" aspect of stress is insidious. It's not manifest in blowups and the like. It's quiet. In looking at stress, Dr. Eliot, in 1967, discovered Cape Canaveral aerospace workers, some as young as 29, were dropping dead of heart attacks at alarming rates. Each time there was a successful launch, 15 percent of the work force was let go in government cutbacks. The stress of facing a loss of their jobs was killing these young people. Does that kind of stress sound familiar to news directors?

And this stress attacks men and women differently. Dr. Donna Willis, health reporter on NBC's *Today* show, described the difference like this:

"The hormones that increase from stress, like adrenaline and cortisol, rise to a rapid peak in men but they trail off quickly. But, for women, that rise increases and delays so they don't unwind as well as men."

The good news is one is not totally at the mercy of physiological responses. There are ways to deal with this stress. Any good doctor can suggest exercise, meditation, breathing exercises and myriad other

(*continued on page 14*)

Are you becoming physically addicted to your job? An addiction to an adrenaline high would explain why those of us who have opted out of newsrooms find ourselves inexplicably drawn back.

(*continued from page 13*)

ways to reduce its influence on your life. There are plenty of self-help books produced to give some guidance.

Some suggestions from Dr. Willis are:

- Get perspective. The problem may not be that big.
- Seek realistic solutions. Counsel with sage folks you know who can help you find answers.
- Look beneath the surface. Examine your real values and how they fit the current situation.
- Give something back. Offer help, volunteer somewhere.
- Set goals. You can't know how you're doing unless you have something against which to measure.

Simply getting a circle of friends can be a great help. The job of news director is a lonely one. That doesn't help the stress factor. Many news directors' friendships are limited to other news directors in other cities. One needs to have people in whom to confide.

But what about those folks who no longer face that daily bombardment of adrenaline in the newsroom. How do they live without that excitement? What are their lives like in the non-news world? What about the lack of daily gratification achieved when the newscast airs and the focus shifts to the next task at hand? What about gratification deferred when one works on a project for weeks, months or years before it reaches fruition?

To learn what some of the more successful of the former news directors do, we asked them.

Eric Anderson, whose last stint as an news director was with WITI in Milwaukee, is now a stockbroker with Robert W. Beirut Inc., there. He says he doesn't miss the action in the newsroom. As Anderson puts it, "The first couple of years I was nostalgic when a big story was going on. I felt I was missing a chance to be involved. But, I've come to realize how artificial that excitement was and how very little it had to do with my life. There's a superficiality to all of that. I guess I don't need my ego fed to that degree any more."

When asked what advice he'd offer those still running newsrooms, Eric said: "I think I would try to step back from it and take a little broader view of things and not attach the same level of importance to it that I did. What winds up on the tube that night is really not that big a deal!"

That idea of perspective came up in talking with Jack Hurley, director of broadcast programming for the Freedom Forum and a former news director. He put it this way, "It ain't the end of the world. Things I thought were the end of a news day, the end of a news organization really weren't the end of the world. The best part is the gratification at the end of the day. You get to recharge for the next day."

When looking at the stress level, Hurley added "I'm working as hard now as I did in the news business. I experience some stress now, but it's a different kind. The expectation level is every bit as high as ever but what takes a lot of the stress off and what I don't miss is the babysitting. There are people moving up faster who require a great deal more attention now. We expect too much too soon, not in all cases, but many."

Considering whether he'd return to a

newsroom, Hurley opined "If I went back to it, I'd go back with a different attitude. I'd expect more from my people in terms of accepting responsibility for their actions or inactions. It's so complex, it's virtually impossible for one person to do it all. You have to put together a team you can trust."

A former RTNDA board member, Mary McCarthy, sees what she does now as a return of sorts to her roots. Mary, who also served on RTNDA's executive committee, was news director at three markets. Now, she lives in New Orleans and runs The Newsletter Place, writing, designing, reporting for and publishing newsletters for companies and nonprofit organizations focusing on marketing and regulatory issues.

McCarthy says, "I've returned to doing what I got into the business for in the first place, interviewing people and getting information from them whether they want to give it to me or not. I'm still doing some 16-hour days, but I'm choosing them. I have afternoons to play golf, Sundays to read mystery novels instead of planning coverage or laying out schedules. The only stress I have on a daily basis is whether I can get my computer to work or not. There are no microwave truck breakdowns in my life today."

McCarthy offered advice similar to Hurley and Anderson. "My advice to those still there is to step back and put your life in perspective. It's wonderful here in the real world. It was only after I was a year out here getting well that I realized how much the newsroom was making me sick. I didn't realize I was losing touch not only with the community I was supposed to be serving. I was losing touch with myself and the person God meant me to be."

Since leaving the newsroom, McCarthy has apparently gotten back in touch. She married. As she put it, she reclaimed her personal life and that enabled her to develop a relationship to the point that she could marry.

Two of the more different cases are Paul Paolicelli, a former news consultant and news director and Ken Kurtz, former news director along with RTNDA board member and its unofficial parliamentarian.

Before joining Metro Traffic in Houston, Paolicelli took three years out to live in Rome where spent his time writing.

As he put it, "What I found writing books is it's really satisfying to come up with a concept, resolving all the issues involved and getting it out. I really don't care whether anyone reads it or not.

"I found when I quit doing daily news and I could sit down and read a book, I was really delighted. The best part for me was being able to indulge my own interests.

"I can focus on an idea and see it through to its conclusion and not run off and stomp on a lot of little fires. My last few years as a news director, I wasn't involved in story coverage as much as with the business of the news department, talent agents, budgets and the like. I find a news director is not so much in the news business anymore as in managing a news operation and tied to the budgeting and managing of the operation as opposed to being involved in what that organization does."

Kurtz, while conducting media workshops, still works very closely with his old station on a variety of projects. He's stayed active doing part-time public affairs for Kentucky Educational Television.

"Keep a focus on your life that doesn't completely surround the news business....Don't let your job define you," suggests former news director Dan Webster, who's now studying to be an Episcopal priest.

Kurtz has a different view of the job and its stress. "I never really felt the stress level of the job. There was too much going on that I was interested in and there was always going to be another story. If you screwed up today you could always regroup on the next one. It is the least 9-5 business I know. It is always changing and I have always found relaxation in those changes. The intellectual and physical challenges were as relaxing to me as golf and tennis must be for others."

He says, "There are days I definitely wish I were back. But when they get back to budget questions or personnel problems, I'm just as happy I'm not."

Pat Brown, who breeds, raises and trains quarter horses on the Louisiana/Texas border now, was a former Chicago anchor and news director in Texas, Alabama and Louisiana. He echoes Kurtz's sentiments. "I'm susceptible to going back in. The reason is an old line that becomes truer all the time. It's not what we did, it's what we are. Every time the bell goes off, the adrenaline goes off. I watch TV news different than everyone else in America. In the end, I think you have to accept that's what we are.

"At some level, everyone misses the damned thing. Not all of it, but some of it. The opportunity to do something of value to people, we miss it. Being out, you have no opportunity to contribute that way."

Dan Webster, former news director in Albuquerque and Salt Lake City, was the first CONUS Washington bureau chief. He also spent some time with the AP in Washington working on the project that is now APTV. Dan's found a truly different way to contribute. He's halfway through a course of study at an Austin seminary to become an Episcopal priest.

Dan describes the stress in his life this way: "There is stress in final exams, term papers, and living without full-time employment. Stress comes from tackling a completely different kind of job, part-time employment with AmericaWest airlines. Whether approving a script for a story that will be seen by millions, pushing back a $40 million airplane or cleaning bathrooms on a plane, there is stress in your life."

Dan adds, "Being a chaplain intern at a local hospital this summer, walking around with a beeper, being called to a code situation where you have people jumping up and down on someone's chest while the family is crying in the hallway, those are the firebells for me today. But rather than observing, I'm participating. That brings on a whole new kind of stress that, in this line of work, is more satisfying because you can be of comfort and truly be involved instead of merely observe."

Dan offers this advice: "Keep a focus in your life that doesn't completely surround the news business. Make sure that you have something completely outside the news business that is your touchstone to reality. Don't get caught up in the overnight numbers, the next phone call from the GM, or the anchor "monster" who wants to change everything around for you. Don't get caught up in that as your reality. Be a part of it, tackle it; but don't let it define you."

So we end with one word of advice echoing from the physicians and those who have been there—perspective. Just as we try to bring it to our newscasts, we need it in our lives. ■

Tom Becherer, a former news director, now works for Conus Communications and is based in Louisville.

RTNDF

1995 Fellowships

$1,000 ★ Plus ★

An *all expense paid trip* to the Radio-Television News Directors Association Annual Convention In New Orleans, LA September 1995

Michele Clark Fellowship

Honors former CBS journalist Michele Clark. Awarded annually to an exceptional young minority electronic journalist. Fellowship may be applied to any legitimate educational or professional purpose. Applicants must be employed in electronic journalism and have five years or less experience in the field.

Environmental Reporting Fellowship

Awarded annually to an outstanding young journalist for comprehensive and insightful reporting on environmental issues. Fellowship may be applied to any legitimate educational or professional purpose. Applicants must be employed in electronic journalism and have five years or less experience in the field.

Jaque I. Minnotte Health Reporting Fellowship

Honors journalist Jaque I. Minnotte. Awarded annually to an outstanding young journalist for excellent health or medical coverage. Fellowship may be applied to any legitimate educational or professional purpose. Applicants must be employed in electronic journalism and have five years or less experience in the field.

RTNDF

Deadline for entries is March 1, 1995

Fill out form below and mail with supporting materials to:
RTNDF Fellowship Program
1000 Connecticut Ave., NW, Suite 615, Washington, DC 20036

Application for 1995 RTNDF Fellowships

Name _____

Station/Address _____

Fellowship desired

- ☐ Michele Clark Fellowship for Minorities
- ☐ Environmental Reporting Fellowship
- ☐ Jaque I. Minnotte Health Reporting Fellowship
- ☐ Vada and Barney Oldfield National Security Fellowship

Current Assignment _____

Number of years of experience _____

Phone _____

Vada and Barney Oldfield Fellowship for National Security Reporting

Honors RTNDF founder and treasurer Col. Barney Oldfield and his wife, Vada. Awarded annually for outstanding coverage of national defense or security issues. Applicants must have either ROTC or military experience. Fellowship may be applied to any legitimate educational or professional purpose. Applicants must be employed in electronic journalism and have five years or less experience in the field.

Application Procedures

- ★ Applicants should write a letter, endorsed by their news director, setting forth the reasons for seeking the fellowship and how they intend to use the grant money.
- ★ This letter should be accompanied by supporting material exemplifying the applicants best work as a member of the news staff. Script, tape (VHS format only, not to exceed 15 minutes), or preferably both are acceptable.
- ★ There is no application fee.
- ★ All entry materials become the property of RTNDF.

By Dan Benedict

JAVA MAKES IT HAPPEN

If an army travels on its stomach, as Napoleon is supposed to have said, then it's coffee that fuels the tanks of many newsroom soldiers. Without coffee, one journalist jokes, "CNN would become a 12-hour network."

If it's black and reasonably hot, we will drink it.
If there is no coffee, we move to the soda machine.
If there is no Coke in the soda machine, and no coffee,
someone will get hurt....

That sentiment, from a Boston journalist, echoes throughout news rooms. It must be hidden away in the First Amendment somewhere, in a place that only station attorneys can find, that "Congress shall make no law abridging the freedom of speech, or of the press, or the right of the people to pursue a decent cup of coffee...." After all, the American Revolution was born of colonists protesting outrageous taxes on tea. They dumped the overpriced English tea in Boston Harbor, switched to java, and ever since, no one's dared to threaten the American caffeine supply without expecting a war.

If an army travels on its stomach, as Napoleon is supposed to have said, then it's coffee that fuels the tanks of many of the newsroom soldiers. Without coffee, Cable News Network "would become a 12-hour network," jokes CNN overnight assignment editor Meridith Tamarkin. "Coffee is wake-up and wake-up is coffee," NBC News radio overnight reporter Paul Henderson flatly states.

Humans have been consuming *qahwa* (literally, "that which prevents sleep") for a thousand years, and caffeine is the world's most widely used psychoactive substance. In the United States, more than 80% of adults "regularly consume behaviorally active doses of caffeine," according to an article in the *Journal of the American Medical Association*. Adult caffeine users consume an estimated average of 280 milligrams of the substance every day, most commonly found in coffee, tea and soft drinks.

A serving of coffee averages about 100 milligrams of caffeine but may range from less than half to more than twice that, depending upon the way it's prepared, the quality of the beans, and the size of the serving. In comparison, tea averages about 50 milligrams of caffeine per serving, but a strong cup of some tea (such as "breakfast teas") may equal the caffeine in an average cup of coffee. Coke, Pepsi and Dr Pepper ("the friendly pepper-upper") have about 44 milligrams of caffeine in a 12-ounce serving.

Low doses of caffeine, the amount found in about two average cups of coffee or less, usually produce such mild positive effects as increased alertness, energy, and feelings of well-being. This is why the coffee pot is a ubiquitous fixture in newsrooms.

"We're the most desperate coffee drinkers you can possibly imagine," ABC *Nightline* production coordinator Lely Constantinople avows. "When news breaks at nine o'clock at night, it's just madness. People trying to get guests involved and pieces produced need something to keep them going," she says, and coffee gives them "a quick boost."

The coffee often doesn't come from the network's machines, however, because it's "terrible. It tastes like tar," according to Constantinople. "It's absolutely awful, it never comes out the right way, it's never enough, the creamer is disgusting, and it's just an awful experience altogether. Usually people here leave the building and go get stuff across the street at Starbucks," rather than drink ABC's free brew.

"That jolt of caffeine does work," says anchor Dennis Bounds of Seattle's KING-TV. Bounds anchored the morning news on the station for four years. "I'd drink about two or three cups of coffee on the set in two hours and would sip on it throughout the morning, up until about nine o'clock. It's part of the routine, but it helps when you get up at 3:15 and you've got to be bright-eyed and bushy-tailed by five a.m." Besides, he laughs, "Makeup can only do so much." Seattle is where Starbucks opened its first retail store in 1971, and where even the KING-TV cafeteria serves lattes.

Caffeine is a central nervous system stimulant. It increases heart rate, blood pressure, body temperature, breathing rate, frequency of urination, and also affects the digestive system. There are large differences in the way individuals respond to the drug.

Caffeine's physical effect depends mostly on the amount of it reaching the brain through the bloodstream. This peaks between half an hour to an hour after you drink your beverage of choice, and is after most of the caffeine is absorbed in the digestive system but before much of the drug is broken down by the liver. As long as caffeine remains in the blood, it contin-

(*continued on page 18*)

HALLOWED GROUNDS

In the end, they will ban coffee too. You know this in your heart. At first people will stand in doorways shivering and huddling over cups of it. Then there will be official warnings, forbidden zones, DEA raids. Life as we know it will end, the Totally Flaccid Society will have begun. In time the Chinese communist army will invade Los Angeles, unopposed.

Maybe that's why people drink so much now: savoring, while they can, the nice little rollick of a toot, a pop, a latte.

—Phil McCombs
Washington Post

"Journalists drink coffee for the same reason that anyone drinks coffee. It gives them a lift, it heightens their mental powers, their mental acuity," says a drug counselor. "If you have to go fast, I would think that it would be very useful."

(*continued from page 19*)

ues to have an effect. The average length of time it takes for half of the drug to leave the body is four hours, but this period can range from two-and-a-half to ten hours. Most of the drug is gone from the system within 12 hours.

For some, their daily coffee rituals may be an indication of trouble brewing. A recent study at Johns Hopkins University concluded that "caffeine exhibits the features of a typical psychoactive substance of dependence." In other words, you can be a java junkie. Surprisingly, some of the subjects of that study consumed less than the national daily average of caffeine.

"Journalists drink coffee for the same reason that anyone drinks coffee," states a Portland, Oregon, alcohol and drug counselor known as Michael M. "It gives them a lift, it heightens their mental powers, their mental acuity. If you have to go fast, I would think that it would be very useful."

Michael is a co-founder of Caffeine Addicts Anonymous, a 12-step program. "Caffeine is one of the oldest drugs used by people. The funny thing about it is that after the first couple of cups, most people develop a tolerance, and it does not even affect them. But they think it does, so it has a psychological effect. You may find people who drink an unusual amount of caffeine would actually have a reverse tolerance to it. They may start to feel tired after having a fifth cup. It all depends on the person."

Caffeine Addicts Anonymous starts its meetings with a recital of the Alcoholics Anonymous 12 steps, substituting the word *caffeine* for *alcohol*. ("We admit we are powerless over caffeine—that our lives have become unmanageable....") Some of the signs and symptoms of being a coffee overachiever are restlessness, nervousness, excitement, insomnia, diuresis, panic attacks, periods of inexhaustibility, and psychomotor agitation.

It's usually the higher doses of caffeine, in the range of 200 to 800 milligrams, that are associated with negative effects, but not always. In 1980, the United States Food and Drug Administration advised women who were pregnant or who might become pregnant to limit or eliminate caffeine from their diets, an advisory that remains in effect.

Still, despite being accused of links with heart disease, cancer, birth defects, raised cholesterol levels, infertility, and other ills, the Consumers Union, publisher of *Consumer Reports*, has concluded that "as yet, however, no serious charge against caffeine has completely stuck."

So, at least for now, enjoy your coffee. It's cheap, it's legal and apparently, for many, it's relatively safe. While smokers may be exiled to the sidewalks outside, coffee users are not stigmatized while pursuing their habit. When the aroma of freshly brewed coffee wafts through the newsroom, who has grounds for complaint? ■

Dan Benedict, who has worked for CNN and ABC News, edits TVWX SkyReport, an astronomical news service for broadcasters.

By Jeffrey Marks

RAISING ETHICAL ISSUES

This year, RTNDA is offering a "short course" on how we make tough decisions. We should take our code off the wall and use it to learn new ways to solve problems.

As the GM of the television station and as a believer in the United Way, I asked everyone in the station to listen to the charity's pitch for donations. One reporter objected loudly. She told me that she had learned at her Ivy League graduate school that journalists should not give to charities, even anonymously, except for journalism causes. She upbraided me for trying to expose her to the United Way information.

What followed was an exchange of thoughtful memos about being a citizen and a journalist at the same time. We disagreed, but I was delighted that a reporter raised an ethical issue. As I considered her point of view, I went to the RTNDA Code of Broadcast News Ethics. It says that radio and TV journalists will "strive to conduct themselves in a manner that protects them from conflict of interest, real or perceived." Did I force a conflict of interest on this reporter? Is there any perception problem if giving to charity is anonymous? Wherever you land on these questions, it is very helpful to have the Code to spark the debate.

In 1986, our Code was long and wordy. RTNDA President John Spain asked me to oversee a rewrite. Two years and eight drafts later, the new Code was adopted by the RTNDA board. The central idea was to create a document that could be posted on the newsroom wall or inserted into policy manuals, and referred to frequently.

This document does not speak in "never" and "always" terms, but it does speak of ideals, asking us to "strive" for balance, accuracy and fairness. It calls on us to "respect" the rights of those we cover, "recognize" the need to protect sources and "encourage" others to adopt the Code of Ethics.

There is a reason we did it this way. We do not need more rules. We need to enhance debate and discussion of ethical issues, not provide easy, black-and-white answers to complex questions. A healthy newsroom does not have a rule that dictates never reporting suicides; instead, it has a list of questions to ask when there is a tough call to make on a suicide story.

The danger in any code of ethics, the lawyers will tell you, is that it will be used against you in court. It has happened with this document. But there is greater danger in having no ethical standards. We lose a great deal, and so does our audience, if a young reporter's first job is in a place where ethical questions are decided by news director fiat, without any kind of pondering. RTNDA's Code of Ethics exists to promote pondering.

This year, you have a chance to practice pondering. We know that RTNDA members enjoy discussing ethics questions at conventions and regional meetings. This year, RTNDA is producing a series of Short Courses on how we make tough decisions. We will take our Code off the wall and use it to learn new ways to solve problems. ■

Jeffrey Marks was RTNDA chairman in 1992.

RTNDA Code of Ethics

On August 31, 1987, the RTNDA Board of Directors unanimously adopted the following code of ethics:

The responsibility of radio and television journalists is to gather and report information of importance and interest to the public accurately, honestly and impartially.

The members of the Radio-Television News Directors Association accept these standards and will:

1. Strive to present the source or nature of broadcast news material in a way that is balanced, accurate and fair.

A. They will evaluate information solely on its merits as news, rejecting sensationalism or misleading emphasis in any form.

B. They will guard against using audio or video material in a way that deceives the audience.

C. They will not mislead the public by presenting as spontaneous news any material which is staged or rehearsed.

D. They will identify people by race, creed, nationality or prior status only when it is relevant.

E. They will clearly label opinion and commentary.

F. They will promptly acknowledge and correct errors.

2. Strive to conduct themselves in a manner that protects them from conflicts of interest, real or perceived. They will decline gifts or favors which would influence or appear to influence their judgments.

3. Respect the dignity, privacy and well-being of people with whom they deal.

4. Recognize the need to protect confidential sources. They will promise confidentiality only with the intention of keeping that promise.

5. Respect everyone's right to a fair trial.

6. Broadcast the private transmissions of other broadcasters only with permission.

7. Actively encourage observance of this Code by all journalists, whether members of the Radio-Television News Directors Association or not.

RTNDA Short Courses Spring Schedule

RTNDA Short Courses make getting the quality professional development and training you need easy and affordable. Choose from three intensive, hands-on half-day sessions featuring veteran news professionals who are experts on the respective subjects addressed.

The 10 Commandments of Visual Storytelling

Charlotte — March 25

Buffalo, NY — April 1

There is more to electronic journalism than arriving first, rolling tape and beaming back a signal. To get viewers to watch and to keep them coming back, you need to tell good stories. Any decent reporter can do the big stories well...it's how the little story is done that sets you apart.

Let **"The 10 Commandments of Visual Storytelling"** show you how to make the most of your material. This intensive, half-day program will cover story selection, interview techniques, script construction, writing, pacing and more. You will learn proven methods for producing better pieces, beginning with your very next assignment.

Who Should Attend

Anyone who makes a living telling stories on television — reporters, photographers, producers, editors and their managers. Even the most experienced news professional will learn valuable techniques to enhance any story.

At this course you will learn to...

- Set a scene.
- Make the most of an interview.
- Think visually.
- Do stand-ups that enhance, rather than intrude.
- Create the illusion of depth, even when you only have a short time to produce the piece.
- Recognize the simple truth in any story.
- Use beginnings, middles and endings.

Your Short Course Leader

Wayne Freedman, KGO-TV, San Francisco

With nearly 20 years of reporting experience, Wayne Freedman doesn't just preach the "commandments," he practices them every day at KGO-TV in San Francisco. In the past, Freedman has worked as the national feature correspondent for CBS This Morning and CBS Radio. Freedman has used his techniques to train professionals for more than 10 years with sessions across the country and in Europe. He has received numerous industry awards including 22 Emmy awards in the last eight years and several AP, UPI and RTNDA awards.

Ethics in Journalism: Forget the Rules, Do the Right Thing

Orlando — March 11

Salt Lake City — April 8

With increasing public skepticism about the news media, today's electronic journalists are challenged daily to present the news accurately, responsibly and without bias. Making the right decision about how to cover a story can affect not only your station's reputation, but the public's perception of the entire industry.

"Ethics in Journalism: Forget the Rules, Do the Right Thing" shows you how to take the RTNDA Code of Ethics off the wall and put it into practice in your newsroom. Through role-playing and interaction, you will learn how to solve ethical problems using a creative team approach. Learn how to improve your decision-making skills in this critical area.

Who Should Attend

This session is aimed at everyone in the radio and television newsroom. News managers, reporters, photographers, producers and assignment editors will benefit from the creative team approach to the decision-making process presented in this session.

At this course you will learn to...

- Identify underlying ethical issues in a story.
- Maintain the delicate balance between the people's right to know and an individual's right to privacy.
- Avoid situations that may be perceived by the public as conflicts of interest.
- Use a creative team approach to making ethical decisions.
- Put the RTNDA Code of Ethics to work in your newsroom.

Your Short Course Leader

Jeffrey Marks, Consultant

During Jeffrey Marks' extensive journalism career he has served as a reporter, editor, producer, executive producer, news director and general manager. He is a past RTNDA Chairman and served on the RTNDA Board of Directors from 1985 to 1993. During his tenure as chairman of the RTNDA Ethics Committee, Marks oversaw the revision of the association's Code of Ethics and coordinated ethics programming for the membership. He has been a guest faculty member in ethics at the Poynter Institute and has written several articles on the subject.

Participation is limited.

RTNDA

THE ASSOCIATION OF ELECTRONIC JOURNALISTS

RTNDA Short Courses are produced by RTNDA and are sponsored by SBC Communications, Inc.

Creative Angles: A Different Approach to Sound and Pictures

Atlanta — March 18

San Francisco — April 29

Capturing sound and video that will make a good story a great one is a challenge for even the most experienced journalist. But even good video and sound can lose its impact if the final product doesn't integrate the key elements of a story for maximum effect.

Let **"Creative Angles: A Different Approach to Sound and Pictures"** show you unique methods to plan a story and make the most of visual and audio opportunities. Learn how to bring all of the elements together to create a seamless, well-produced story that grabs the viewer's attention and holds it.

Who Should Attend

Photographers, producers and reporters will benefit greatly from the techniques and information offered in this session. It also is an important course for news managers and editors, so they can direct their staff on the latest techniques.

At This Course You Will Learn To...

- Plan a shoot before you get in the field.
- Make the most of natural sound to tell a story.
- Incorporate talent into a story, making them integral to the final product.
- Tell a great story with (or without) a reporter.
- Find the side bar in a main story.

Your Short Course Leader

John Goheen, Free-lance Photographer/ Producer, Denver

The only three-time recipient of the prestigious NPPA Television News Photographer of the Year Award, John Goheen is widely recognized for his storytelling skills and his ability to capture great sound and pictures. During his 17-year career, he has traveled the world to photograph major stories and events. As a free-lance photographer and producer, he has worked for 48 Hours, CBS Evening News, NBC Nightly News, ESPN and others. He also consults with television stations and is a sought-after speaker at seminars and workshops.

Reserve your space today!

Short Course Registration Form

Registration Information

To register, simply complete this form and return it to RTNDA by the Monday preceding the Short Course, i.e., if you wish to attend the March 18 Short Course, your registration must reach RTNDA by Monday, March 13. Please complete a separate registration form for each participant from your station/company.

Send registration to:

Short Courses
RTNDA
1000 Connecticut Ave., NW, Suite 615
Washington, DC 20036

If paying by credit card or at the door, you may register by phone or fax:
Phone: (800) 80-RTNDA Fax: (202) 223-4007

Cancellations

If you are unable to attend, please notify RTNDA in writing by the Monday preceding the Short Course. Cancellations received after that date will be billed for the full price of the course.

Registrant Information

Please check the Short Course for which you are registering.

"The 10 Commandments of Visual Storytelling"
☐ Charlotte — March 25 ☐ Buffalo, NY — April 1

"Ethics in Journalism: Forget the Rules, Do the Right Thing"
☐ Orlando — March 11 ☐ Salt Lake City — April 8

"Creative Angles: A Different Approach to Sound and Pictures"
☐ Atlanta — March 18 ☐ San Francisco — April 29

Name

Title

Station/Company

Address

City State Zip/Postal Code

Telephone Fax (for confirmation)

Registration Fee

(Circle the applicable registration fee.)	*Member	Non-Member
First registrant from station/company	$55	$75
**Additional registrant from station/company	$45	$65

* Membership in RTNDA is based on individual qualifications and is not transferable. To qualify for the member rate, the individual registering must be a member of RTNDA. For information on joining RTNDA, please call (800) 80-RTNDA.

** Please provide the name of the first registrant:

Payment Information

☐ Check Enclosed ☐ VISA ☐ MasterCard ☐ American Express
☐ Pay at the door (Due to limited seating, if you don't attend or cancel by the deadline, you will be billed.)

Card # Exp. Date

Signature

Participants will receive a confirmation of registration which will include the time and location of the Short Course.

By Rob Puglisi

DEMANDING RESPECT

The networks have good reason to want to overcome the old stereotypes of how they treat affiliates. It's competition. Other news services like CNN, CONUS and Fox are courting the same stations to share video and news coverage.

A military jet that lost both its engines had just crashed onto a Fresno street, exploding and bursting into flames in front of an apartment building. Now, less than an hour later, CBS affiliates across the nation were being fed KJEO-TV's live coverage from the scene. In California, other CBS stations even broke into afternoon programming to carry it live.

Just one year earlier, when news directors from many of those same CBS affiliates in California met to discuss how they and the network could work together to better help each other, neither CBS nor KJEO had any kind of uplink in Fresno. The affiliates agreed their inability to easily get video out of central California was a serious problem. Only this time, their complaints didn't fall on deaf ears.

Within a month, CBS shipped KJEO a spare flyaway uplink the network agreed to loan the station, no strings attached. It's the same uplink that allowed the CBS affiliates to get the jump on their competition following the plane crash and provided the *CBS Evening News* with its lead video that night. And it was more than just good strategic planning on the part of CBS—it was an example of how networks are doing more these days to work with affiliates, partly out of economic necessity, partly because it makes good sense journalistically, and partly because the TV landscape has changed so drastically recently, particularly in the last year.

"There's a different tone, a different way that everyone's dealing with each other now, in the wake of the affiliate switches," says Bud Faulder, news director at KJEO and beneficiary of the flyaway unit.

"Prior to Murdoch doing what he did through New World and with football, there was lip service but very little performance," Faulder says. "The network and the people who controlled the finances would not necessarily follow through with the plans and hopes of the operations people, who may have wanted to do things, but they never would have gotten the money.

"But as soon as Murdoch made it evident they were vulnerable, they changed their mode of operation. Now the people who deal with the affiliates have more freedom and money to do things."

One of the things all of the networks have done is expand their affiliate news services, as all three networks start 1995 delivering what amounts to a 24-hour news service to their affiliates. One year ago, only NBC could truly claim to have a round-the-clock system. Affiliates are being fed a constant stream of video, as the networks continue to try to put to rest the old notion that they keep the best stuff for themselves.

"I've been here for about 10 years, and when I first started, once in awhile you'd see network hold video, but I don't know the last time that happened. We just don't do it," says John Frazee, vice president of news services for CBS, who joined the network after working for local news operations in St. Louis and Kansas City.

"It's in the interest of *CBS Evening News* to have that story out in affiliate newscasts to get viewers interested. Whether it's NBC, ABC or CBS, they can't be successful by thinking they're going to close the flow of breaking news, because the breaking news is out there—you can't keep it away from people," explains Frazee, who says networks aren't interested in holding back video because they're not trying to compete with affiliates at the same game anymore.

"All of the networks' evening newscasts have changed over time. They don't try to be the breaking newscast of the day. They have to be more interpretive, and that's where they're spending their resources."

In fact, at NBC affiliate KING-TV in Seattle, it's gotten to the point where they're able to get *NBC Nightly News* to let them downlink certain reports being done for the evening broadcast. Whether it's a story involving Seattle-based Boeing, which is often the case, or whether it's something entirely different, the station uses it first, and the network doesn't seem to mind.

"I can get *Nightly* material the same day, and we'll have it on before they will. Especially if you've been working with them closely on a story, they're willing to share," says Scott LaPlante, KING's operations manager.

LaPlante does, however, have a special relationship with NBC, and it's another example of how networks and affiliates are working together. In lieu of having a bureau in the Pacific Northwest, the network uses LaPlante to be their point man and primary contact in Seattle.

"They'll call me up in the morning and need an interview done with a small manufacturer, so I'll take a KING photographer and end up producing a segment of a story for *Nightly News*, mostly on same-day turnaround stories," LaPlante says.

"Most of it is for *Nightly News* and the *Today* shows, and it works out well because generally they're stories we're already working on, but sometimes a story will be something NBC is working on that we haven't thought of, and the material I shoot for the network is available to us.

"It's a pretty good deal both ways. We save NBC a lot of money by me coordinating things. They don't have to fly producers in and put them up overnight," explains LaPlante, who also does things like field produce 2:30 a.m. liveshots for *Saturday Today*—which, he points out with a laugh, KING doesn't even carry. But no one on either side is complaining.

"This way, he develops more relationships with them," says KING news director Andy Beers. "It works out for them and for

Photo courtesy of the Associated Press.

Minutes after assignment editor Rick Martin heard about shots being fired at the White House, the tip line rang in the WRC-TV newsroom. The call kicked into high gear the cooperative effort already underway involving the NBC affiliate, the network's Washington bureau and NBC's affiliate news service.

"The guy asked me if I heard about the shooting," Martin remembers. "He said they were driving by the White House and his uncle had been recording with his new camcorder when the gunshots rang out. But they were calling from the Air and Space Museum, and were reluctant to give up the video because they were visiting and were anxious to go sightseeing."

Martin dispatched a courier, but the tourist would only promise to phone again in 15 minutes. "It was the longest 15 minutes of my life. I didn't think he was going to call back," says Martin, who got a return call and the family's video of Francisco Duran opening fire.

As soon as the tape was in house, Charles Bragel, another WRC assignment editor, called his old buddy from high school and college, Antoine Sanfuentes, who was on the NBC desk in Washington. Bragale had given him a heads up earlier that his station may be getting exclusive video, and the network quickly put it on the air in a special report.

Meantime, NBC News Channel weekend producer Sue Ann Williams in Charlotte was working with senior producer Rosemary Freitas in Washington, to make sure all the affiliates were fed the exclusive pictures taken by the out-of-town vacationers.

"I asked him what made him call us," Martin recalled when it was all over. "He said, 'We like Tom Brokaw.' I said, 'That's great, we like Tom too. I'm glad you called.'" ■

us because it gives us closer ties to the organization by his establishing contacts for us."

And one more benefit to KING: NBC pays the station a fee for LaPlante's services. So although his salary is paid by KING, part of it is offset by the network. It's a win-win situation the other networks, and other stations, are also using successfully. For example, after O.J. Simpson was arrested, WKBW-TV in Buffalo wanted one of its reporters in Los Angeles to cover the legal maneuverings involving the former Bills star. ABC's affiliate service, NewsOne, also wanted a reporter there, so Jerry Giordano suddenly became the reporter servicing all the ABC stations.

"They've picked up a lot of our expenses, and it's made it a little more affordable for all of us," says Chuck Samuels,

(*continued on page 24*)

"There's no such thing as an arrogant network anymore," NBC News' Tracey Carruthers says, "because we don't have the resources to be arrogant anymore. We need them more than they need us."

(*continued from page 23*)

WKBW's news director. "If they hadn't, we might have brought him back earlier."

And while a lot of the focus these days is on what networks can do for affiliates, Samuels says affiliates also have to look at it the other way.

"It behooves both of us to cooperate with each other. We work real hard to accommodate NewsOne, ABSAT and ABC. Of course our product always comes first when it comes to anything, but if you scratch their back enough, someday it will come back to payoff in a big way," Samuels says, adding it's still important that networks remember the road isn't one-way.

"Our local newscasts are delivering large audiences to the networks. It benefits them to treat us with respect, and not like country bumpkins in the hinterland."

The networks have good reason to want to overcome the old stereotypes. Other news services, like CNN and CONUS, often court the same affiliates to get video and news coverage. They'll send couriers right to the station's door to pick up a dub, and they started doing generic liveshots from the scene of breaking news stories well before the affiliate news services did.

"There's no doubt there's been competition out there," acknowledges Don Dunphy, VP of affiliate news services for ABC. "We've responded to some of what they've done, and they've responded to us."

"We've had a correspondent in Washington since mid-1993, who works just for NewsOne. Two years ago, we did a total of 200 of these liveshots between our reporter and the affiliates' reporters, and in 1994 it's up to around 1,300," says Dunphy. "All of this is designed to strengthen our relationship, and the bond is going to grow and strengthen more."

Often, the generic liveshots the networks arrange for affiliates show just how far the cooperation has come. Chuck Senkier, executive producer of newsgathering for CBS's Newspath service, calls it matching up resources.

"When the American Eagle plane crashed in Raleigh, we rented a satellite truck, brought in a regional producer, and worked with a crew from Charlotte that didn't have a truck there. I provided a truck and producer, they provided a reporter and camera, and they got a lead liveshot with their reporter, while the station in Raleigh was then able to concentrate on its big local story," recalls Senkier.

The Charlotte crew was given the responsibility of providing the generic liveshots for all CBS affiliates. It's an added burden, but it's one Senkier says affiliates have to be willing to accept when news is breaking in their backyard.

"What they all have to keep in mind, as they all demand more live coverage from other stations, is that they have to be willing to step up to the plate and deliver when it's their turn. We realize that can be difficult and extremely demanding," Senkier says, "but they have to be ready to contribute."

Networks and affiliates didn't have to worry much about that until recently. Senkier remembers when he was a regional producer for Newspath just eight years ago. His territory included Michigan, Indiana, Ohio, Kentucky and part of Pennsylvania—but only one CBS affiliate had a satellite truck. So coordinating liveshots from breaking news stories didn't take up much time.

These days, however, Senkier finds himself spending a little more time helping new affiliates joining the CBS fold in the wake of the switches going on in several markets. When WTSP-TV in Tampa made an overnight switch from ABC to CBS several weeks ago, he even flew into town to make sure the newsroom was ready for the change.

"I was in at 3:20 Monday morning and I stayed until six that night," says Senkier, who started off working with the morning producer, explaining all of CBS's feeds and news services. "Our senior producer came in at nine and stayed until 11 at night. We were there for two days, showing them where to find the hard news, the consumer features, the natsound from the evening news, and as an added benefit, now they can place a face with a voice."

Having someone for affiliates to turn to is important these days. At NBC, there's even a director of news partnerships, Lloyd Siegel, who says his primary job is to communicate and coordinate.

"We make a major effort to make sure stations know what will be on *Dateline* in particular, and on *Nightly News* and *Today*. We send out a wire every week with suggestions on how stations can tie into *Dateline*," explains Siegel.

"It's a promotional relationship, and it's a coverage relationship. We've gotten terrific support from the affiliate news directors, but the one thing that would be better from our standpoint is if they'd tell us more," Siegel says. "There's never been a time when we've given this issue more attention."

Back during the midwest floods in 1993, Siegel remembers getting a call from Ralph Oakley, general manager at WGEM in Quincy, Illinois, suggesting NBC might want to send a crew to his area. He put Oakley in touch with Chicago bureau chief Tracey Carruthers.

"They're a small facility, but the GM started giving me names of people who could rent us four-wheel-drive vehicles—even their home numbers," Carruthers recalls. "By the time we got there, we had already established choppers, cars, everything."

Carruthers says she relies more and more on affiliates these days because the Chicago bureau isn't nearly as big as it used to be. And to save on travel expenses and shipping costs, her crews usually travel without a tape editor and edit gear, which means they often have to bulk feed all their raw video.

"It's more difficult, but that's the name of the game. What we need these days, instead of room for an edit pack and gear, is a place and time to feed. So I end up asking the affiliate, "Can we do a liveshot for *Nightly*, for the *Today* show, and oh yeah, can I take 30 minutes of your feed time before you do your liveshot? We can't do that without them."

How times have changed, she says. Starting out in this business, back at the old WIIC in Pittsburgh, she still can picture the network people coming in from time to time, and making all kinds of demands because of their status. It was a sign of the times that's been torn down to make room for the realities of television news today.

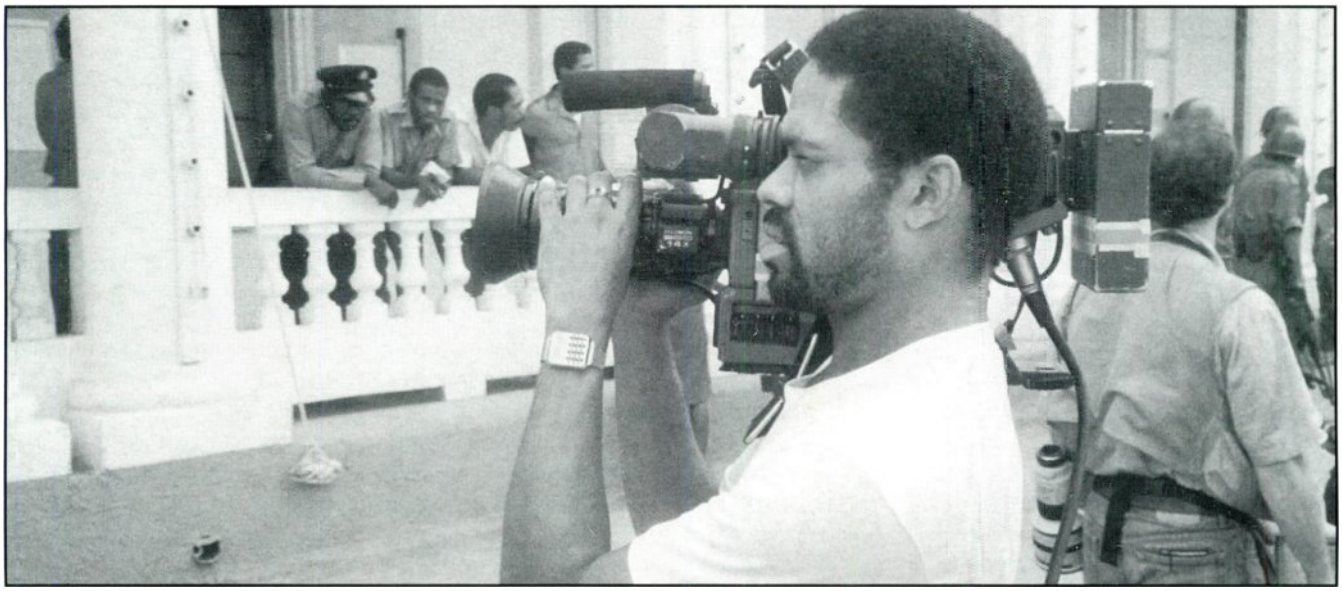
"There's no such thing as an arrogant network anymore," Carruthers says, "because we don't have the resources to be arrogant anymore. We need them more than they need us." ■

Rob Puglisi is the executive producer at WTEN-TV in Albany, New York.

By John Premack

ELECTROCUTION!

The death of a veteran ENG technician in a "mast-up" accident last year is serving as a much needed wake-up call for the broadcast community.



Al Battle safely covered the 1991 military coup in Haiti but was electrocuted in Washington in 1994. His employer has started a trust fund for his three-year-old daughter. Checks can be made out to: "Megan Battle Trust Fund", c/o Olin Greene, director of finance and administration, Potomac TV Services Corp., #800, 500 North Capitol St. NW, Washington, DC 20001.

Potomac Television's Al Battle, on assignment for CNN in Washington, died when he apparently misjudged the clearance between his extending mast and high-voltage wires overhead.

One consequence of this tragic accident, which happened in full view of many of Battle's colleagues, is that the topic of on-the-job safety is receiving some much-needed attention in industry publications. Of particular note is an excellent series by Mark Bell in the July through October 1994 issues of *Television Broadcast* that should be required reading for all technicians and photojournalists who operate a live truck, their engineering supervisors, and all newsroom executives.

In addition to exploring the dangers of working with equipment that is capable of causing serious injury or death, Bell's series also makes it clear that, with few exceptions, broadcasters are doing far less than they could when it comes to training truck operators in proper operating protocols and safety procedures. And Al Battle's death makes it equally clear that no one is immune. Even a decade's worth of experience can't mitigate a few moments of carelessness or inattention.

There are no industry wide statistics on the number of ENG van and satellite truck mishaps that occur every year, but it is hard to find a market where local lore doesn't include tales of trucks demasted and antennas trashed, as well as lucky near-misses. Since Battle died, a photographer/technician in another market received serious burns in a similar mishap and a satellite truck slipped off its jacks and rolled down a hill into several parked cars.

Richard Wolf, who heads one of the largest ENG and satellite truck fabrication companies in the country, estimates that one of his customers' trucks is demasted by a bridge or other overhead obstacle every two months. Power-line mishaps come to his attention less frequently, perhaps twice a year, but they are often more serious, says Wolf. Will-Burt, the manufacturer of the masts installed on most ENG vehicles, sees the results of from six to eight mast-up mishaps each year.

Fortunately, personal injuries and deaths occur far less frequently, but the "accidents will happen" response that any employee involved in a mast mishap is so relieved to receive can be a sign that the employee who engineered an accident isn't the only one at fault. Accidents will happen, but there would be a lot fewer of them if both employees and employers took an aggressive approach to safety and training. Management must understand that most of these mishaps should never have happened in the first place and recognize that accident prevention is an ongoing process that doesn't stop just because there haven't been any.

Just ask LaVaughn Thompson, VP for engineering for seven stations owned by AFLAC. They haven't had a serious operator-error mishap since initiating a corporate-mandated safety program in 1988. As a former ENG technician, Thompson hasn't forgotten what it is like to work in the field: the often difficult conditions and the relative youth and lack of experience

(*continued on page 26*)

Does your station have a formal safety training curriculum for new operators? When was the last time you ran a safety seminar for the entire staff?

(*continued from page 25*)

of many employees at smaller stations. As a manager, he's in a position to do something about it. "I live in fear that a lot of the eager news-kids, in their youth, really don't think about the dangers," says Thompson. "We tell them, 'Don't let anyone push you into a situation.'"

That's not all they tell them. Under a divisionwide safety training and certification program that is a model for the industry, potential ENG operators at all AFLAC stations are told they must study a company-provided training manual and pass both written and practical tests on technical operations and van safety before they will even be allowed to take a truck out. One-on-one instruction from station-certified trainers covers everything from principles of microwave transmission, to positioning the truck and raising the mast, to how to treat a victim of electric shock.

AFLAC's prescribed operating procedures are thorough and well designed. Its rigorous exam allows zero tolerance for safety-related mistakes. For example, operators are required to walk all the way around the van in search of overhead obstructions EVERY TIME the mast is about to be raised. They must hold their hand on the mast control the entire time the mast is in motion and focus their full attention on the rising mast. They are expected to drop the mast immediately in case of lightning or high winds, even if means missing the liveshot. Step-by-step safety procedures are also spelled out for power cables, low clearance bridges and garages, vehicle checks and driving techniques.

LaVaughn Thompson is the first to admit that even the most thorough training program is no guarantee that your employees won't be injured on the job, but he says that AFLAC's ENG Safety Training program "has been extremely beneficial ... not only to the safety of the personnel operating our ENG vans, but to the operating efficiency of the news effort."

Thompson acknowledges that some broadcasters may not be as aggressive at identifying potential safety problems as AFLAC, and although he was unwilling to embrace the theory that some corporations are reluctant to acknowledge that employee errors have potentially fatal consequences, he urges that stations recognize "it is in your best interests" to implement employee safety training programs.

The electrocution of an ENG technician is a tragedy that could happen again. According to my sources, the circumstances surrounding Al Battle's death were not unique. Could one of your employees be next? Does your station have a formal safety training curriculum for new operators? Are there written mandatory ENG operating procedures? Are your truck operators trained in CPR and basic first aid?

There's no need to start from scratch. In support of his hope that the broadcast industry will develop safer ENG operating practices, LaVaughn Thompson will provide a copy of the AFLAC Broadcast ENG Training Manual to any station that is interested. Write to him at 1932 Wynnton Road, Columbus, GA 31999. It's an excellent way to start. ■

John Premack is chief photographer at WCVB-TV in Boston. His e-mail address is 74554.1106@compuserve.com.

By Terry Likes

TREND-SETTING STAND-UPS

Are affiliates creating a trend for stand-ups with movement and purpose? Are there differences in the ways stand-ups are utilized at networks and local affiliates?

"What I see a lot of at the networks are obligatory stand-ups that add nothing to the meaning of a story; they oftentimes are not all that creative," says Larry Pond, news director at WRTV-TV in Indianapolis. "That is not to say everyone at the network is like that, but too many of them are. And I would tell reporters not to model what you see network guys do. Be creative, and put some thought into what it is you are doing," says Pond. Charles Kuralt is quoted to have said there are better ways to end a package than with a reporter stand-up. Yet, watch any network weekday nightly newscast and you will see far too many closing stand-ups. Several reasons for the excessive number of closing stand-ups include time constraints, ego, and story formula. In performing stand-ups, reporters must adhere to journalistic integrity while visualizing the story.

"If a trend exists in this country for performing reporter stand-ups, it has not been the networks for 15 years," says a news consultant, who wishes to remain anonymous. "Often, networks have an older group of correspondents and they tend to be insular by only watching what the other networks are reporting."

ABC network news correspondent Bob Jamieson says half of the time viewers see some network reporters do closing stand-ups. Time constraints fuel support for closing stand-ups. "I think you often do [closing stand-ups] in Washington because stories from the beats there so often require summaries. Sometimes, there is no other way to end a piece. If you are talking about feature stories, they seldom, if ever, end in stand-uppers," says Jamieson.

Nashville's WSMV-TV news director Al Tompkins says the network reporters do stand-ups the way they have always done them. Tompkins agrees time constraints contribute to network reporters becoming staid and stodgy. "It is possible to be cutting a stand-up ten minutes before you go on-air. It happens a lot. We had a guy yesterday cutting for network, and they fed it maybe ten minutes before air to New York that way. It happens all the time."

Yet, local affiliate reporters also have time constraints and the additional pressure of multiple news broadcasts each day. By comparison, the network reporters have one daily broadcast and virtually the entire day to fine-tune stories. Diversity may breed creativity at the local level while following a story formula can lead to stagnation at the network level. There are also distinct differences between networks and affiliates on stand-up usage. Jamieson says, "The most common practice at the networks is to use a stand-upper in most stories to bridge two ideas or locations. You don't do anything studied or not natural. Too often, local stations do various things with stand-uppers which are not natural, simply to showcase a reporter."

Bruce Whiteaker, news director at WMC-TV in Memphis, says there are different standards and goals distinguishing the networks from their affiliates and notes the network lines are blurring today. "We don't do things because NBC dictates it. My newscast style here in Memphis has nothing to do with NBC. We have our own style."

John Sears, news director at KPTV-TV in Portland, says the networks have become somewhat predictable. "There almost seems to be a formula for how to put together a network piece and I think there is a danger in following any kind of a formula. We want our pieces to be as creative, have as much movement and diversity, as possible." Yet, CBS network news correspondent Jacqueline Adams says no executive producer has ever told her how to do stand-ups. Adams likes to use stand-ups to help guide the audience from thought to thought. "Sometimes just as you're crafting a story, and understand what pictures you have, you do a stand-up where you have the weakest picture."

Every news manager has a personal philosophy for doing stand-ups in news reports. Whiteaker says he wants to see a stand-up in virtually every package "because I think the viewer ought to see who is talking to them. But, if it detracts from the story, don't do it."

Tompkins says he does not require his reporters to do stand-ups. "I don't have any requirements on whether they do them, how they do them, or where they put them in their stories, as long as the stories make sense, have continuity and tell a great story involving people."

Pond has never believed every story requires a stand-up. "However, stand-ups can lend a sense of meaning and personalization to a story, and since you're communicating personally with viewers, they like to see who is talking to them."

Sears does not allow stand-up opens because they bog down the story. "You want great video with strong natural sound to open. I feel the most significant portions of the story are the beginning and the close. Oftentimes, if you have a stand-up close, you diffuse the story."

Keith Connors, news director at WOKR-TV, Rochester, New York, is a big believer of letting video tell a story and using stand-ups for support. "You do stand-ups to establish yourself in a location, to add perspective, to bridge a story from one aspect to another, and to make a point for which you have no visuals, but they don't have to be a part of every story."

One trend over the past few years is adding movement to stand-ups. Are broadcast journalists subjecting themselves to yet another "fad-like" formula? Some news directors make the reporter and photographer move in every stand-up because it offers a specific style showing movement in the picture as well as camera movement. "It does not work every time," says the unnamed news consultant. "The networks do not add movement because they can be dinosaurs when it comes to stand-ups."

(*continued on page 28*)

Network standups have become predictable. "There almost seems to be a formula for how they put together a network piece. There is a danger in following any kind of formula," says John Sears, news director of KPTV-TV, Portland, OR.

(*continued from page 27*)

NBC network news correspondent Robert Hager admits to doing more closing stand-ups than bridges. "A couple of years ago the walking stand-up was very popular and everyone was doing them to the extent it was overdone. I went through that same thing myself and I began to walk in some stand-ups. Now I have cut it out."

Adams says that while walking in a stand-up can be distracting to a viewer, it can give a story an edge. "I tend to take two or three steps and then stand still, but the movement gives the stand-up a sense of energy."

Hager sees more movement in local affiliate stand-ups due to more reporter involvement in stories. "Occasionally you might see some that were done out of line simply for the dramatic effect of it and distracted from the content of the story, but that is not a general criticism. I don't see it as something that has gotten out of hand."

Often questioned is the integrity of the reporter who is promoted from affiliate to network, who is accustomed to moving stand-ups. While some are pacesetters at the network, many conform very quickly.

Network nightly news reporters and producers may take a cue from the affiliates and network magazine programs. Tompkins says the magazine shows have added more creative stand-ups. "I think the magazine shows have loosened everyone up a little; particularly, shows like *Primetime* and *Dateline* have taken on a different style than what you see on the nightly news," says Hager. The primetime programs go to great lengths to showcase the reporters by doing "jazzier" stand-ups. "They emphasize the reporter a lot more. They are much more conscious of the ratings than the evening news." ABC's *Day One* senior operations producer Joe Coscia says in magazine pieces the story is not to be upstaged. He says the magazine show has a luxury of production which the local news operation often does not possess. "You want your characters in your story to do as much of the dialogue as possible. The narrator need only be in there to bridge certain elements of a story. In a magazine piece, you have a production element so you are able to produce a stand-up which may take four or five hours."

Most reporters do not have several hours to perfect a stand-up. However, no matter what the level of reporting experience, time should always be made to review the basic reporting skills, get critiques and even attend writing seminars. Only by policing ourselves can we continue to grow as journalists and avoid story repetition and formulas.

"We're all just trying to do better TV. We're all trying to do more interesting TV," says Adams. "We are reporters and we are also storytellers and if a stand-up can help communicate, can help involve or explain a subject, then I think we are all searching for the best ways to do that." ■

Terry Likes, a former radio and TV reporter, teaches broadcast journalism at Western Kentucky University.

By Rick Marks

OBSTACLES OVERCOME

California was rocked by a massive earthquake last January leaving CSUN student journalists, who produce news programs for cable outlets, without a base of operations: no studio, newsroom or equipment. They pulled together to produce not only a series of remarkable newscasts but a detailed historical record of the earthquake's impact.

The scars are still visible. Cracks in walls, broken tiles, mounds of debris in streets, boarded-up businesses, vacant houses, closed malls, shattered parking structures.

All are searing reminders of last year's Los Angeles earthquake. For 30 terrifying seconds, at 4:31 in the morning of January 17th, the earth heaved with a violence I had never experienced in my more than 40 years in Southern California.

More than two decades earlier, the Sylmar earthquake had jolted Los Angeles (and my family) awake. I was working then as a writer/producer at KNBC News, Channel 4, in Los Angeles. The quake had knocked the station off the air, but we set up a makeshift studio in a parking lot and broadcast from there much of the day. That experience taught me a simple lesson. No matter the odds or obstacles, get on the air and inform the people. It's our duty and their right.

Now, 23 years later, I was faculty advisor to the student-produced cable news program at California State University Northridge. Our half-hour broadcast, *Valley View*, is aired once a week, 18 times a year, during the school year. The program is a compendium of the week's news in the San Fernando Valley—the only news program designed exclusively to cover the valley. Now in its seventh year, it is carried on the Valley's three cable outlets, with a reach to about one-and-a-half million people. *Valley View* has won numerous state and national awards, and many students have gone on to professional careers. But last January the students faced obstacles and odds that I had never encountered in my 22 years at NBC and KNBC news.

Unlike Channel 4, the student journalists at CSUN couldn't even go to work. School wasn't in session and wouldn't be for another month. In addition, the campus was devastated, with a quarter-billion dollars in damage. Every building, including our studio, was damaged and off-limits. Worse still, the studio contained all of our equipment.

The students were scattered throughout Los Angeles. Some had been injured in the quake. Some had lost their apartments and jobs. Most had taken a prerequisite course and had produced some short news stories on VHS equipment. But most had not been trained on our Hi-8 cameras and edit machines and certainly had not covered a story remotely approximating the magnitude of the earthquake.

Over the next few days, as communications slowly were restored to the Valley, students began to contact one another and me. A meeting was set up at my house, a week after the quake, to map out strategy.

Attendance was strictly voluntary. But nearly the entire class of about 20 students attended, along with Nick Martinovich, our technical advisor. First, a reality check. We had no studio, no cameras, no batteries, no cassettes, no editing machines, no classrooms, no computers. But we did have one hell of a story.

We assigned stories: Campus damage. Community damage. The opening of CSUN. The tragic collapse of the apartment complex across from the campus where 16 people had died, including two CSUN students.

We realized the major stations already were covering many of these stories. But that coverage was limited to traditional short, day-of-news accounts, and besides, during the first critical week, few people were watching because power was out in most of the valley.

So we decided on a radical new format. We would produce a news magazine, with in-depth stories up to six minutes in length. Since we had no studio, we would make the campus our studio, shooting lead-ins to stories at various locations and then compositing the program. But composite where? And with what?

We needed our cameras and editing machines. Over the next few days, Nick and several students talked their way past safety officials and gained access to the dangerously weakened studio. They retrieved three Hi-8 cameras and two editing machines. They set up one machine in a student's apartment five miles east of the campus. The other they set up in a bedroom at my house six miles west of the campus. Cameras were located at both locations. Our work stations were in place.

Students received a crash course in shooting. I had done something similar to this in 1987, during a strike at NBC. I was producing election coverage in Iowa and New Hampshire, and two accountants were my "cameramen." They shot and learned on the job.

And that's what Nick and I did now. We emphasized the basics. White balance. Use a tripod. Get wide, medium and closeup shots. Tight on interviews. Cutaways. Hold the shots. Don't get fancy. It had worked in 1987 with the bean counters. It would work in 1994 with the student journalists.

The students shot and Martinovich and I went over their work immediately. Teach and shoot. Shoot and teach. Martinovich held labs continuously at my house. He and some of the advanced students taught crash courses in editing.

The reporters began to write scripts. At first the scripts were short, disjointed, incomplete. The reporters rewrote, adding more details and facts. And they reshot. The work went on seven days a week, often deep into the night. In the end, the staff put together stunning pieces on the calamity and hope all around them.

Normally, journalists cover someone

(*continued on page 30*)

(*continued from page 29*)

else's tragedy. These students, victims themselves, had to put aside personal traumas to report on what amounted to their own story. They were also covering history.

It was reminiscent of my first days in television when we covered monumental stories—the civil rights struggle, the war in Vietnam, Watergate. We truly realized, as newspaper editor Ben Bradlee once put it so eloquently, that we were writing the first rough draft of history.

The students sensed they were writing that first critical draft, too. And with remarkable perseverance and dedication, they rose to the occasion. They produced eight programs, each containing in-depth, penetrating reports. Eventually, they began covering other stories, but the standard of excellence had been established.

I've been in this business for nearly 30 years. I've won four Emmys and worked on some major stories. But this, my apologies to Winston Churchill—was my most exquisite moment. ■

Rick Marks, a former executive producer at KNBC-TV, Los Angeles, teaches journalism at CSUN.

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DEC. 3-7, 1995

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POWER REPORTING
DEC. 3-8, 1995

FEEDBACK

Joni M. Brander

One of my radio reporters seems to hit every third word or so when delivering his copy. What do you call this phenomenon? How can I help him break this habit?

That's exactly what it is: a bad habit. You can also refer to it as a patterned delivery style. In any case, it can be a big problem because any kind of pattern found within a delivery generally implies that the talent isn't truly cognizant of what is being said. It's easy to be fooled, however, because many on-air talent become very adept at reading in a patterned manner, and their presentations sound very smooth and credible on the surface. Make sure he is marking his scripts, and marking them correctly, so that he emphasizes only key words and pauses appropriately. If possible, check his scripts and have him practice aloud daily until the habit is broken.

What are two of the biggest mistakes novices make when performing on camera in the early stages of their careers?

Rigidity and "reading" from the script. Most beginners become quite self-contained the minute the camera/lights go on, and they make us feel incredibly uncomfortable because they look so stiff. That lack of movement also affects their delivery, which, in turn, demonstrates very little commitment to the copy and virtually no understanding or involvement in the information presented. These novices are simply reading words as they appear, getting through it however they can. They think they have had a successful stint on the air when they enunciate well without stumbling, regardless of the meaning and emotion those words convey. It is quite obvious when someone is just "reading." They blow through key words within the copy, usually employ the same facial expression, and each story sounds exactly the same as the one before, with no indication of individual content, or the presence of hard or soft news.

What are some methods one can employ to add movement to their performance?

Movement is very important to *any* successful on-air presentation but is especially critical when TV is the showcase. Television is a very flat medium and therefore you must add movement to your performance to give the screen variety and life. The movements need not be theatrical or contrived, but they should be a natural extension of interpreting and delivering the information at hand. One way to add movement is to gesture and physically work the copy as you read. Gesturing will add movement to the head and shoulder area and will enhance your facial expression and interpretation. Another method is to vary your body position on set, as well as the position of your head and neck as you look into the camera. Finally, you can add movement by looking at the camera from different angles, and looking down at your scripts or off to the side occasionally. ■

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RTNDA History

Jack Shelley

A silver anniversary convention. A dream becomes a reality.

RTNDA's 25th convention was held at the Statler-Hilton Hotel in Boston in 1971 with founding President John Hogan returning for the first time since the early days. Hogan flew back from Saigon to meet his old friends at a luncheon session honoring all past presidents.

There were other presidents on hand, too—the heads of all three major networks: Julian Goodman of NBC, Elton Rule of ABC, and Frank Stanton of CBS. Luncheon speaker Nancy Dickerson, Washington correspondent for NBC News, helped call attention to the growing number of women in important broadcast reporting jobs.

And there was another straw in the wind.

A man many members hadn't heard of, from a town hardly any of them knew about, gave a talk on "What's Lacking in Radio News." In less than five years he was to become perhaps the most influential man in America in shaping changes in the way local television news was presented.

It was RTNDA's first real look at Frank Magid from Marion, Iowa. The day of the broadcast news consultant was at hand.

The year 1971 was the year when the phrase "advocacy reporting" rumbled throughout debates about the way the news media covered public controversies. It was a time when many veteran editors thought too many cub reporters felt "telling it like it is," to use Walter Cronkite's phrase from an earlier convention, meant "telling it the way *I* see it."

One veteran editor/reporter who plainly didn't agree with that supposedly new (but really old) way of covering the news was Past President Jim Bormann, keynoter at the Boston convention. He sharply attacked what he called a "phony, plastic kind of reporting," blamed at least some journalism school instructors for watering down the concept of objectivity, and declared: "It is simply outrageous to think that we as modern practitioners have any rights or duties or privileges to deal more lightly with the truth than the journalists of any other age had." For his candor on the "new journalism," he got a standing ovation, although some faculty members who belonged to RTNDA spent quite a while later trying to assure him things weren't that bad around their J-schools.

At the conclusion of the Boston convention, CBS President Frank Stanton became the first person in the history of RTNDA's Paul White Award to win it for a second time. He had received his first one in 1957. The 1971 award went to him virtually by acclamation, because of his courageous stand in facing the threat of jail rather than yield to a congressional committee's demand for all the out-takes from *The Selling of the Pentagon*.

The awards banquet speaker was Charles Curran, director-general of Britain's BBC. He dedicated his address to Dr. Stanton, declared his full support for the struggle of American broadcast journalists to report freely, and said that while news reporters ought to be guided by true national security, they should never be swayed by "political embarrassment."

The election of officers at the convention produced none of the fire and anger that had occurred in Denver a year earlier. The RTNDA board had stipulated after Denver that all nominations for president-elect would be published in *Communicator* and that 60 days' advance notice must be provided the nominees and membership before an election of the top officers. In compliance with that instruction, the August edition had brought word that Charles (Chuck) Harrison of WGN-TV, Chicago, and Ed Planer of WDSU-TV, New Orleans, had been nominated for the office of vice president or president-elect. Bos Johnson of Huntington, West Virginia, was finishing a term as treasurer, and Fred Heckman of WIBC, Indianapolis, was nominated to run against him.

Harrison was chosen president-elect and Johnson was picked for another term. Chet Casselman moved up to the presidency when the convention ended.

RTNDA-Canada's new head became Frank Flegel of CKCK Radio/TV, Regina, Saskatchewan.

In a move aimed at winning back some of the small-station members whom many felt the recent dues increase had driven off, the board voted in Boston to establish a special classification for news directors with four or fewer on their staffs. Their active-member fee would be $35, less than half that for news directors from stations with bigger staffs. The $35 fee originally was set for a trial period of two years.

While RTNDA's membership was down, the membership numbers for RTNDA-Canada continued to surge. They had reached another all-time high of 280, which outgoing RTNDA-Canada President Don Johnston said made a "flattering comparison" with the parent organization. But Johnston said the Canadian division planned to increase its dues to ten dollars the following year for active members. The dues were in addition to whatever a Canadian member paid for his regular RTNDA status.

The courtly, silver-haired retiring treasurer of RTNDA-Canada, Charlie Edwards, was presented the RTNDA Distinguished Service Award at the Boston conference. Edwards was retired general manager of Broadcast News Ltd., of Toronto, and as Canadian President Johnston said, more than any other one person, "he was RTNDA of Canada at the beginning."

The RTNDA Foundation's scholarship funds had prospered well enough in the year since the historic first award was given out to a broadcast journalism student in 1970. At Boston, *two* scholarships—the Chatfield award and one called the "Founders' Fellowship," were presented to Gary Stromberg of Northwestern University and David Chester of the University of Texas, respectively. And there was growing hope that three scholarships could be awarded in 1972.

For several years RTNDA had been attempting to get a new careers booklet off the presses, and early in 1972 an admirably concise and up-to-date paperback entitled *Careers in Broadcast News* became available. It was written by Dr. Vernon A. Stone, then professor of broadcast journalism at the University of Wisconsin-Madison. It quickly produced widespread demand, selling for a remarkably low bulk price of just ten cents a copy.

It had been 16 years since RTNDA's first "broadcast news careers" booklet had been published. That one had been compiled by University of Indiana Professor Dick Yoakam, *Bulletin* editor Joe Andrews and the University of Iowa, and news director Ron Mires of WHK in Philadelphia. It was 12 pages long. First copies were delivered stapled to the middle of the *Bulletin*.

In 1993, Stone produced his seventh edition of the booklet and recalled in the June 1994 *Communicator* that the edition of two decades earlier showed newspeople at manual typewriters and emphasized radio's ability to broadcast from the scene of events as they are happening. The cover of the earlier booklet showed journalism student Jill Geisler of the University of Wisconsin sighting through the trusty Bell & Howell 70DR movie camera that was "a TV news workhorse" in its day. Twenty years later she had become the news director of WITI-TV, Milwaukee; typewriters of any kind were long gone from most newsrooms; and radio's on-the-spot edge over television in live coverage was strongly challenged and in some instances eclipsed.

Late in 1971, doughty old Senator Sam Ervin (D-NC), whose chairmanship of the Senate Watergate Committee would earn him worldwide praise in a few more years, began holding hearings in a subcommittee on constitutional rights. The emphasis was on the First Amendment.

RTNDA President Casselman attacked the "fairness doctrine" and equal-time provisions in his testimony February 8, 1972. Casselman told committee members news broadcasters must be granted the same freedoms enjoyed by the print media, or eventually freedom of the press would die. Casselman, accompanied by RTNDA legal counsel Larry Scharff, also voiced RTNDA's support for two new reporters'-privilege bills on file in Congress.

A special committee composed of President Casselman, Past President McCulla, Vice President Harrison and Executive Secretary Downey was appointed to seek final agreement on the opening of the long-desired office in Washington. The committee met with Past President Ted Koop, who was willing to take the assignment as RTNDA's Washington executive. Downey also was still considered a candidate after his long years of service as executive secretary. The committee was instructed to send a final recommendation to the board by May 15.

In May the board took the move that had been dreamed of by organization leaders for years. It established a Washington base for RTNDA. It chose Koop, a retired vice president of CBS News, Washington, as the first director of the RTNDA Washington office. Koop was to serve for 18 months, beginning June 1, 1972. Rob Downey was to remain as executive secretary in East Lansing, Michigan.

Casselman hailed the move, saying it would allow RTNDA to retain the "invaluable continuity" Downey had provided for 19 years, "allowing Ted to be free to pursue vigorously those many functions, services and projects that for too long have been unavoidably underplumbed."

Operating any office in Washington, DC, is expensive and the RTNDA board was well aware more income would have be found. Casselman told the membership in the October *Communicator*: "We're trying to raise funds from broadcasters and foundations to maintain RTNDA's new Washington office. Suggestions have been received that this be done, at least in part, by establishing a new membership category—it might be called supporting membership—broadcasting companies. Annual dues might be set at $1,000. No voting rights or other privileges would be included.

"I think this is a good proposal," Casselman added, "and intend to present it to the board at the autumn meeting." It would be in the form of a constitutional amendment, which would have to be approved by the membership. ■

Next month: Was Howard Hughes at our convention?

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WordWatching

Mervin Block

The greatest of faults is to be conscious of none. Thomas Carlyle said it before I did. That makes it thrice as true. So you and I can help humanity, or at least a few writers, by looking at this script and tagging any faults:

"At least 45 people are confirmed dead after a strong earthquake hit the island of Mindoro [*earthquake locator full screen*] **in the Philippines.**

As long as those people are *confirmed dead*, they're dead for sure. No need for *confirmed*. But it's not news to say people *are* dead. Billions of people are dead. *Are* expresses no action, so it's half dead. And if 45 people have been killed, you don't need to describe the quake as strong. Rarely, if ever, do we report foreign quakes that are no great shakes.

In the first sentence of that script—broadcast on major-market morning television—the elements are presented in the wrong sequence: what's told after *after* should be switched with what's told before *after*. That's usually the case in spot-news stories when you find *after* in the first sentence.

Further, the writer started with a number, which is undesirable in a story like this. It's preferable to set the scene and tell what caused the deaths so that when you reach the number at the end, you'll reach the high point of the sentence and stop—and make a dent in a listener's mind.

This pattern packs more punch than ending the sentence with words that lack strength or importance: "An earthquake in the Philippines has killed 45 people." The rewrite tells listeners promptly where the story occurred. In the original script, listeners may think the quake was in their area, and they don't learn otherwise until the end of the sentence, when they find out it's far away.

"The quake struck at 3:15 a.m. and had a moment magnitude of seven-point-one. Was it 3:15 a.m. in the Philippines or in the studio? When we report the time, we use our local time; if we're talking about another time zone, we say so. But why report the time anywhere unless it has significance? Like the eleventh hour of the eleventh day of the eleventh month—the start of the Armistice in World War I. Or 7:55 a.m., Sunday, December 7, 1941.

Moment magnitude? I've never heard that term. It could be common among seismologists, but it doesn't register with me. And probably not with most listeners.

"The epicenter is 75 miles south of Manila. *Epicenter* is used so often that it may be acceptable, but it's more understandable if you say, "The quake was centered 75 miles south of Manila."

"However, no damage or injuries were reported in the capitol city. *However* is not a good word to use on air. *But* is better—and two syllables shorter. Also: report the dead and injured first—people before property!—unless the damage is great and casualties few. *Capitol*? That's the building where the U.S. Congress or a state legislature meets. The writer means *capital*—with two *a*'s. But because a capital *is* a city, it's redundant to refer to a "capital city." (It's also incorrect to refer, as some newscasters do, to "the capital of Manila," as if Manila had its own capital.) The misspelling of *capital* is of no great moment, but when competent editors see a misspelling, they wonder: "Is the writer unlettered or careless? If careless, is he also careless—and couldn't care less—about other points in a script?"

When you stop to think about it, which is always a good idea, why report the *absence* of injuries or damage in Manila? Manila is so far from the action—and on another island—that I wouldn't expect any effect there. It's best to focus on what happened, not what didn't happen. With exceptions. If a prominent bride or bridegroom doesn't show up for the wedding, the non-event is news. And it may be worth mentioning if a dog at the scene of a crime fails to bark.

"The earthquake leveled several villages on Mindoro, destroying nearly 200 homes. Better: "The quake flattened several villages on Mindoro and destroyed almost 200 homes." Why the rewrite? *Flattened* has more power than *leveled*. And *destroyed*, a verb with a tense, has more impact than *destroying*, which is a participle, not a verb. *Almost*, Ed Bliss once told me, is easier for newscasters to sink their pipes into than *nearly*, which is best used for physical proximity. After you use *earthquake*, you can shift down to *quake*. But don't use the obscure *temblor* or, as some writers mistakenly put it, *trembler*.

"Many of the dead were swept away by a tidal wave. Does that mean some people were killed by the wave or does it mean that people already dead were swept away? Swept into a paddy? Swept out to sea?

"Officials say 133 people have been hospitalized with severe injuries. With all the confusion inherent in a disaster, the number of dead seems too precise. Although officials provided that total, I would modify it: "Officials say more than 130 people have been severely hurt." I'd forget about *hospitalized*; I assume people hurt severely would be hospitalized. Any time the severely injured are *not* hospitalized, just add, "But hospitals are so crowded, the injured were turned away."

"Mindoro is still recovering from a typhoon last month. The tense is wrong. It *had been* recovering—until today's quake.

"The storm destroyed most of the island's coconut and rice crops." Interesting, perhaps, but is it newsworthy for *us*? Is Mindoro the world's only source of coconuts? Or is it even a major source? Or is the crop of any consequence at all? And how important is it for us over here—at least 7,200 miles away—to know about it? When the typhoon hit Mindoro last month, was the loss of crops reported on the air at that station? If so, is there any need to report it again? If it wasn't reported, is there a compelling need to report it now?

The quake script should have given an editor bad vibes. The editor should have strolled over to the writer, pointed out the script's faults and returned the script for rewriting. They'd all benefit: writer, editor and listeners.

The actress Lillian Gish said: "I like people to come back and tell me what I did wrong. That's the kindest thing you can do." ■

Mervin Block is the author of a new book, *Broadcast Newswriting: The RTNDA Reference Guide.* He's also the author of *Rewriting Network News: WordWatching Tips from 345 TV and Radio Scripts* and *Writing Broadcast News—Shorter, Sharper, Stronger.* His books are sold by RTNDA to members at a discount.

YOU'RE ON!

By Don Hewitt

BLAME ME!

In the beginning, in TV's Garden of Eden, the three networks started life as *purveyors* of entertainment and *disseminators* of news—with a line between them that the founding fathers, Bill Paley, David Sarnoff and Leonard Goldenson, decreed should *never* be crossed—indeed never even be blurred—and that while the purveyors of entertainment were free to take the high road or the low road, the disseminators of news would be confined to the high road. It's not going off the road that disturbs me. It's that nobody *cares* that we do, and worse, couldn't care less if we ever get back on.

A once proud profession is now plagued by a gaggle of TV "news" magazines that—by and large—with, admittedly, a notable exception here and there, cackle their way through prime time with nary a thought to anything or anybody more newsworthy than Amy and Joey, Donald and Marla, Tonya and Nancy, the Menendez boys, the Manson girls and an assortment of muggers, maimers and misfits with names like Gilhooley, Bobbitt and Dahmer.

The unhappy fact of life about this melange of so-called news magazines is that they're less *about* giving the news to the public than they are *about* giving the word to Hollywood: "Anything You Can Do, We Can Do Cheaper." So, there's no question the news magazines are cost effective. How effective they are as journalism is another question. Sometimes they're very effective. A lot of the time they're not. Truth is, they vary from very good one week to very bad the next.

Would that ABC's *Turning Point* be as good every week as it was the week it turned its sights on Philadelphia, Mississippi, and the murder of the three civil rights workers. It may have gone into the ratings dumper but they did themselves proud. That's something you can seldom say about the sleaze that runs rampant on the tube night after night. And it isn't just us. Journalistic institutions like the *Washington Post* and the *New York Times* also see fit to run some of that same sleaze, not in the newspapers they own and operate, but on the TV stations they own and operate.

In the mad scramble for ratings, TV news magazines are now part of the religion of broadcasting. You want to work in TV? Repeat after me: "Our Father who art in Chicago, Nielsen be thy name." I don't care what your religion is—Catholic, Protestant, Jewish or Muslim—if you're in TV, Sweepsweek is your holy week. It doesn't always coincide with the full moon but it has the same effect. Otherwise sane and sensible broadcasters go mad vying for viewers with mindless stories like the blockbuster one of them came up with called "Dangerous Dry Cleaners." *Saturday Night Live*? No. WCBS-TV News.

The new buzzword you hear all the time now is "interactive." As someone who is only vaguely comfortable being "interactive" with the cash machine at my bank, I'm not sure how "interactive" I want to be with my TV set. Visualize Saturday morning. You've got a hyperactive kid and an interactive TV and you wake up and discover that while looking for his favorite cartoon show your kid punched the wrong button and sold your house to the kid next door. I liked it better when they called it the boob tube and we weren't "all connected." What we in TV seem to be "connected" to more than anything else these days is trash. And that's not to say that America didn't always have its fair share of trash. But today, thanks to TV, your living room is principally where America's trash can be found. Whoever coined the phrase "the lowest common denominator" must have had us in mind. But, dammit, we are too good for that. So why don't we do ourselves, and the country, a favor and return the trash to the supermarket checkout counter where it belongs?

Who's the culprit in all this? It may very well be me. *60 Minutes* was the first broadcast to demonstrate that news could be a profit center. And you know what happened after that. The networks and syndicators began piling TV news magazines one on top of the other like circus acrobats.

So, it's really the *60 Minutes* profit-and-loss statement everybody's trying to clone, not necessarily the broadcast. What I find most appalling about the industry I grew up in is that today broadcast journalism is every bit as market-driven as the "anything-for-a-vote" congressman and the "anything-for-a-buck" businessman we hold up to ridicule. If it sells, sell it. That's not news. That's commerce.

Now, you're probably saying to yourself: "That's easy for him to say; he has lived in that nice, comfortable niche Sundays at 7 competing with kid shows and old movies. He's never *once* had to make the compromises we have to make *every day*." I'm not going to deny that. But, while living in that time slot, we didn't just sit there and savor our good fortune. We created something the people who run TV want more than anything else in the world: another hour of prime time—and not just *another* hour, the *most profitable* hour in the history of television.

Will there ever be another *60 Minutes*? Only if we can convince the people we work for that they have a responsibility to be better—a lot better—than they are now. And that it is possible to be good and make money at the same time. ■

Don Hewitt, winner of the 1988 RTNDA Paul White Award, is executive producer of *60 Minutes*. This article is excerpted from his speech to CBS-affiliate news directors at RTNDA '94 in Los Angeles.

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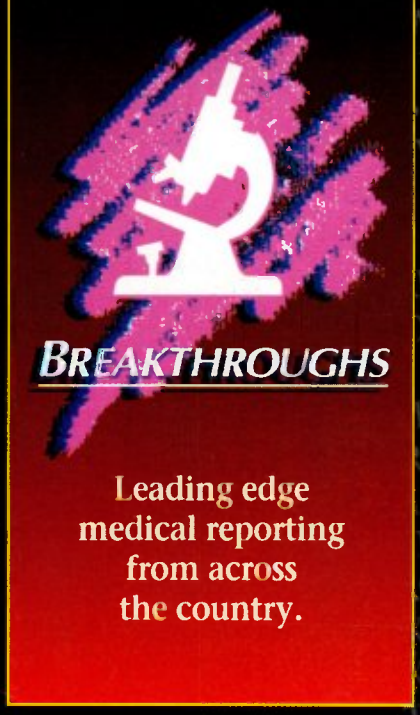

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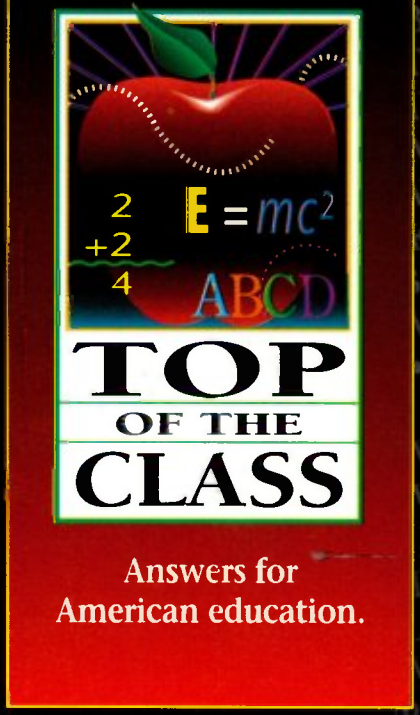

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Code of Broadcast News Ethics Radio-Television News Directors Association

The responsibility of radio and television journalists is to gather and report information of importance and interest to the public accurately, honestly and impartially.

The members of the Radio–Television News Directors Association accept these standards and will:

1. Strive to present the source or nature of broadcast news material in a way that is balanced, accurate and fair.
   - A. They will evaluate information solely on its merits as news, rejecting sensationalism or misleading emphasis in any form.
   - B. They will guard against using audio or video material in a way that deceives the audience.
   - C. They will not mislead the public by presenting as spontaneous news any material which is staged or rehearsed.
   - D. They will identify people by race, creed, nationality or prior status only when it is relevant.
   - E. They will clearly label opinion and commentary.
   - F. They will promptly acknowledge and correct errors.
2. Strive to conduct themselves in a manner that protects them from conflicts of interest, real or perceived. They will decline gifts or favors which would influence or appear to influence their judgments.
3. Respect the dignity, privacy and well-being of people with whom they deal.
4. Recognize the need to protect confidential sources. They will promise confidentiality only with the intention of keeping that promise.
5. Respect everyone's right to a fair trial.
6. Broadcast the private transmissions of other broadcasters only with permission.
7. Actively encourage observance of this Code by all journalists, whether members of the Radio-Television News Directors Association or not.

RTNDA communicator

C O N T E N T S

EDITOR: Joe Tiernan; Note: Due to a fire in early May at WSAZ-TV, Bob Brunner's Last Word column is missing from this issue.

COVER: Light towers loom at Wrigley Field, Chicago. After a long legal battle, the $5 million project is set for completion this summer allowing the first night games to be played in the famous ball park. Photo was taken April 15 by Fred Jewell, AP. Cubs beat Pirates 6–0.

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Letters

Lincoln Furber's piece (May 1988) commenting on the movie, "Broadcast News," notes that one of the key episodes in the movie involves Jane's discovery that in his story on gang rape, the anchor faked a tear. It happened in the course of putting together a single-camera interview; the movie makes it clear that when she had conducted the interview, the anchor had in fact shed a tear.

Of course, as Furber notes, "Any staging of news is anathema" and the incident raised "a valid ethical conflict." But if, as is commonly assumed, the film was about CBS News, the ethical dilemma in which CBS News put the anchor was even more excruciating and complex than is generally recognized. For the CBS News Standards (the written guidelines which are supposed to serve as the news organization's bible) explicitly dictates (pp. 23–24) that "reverse questions must conform to the original questions in tone, character and content" and "reaction shots . . . may not, in any way, . . . alter what actually occurred. . . ."

When we put together the CBS News Standards, it never occurred to us that a reporter—let alone an anchor—might cry in the course of an interview. So we put the movie's anchor—and his editors—in an awful spot; If he actually cried during the interview, the standard governing reverse shots *required* him to cry again. And that, at least technically, would have violated the Standard's prohibition (page 38) against staging. What was the poor guy to do—except reflect on the perils of thinking of everything when guidelines and standards are written?

Incidentally, the anchor got robbed of his planned vacation with Jane. If she were as knowledgeable as the film tried to portray her, she would have known immediately—and not long after by reviewing the tape—that the tear was a fake: It had to be, because it was a reverse shot on a single-camera job.

We who wrote the Standards—and Jane—owe the anchor that aborted vacation with Jane. He was the victim; we were the perpetrators.

Dick Salant
New Canaan, CT

Editor's Note: Richard Salant is a former president of CBS News.

* * *

Candidates for Regional Directors

Elections for board members in seven of RTNDA's 14 regions take place this month. On June 1, ballots will be mailed to all active members in regions holding elections. Ballots must be returned by July 1.

The candidates interested in representing you are:

REGION 2 (AZ, CA, NV, HI, Guam)

Jeff Wald (incumbent)
KTLA, Los Angeles

"If re-elected, I will continue to propose expanded workshops and seminars designed for professionals and students. Building better bridges with students and others, I believe, will serve to improve the quality of radio and TV news."

Bill Yeager
KFWB-AM, Los Angeles

"With respect to my opponent and his TV colleagues, there needs to be greater board representation from radio NDs. If elected, I'll hold regular regional meetings, write regional newsletters, listen and work with my associates to offer strong representation on the national board."

REGION 6 (NE, KS, IA, MO)

Loren Tobia (incumbent)
KMTV, Omaha

"Since joining the board last year, I've worked to keep my constituents informed of what is going on and what actions the board is considering. As a member of RTNDA's Management Relations Committee, I've tried to bridge the gap between GMs and news directors."

Edward "Ned" Dermody
KMA Radio, Shenandoah, IA

"I firmly believe that special emphasis needs to be directed to the needs and interests of radio members and an improvement in communication with management and associated groups which share RTNDA's interests. If elected, I would place additional emphasis on the retention and addition of new members."

REGION 9 (AR, LA, MS, AL)

Andrew Pontz
KTBS-TV, Shreveport, LA

"We should work toward strengthening regional ties with a goal of setting up a workable system for pooling news resources. I would like to see my region take the lead in establishing a new spirit of cooperation among all news departments, regardless of affiliation, ownership or past ties. Post-graduate training programs for new hires is also on my agenda."

UNOPPOSED

REGION 10 (KY, TN)

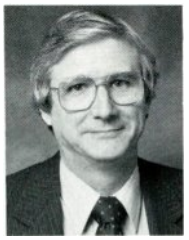
Bill Lord
WKRN-TV, Nashville

"Broadcast news is often considered a shallow profession with pompous leaders. Sometimes those impressions are right on the money. As an RTNDA director, I would work to change all that. I would listen to our critics to improve our product. I would spend more time recruiting the brightest possible newcomers to raise the standards of our industry. And I would encourage NDs to get off their pedestals and put the fun and adventure back into digging up good news stories."

Craig Robbins
WMC Radio, Memphis

"I would set up mini-conferences in both Tennessee and Kentucky each year and establish a "tape network" where members could exchange tapes of newscasts from other markets. Through visits or phone calls to members, I'd publish monthly updates to all regional members informing them of activities, changes, and topics of the workshops. I would encourage more membership in RTNDA in all newsrooms in my region."

REGION 12 (NY, NJ, PA)



John Corporon
WPIX-TV, New York City

"I've been a reporter for newspapers, radio and TV and a bureau chief for UPI. I have been a ND for affiliate and independent stations in a career covering 32 years. I have fought the good fight for First Amendment rights and am actively working to keep cameras in New York State courtrooms beyond a government-mandated 18-month experiment. If elected, I'll do more of the same."

Carolynn Jones
WOBM Radio, Toms River, NJ

"It takes many types of people to represent RTNDA. So too for Region 12. When was the last time a medium-market radio ND from New Jersey was elected to the board? If elected, I would support more programs for inexperienced news directors, continue working with students, raise and answer questions on media ethics and protect our constitutional rights."

REGION 13 (DC, DE, MD, VA)

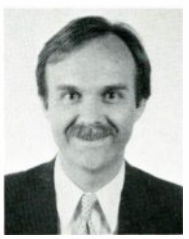
Mike Freedman
UPI Radio, Washington, DC

"It's been said the only constant in our industry is change. I believe we're constantly evolving and the foundation for positive evolution lies in our professional traditions. If we lose sight of traditional journalistic values, our substance begins to diminish. There is no better vehicle for meeting the industry challenges of today than RTNDA and I would be honored to represent the interests of the members of my region."

Georgeann Herbert
WTAR/WLTY, Norfolk, VA

"I think Region 13 has an important story to tell that the rest of RTNDA hasn't heard very much about in recent years. I would also like to improve RTNDA as a resource for small and moderately-sized newsrooms, so NDs can gather ideas about marketing their news products and achieving excellence in broadcasting."

REGION 14 (FL, GA, NC, PR, SC, VI)



Lee Hall (incumbent)
WSB Radio, Atlanta

"To say that times are hard is to understate our problems. News directors face an increasing responsibility merging journalism and management, at a time when staff cutbacks are widespread. RTNDA must do more to help its members cope with the changing environment, and assist them in learning the skills necessary to succeed."

Marsha Taylor
WDBO Radio, Orlando

"I want to combat news apathy by giving professionals a reason to join RTNDA. If elected, I'll help coordinate workshops and networking opportunities to support newspeople at all levels. I would also uphold the ethics and standards that form the foundation of our association."

You're On!

. . . After the Television Machine Got Hooked Up to the Money Machine

by Roger Mudd

Recently, I was reading the *Washington Post Book Review*, and I came across a Jonathan Yardley review of the most recent biography of Edward R. Murrow. Yardley described Murrow as the greatest journalist ever to work in broadcasting—indeed, the only great journalist broadcasting has thus far produced. If you are a journalist in broadcasting, and your name is not Edward R. Murrow, that's a troubling sentence.

Is Jonathan Yardley right? And if he is, why is he right? Each network front office would dispute Yardley and would cite Cronkite, and Huntley and Brinkley, and Howard K. Smith, and Sevareid, and John Daly, and Frank Reynolds.

Each was or, as in the case of Brinkley, is a major figure of significance. But I venture to say that none will approach the impact Murrow had on his audience, or on national affairs, or on the fledgling society of broadcast journalists who were struggling back then to become serious, and to be taken seriously. So I think in my own mind Yardley *was* right.

Not because those other men weren't capable of Murrow's greatness, but because they reached the height of their professional lives *after* the television machine got hooked up to the money machine. I also think it will be next to impossible for television to produce another journalist of Murrow's stature, although certain of my colleagues are constantly trying to drape Murrow's cloak around their sloping shoulders.

In what those of us who are over 50 like to call the "Golden Age of Broadcasting," it used to be, even as recently as the 1970s, that being fair, and being complete, and being in good taste, and getting as close to the truth as we could get or were allowed to get was an end in itself. And that was a good day's work, and by God, that's what we were put on Earth to do.

But with the rise of intense competition in television—with the network world no longer just CBS and NBC, but with ABC, and PBS, and cable, and C-SPAN and Conus and Ted

Turner, and VCRs and rental movies—everything at the commercial networks seemed to change. It was no longer just enough to be fair, complete, tasteful and truthful. We had to *win*; the news had to *win*. It didn't have to be necessarily more perceptive, or revealing, but it had to win.

And that meant a whole new mentality in network newsrooms, pressured by a new breed of corporate owners who had entered broadcasting under deregulation. It meant merchandisable anchors, on-the-road newscasts, self-promotions, the slow erosion of the wall between show business and news business, and the growing tendency toward trivia, in which no story lasted more than 90 seconds, and no one was heard to speak for more than 12.

Daniel Schorr once said he thought the news ought to be in black and white, and the rest in color, so people could tell the difference. So, it seems to me that it is no wonder another Murrow could not develop under such circumstances.

We have all become so busy competing and selling our product—*product*, as contemporary broadcasting likes to call the news—and sweating out the numbers that we have lost sight of why the press, the media, is the only private enterprise singled out by the Constitution for protection.

We've lost sight of why it *is* singled out. The press exists in America not to make money, or win ratings, or sell soap, or to entertain, but to find the truth and report what is as close to the truth as journalists can get. That's what it exists for, that's why it's protected by the Constitution, nothing more and nothing less.

All of us are ambivalent about the media in America because we expect so much of it, and rely so heavily on it. We want it to be informative but not pandering. We want it to be responsible, but not heavy. We want it to entertain, but not be frivolous. We want it to be aggressive, but dispassionate. And we want it to be absolutely up-to-date, but totally free of error.

We in news are forever arguing and debating about our role in a democracy, and we are forever promising ourselves and our critics to do better. But then every four years we forget our promises, and here we go again. Television, radio, the newspapers, the magazines, the columnists, all of us are once again embarked on America's longest pre-planned quadrennial special event—the campaign for the White House.

The politicians and their parties will spend perhaps $200 million this year on broadcasting advertising, and the three big network news departments will spend about $150 million to cover the politicians. With that kind of money committed, politics will start blocking out most other news. The story will become almost an end in itself. That is, the competition among the networks and among anchors will become almost more important than the news.

Look what happened when the Vice President, figuring he'd been a wimp long enough, challenged the journalistic manhood of the nation's top-rated anchorman.

But you know it wasn't always that way. Back in the '40s and the '50s, television and politics were strangers. TV reporting was rudimentary. Convention coverage was herky-jerky, mainly designed to sell TV sets. ABC

(Continued on page 8)


ONE-HOUR HEALTH SPECIALS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MEDSTAR

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Please send me a preview package on:

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- ☐ *Cocaine: the end of the line*
- ☐ *How to Beat Heart Attacks*
- ☐ *Women's Health*
- ☐ *Send me your **FREE** guide: "How to Attract More Hospital Advertising"*

Call **(215) 395-8660** *or send to:*

Name_____

Title_____ Station_____

Address_____

City_____ State_____ Zip_____

MEDSTAR

5920 Hamilton Blvd., Allentown, PA 18106

(Continued from page 6)

did not even broadcast the 1952 convention. NBC's anchorman was Bill Henry; CBS's was Walter Cronkite. Delegates were advised to wear blue shirts.

But quite quickly, television and politics discovered each other. The convention rules were modified to accommodate TV's viewing schedule. Party managers learned to minimize open conflicts. Multi-ballot roll calls became a thing of the past.

Election night—which had been one of America's exquisite pleasures, staying up until 2 or 3 o'clock in the morning, listening to H. V. Kaltenborn tell us that when the farm belt came in, the picture would change—election night became a contest not between Democrats and Republicans, but between networks to see which could call the election first.

The all-time record got set in 1980, when NBC, at 8:15 p.m. in the East, 5:15 out West, flashed up on the screen "Reagan Wins." NBC, of course, had scored a great scoop that night, and it was a sweet moment. ABC did not predict Reagan's victory until 9:52, and Walter Cronkite did not make the call until after Jimmy Carter himself had conceded. It was the only scoop Jimmy ever had.

But, something else happened that night—November 4th, 1980. And it seems to me that we lost control of the electoral process that night. That secret, magical moment when each American, registered and willing, gets to cast a ballot in secret, for the leader of his choice, without fear of retribution or punishment or political reprisal; a ballot equal in strength and importance to *every* other ballot being cast, including the one the very president's successor is casting. It seems to me, that on that night in 1980, that moment got taken away from us.

Watching the coverage of the primaries this spring; watching the "quickie" updates; watching the one-minute newscasts; watching the election-night specials where candidates are seemingly dialed up on the screen, questioned for 90 seconds, and then dialed off again; watching how technology lashes one candidate to another until all three or four are tied together in some sort of limbo; listening to our secret ballots being analyzed for their content, their motive, their race, their church, their money; listening to the reporters, all honorable and decent journalists, given a stopwatch strait jacket to wear while they try to describe in tight and snappy words one of America's most complicated and precious rituals; watching all that, it began to occur to me that television has taken control of the country's electoral system, and that I wanted it back.

Daniel Schorr once said he thought the news ought to be in black and white, and the rest in color, so people could tell the difference.

We've been asked to believe for years that television is simply an observer, *not* a participant. That TV's presence does not distort reality, or warp the process, and that its responsibility to the public is to report what it knows quickly, accurately, and fairly.

But look at what has happened. Having penetrated the ballot box with an exit poll system breathtaking in its simplicity and startling in its accuracy, the networks now find themselves unable to make full use of that system because of a public relations problem with the public and the politicians.

Having helped remove the drama from the nominating conventions, having helped them turn into scripted, predictable, bland gatherings, the networks now talk about reducing their coverage of them because they are bland and predictable. Having encouraged political parties to add more and more primaries because they would bring politics out into the open, they now want to roll back on their coverage of the primaries, because they might produce muddled results.

Having literally taken over daily campaign coverage, and having caused candidates to rearrange their entire style of campaigning to fit television's peculiar requirements, the networks now regard such steady coverage as a luxury, not worth the money for the news it produces, and are no longer sending a full complement of correspondent, producer and camera crew with each candidate.

The net effect on politics, it seems to me, has been to water it down. It's not that television has not performed an enormous good by opening up politics to the American voter and viewer by educating the viewer on the intricacies of the system, and by bringing what we call "the process" into their homes. It is that we're not sure that what we're seeing, and who we're seeing, are the real thing.

Does, or did, Richard Gephardt really believe in all that fair trade stuff? Or was that $48,000 Hyundai simply a TV gimmick? Is Bob Dole truly a poor boy from Russell, Kansas, or is he really a millionaire from Capitol Hill? Are those votes really votes, or are they exit poll votes? Why won't they give us the actual vote totals? Why is everything in percentages?

Why don't candidates give speeches any more? Why are they always walking around with hard hats on, looking at lathes?

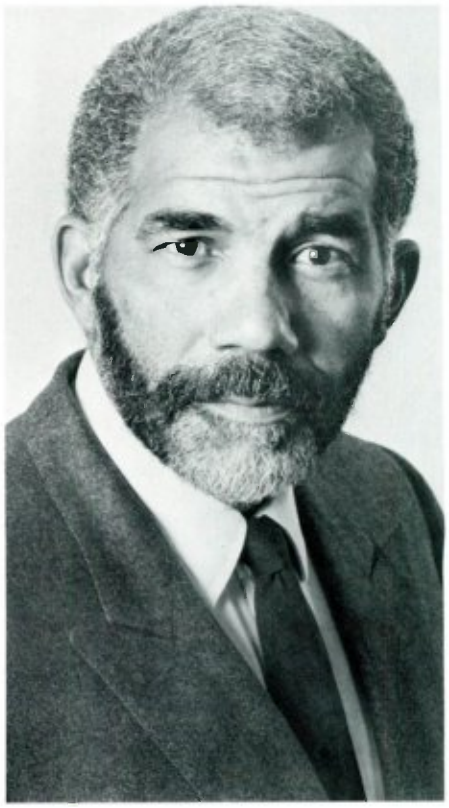
It seems to me that broadcasting should get the elections back where they belong; into the hands of the candidates and the citizens who vote for them.

The one commodity we need more of in political reporting is time—although public broadcasting is fortunate in this regard. Time to let the political drama unfold. Time to explain circumstances in such a way, and with such care, that the viewer is made to realize that life is indeed complicated and *cannot* be, and *should not* be, wrapped up in 90 seconds.

The net effect of such an approach is to restore some balance to the system, to send a signal to the viewers that the process really belongs to them, that what's important is what the candidates are saying and thinking, and not what television says and thinks.

Roger Mudd, who's worked as a reporter and anchor at CBS and NBC News, is Washington essayist for the MacNeil/Lehrer News Hour.

Ed Bradley Will Keynote '88 RTNDA Convention



CBS News Correspondent Ed Bradley will open the 43rd Annual RTNDA International Conference and Exhibition Wednesday, November 30 in Las Vegas. The "60 Minutes" co-editor will address convention attendees at the opening awards ceremony, where the RTNDA Edward R. Murrow awards for broadcast excellence in radio and television news will be presented.

Bradley joined "60 Minutes" in the 1981–82 season. He has covered an eclectic group of topics, from profiles on composer/producer Quincy Jones and film director/actor John Huston to air bags in automobiles to heroin production in Pakistan. Two of Bradley's reports from "60 Minutes" won Emmy awards in 1983: "In the Belly of the Beast," an interview with convicted murderer and author Jack Henry Abbott; and "Lena," a profile of singer Lena Horne.

In his 17-year career with CBS News, Bradley has covered the national political conventions and Jimmy Carter's 1976 presidential campaign, reported from Paris, Saigon and Cambodia, anchored "The CBS Sunday Night News" (1976–81), and served as CBS News White House correspondent.

He has won numerous awards, including Alfred I. duPont-Columbia University, George Polk Award in Journalism, Overseas Press Club, and George Foster Peabody awards.

Prior to joining CBS News, Bradley was a reporter for WCBS Radio in New York (1967–71), and WDAS Radio in Philadelphia (1963–67). He graduated from Cheyney (Pa.) State College in 1964.

RTNDA '88: "The Road to Excellence"

The focus is improvement—personal and professional—at the 43rd annual RTNDA convention in Las Vegas November 30-December 3.

The convention cuts across all levels of experience, education, market size and technical capability. It offers three full days of workshops and classes geared to doing your job better in an increasingly competitive industry.

Come to the RTNDA convention and draw on the brightest minds in the business. Learn from the continual exchange of information. Use the RTNDA network to take home practical ideas and innovative visions for the future. Share solutions to common problems. RTNDA will help you get your career on the right track and boost your performance. Long-time convention attendees know that the contacts they make are critical to their success in the field.

The Premier Marketplace

The largest exhibition in the nation devoted exclusively to products and services for the electronic newsroom promises to be bigger and more exciting than ever. It's one-stop shopping for updating your newsroom's capabilities. You'll be able to test and compare products in an environment designed to give you maximum opportunity for a minimum investment of time and money.

Ways and Means

Turn the page for your registration and housing request forms.

All pre-registration forms must be postmarked by November 1 to take advantage of lower rates.

Early return of housing forms helps insure your choice of accommodations.

Both forms may be photocopied and passed along to others who might be interested in attending.

Most sessions, meals and the exhibition will be located in the Las Vegas Convention Center. The closing Paul White Banquet will be held in the nearby Las Vegas Hilton Hotel.

Housing is available at the Las Vegas Hilton and Riviera Hotels. Both are within walking distance of the convention center.

Members Save the Most

Significant discounts apply for RTNDA members in most convention registration categories. In many cases, the amount you save on registration as a member will practically pay for your first year's dues. **Now** is the time to join. Use the application on the reverse of the convention registration form and put your dues to work right away. Attend the convention for less, and reap the benefits of RTNDA membership for an entire year.

New This Year: Plastic!

For the first time, RTNDA is pleased to offer the convenience of paying for convention registration with your VISA or MasterCard. Registering for the convention is easier than ever.

Turn the page to register TODAY!

MAIL TO HOUSING BUREAU

Official Housing Request

43rd Annual RTNDA International Conference and Exhibition
November 30-December 3, 1988

Accommodations

Guest room and personal-use suite reservations at the RTNDA official hotels are handled on a first-come, first-served basis. Requests for guest rooms and personal-use only suites (not business/hospitality suites) should be mailed to the Las Vegas Housing Bureau. The bureau will accept only written reservations. RTNDA convention hotels will not accept direct reservations.

The bureau will send you an acknowledgement and forward your request to your preferred hotel (or the alternate hotel if rooms are no longer available at your preferred hotel). The hotel will then confirm your reservation to you directly.

Hospitality Suite Requests and Surcharges

A selection of suites at the Las Vegas Hilton Hotel has been reserved by RTNDA to assist organizations and exhibitors that require major hotel accommodations for business or hospitality purposes. A business/hospitality suite surcharge of $200 for RTNDA members and $300 for non-members is payable to RTNDA for the use of these suites. The suite surcharge is waived for RTNDA Supporting Members, exhibitors and sponsors of RTNDA-approved convention events.

Requests for business/hospitality suites should be directed to:

Eddie Barker, RTNDA Exhibition Manager
P.O. Box 47346
Dallas, TX 75247

Surcharge checks, payable to RTNDA in U.S. dollars, must be sent with the suite request.

Small suites for personal use are available without imposition of the surcharge. These suites should be requested through the Las Vegas Housing Bureau.

You may contact the hotels directly for suite descriptions and rates, but all business/hospitality suite reservations must be processed through the RTNDA Exhibition Manager in Dallas, and all other suite requests must be processed through the housing bureau.

RTNDA Convention Hotels

The Las Vegas Hilton — $65/single or double
3000 Paradise Road
Las Vegas, NV 89109
(702) 732-5111
Easy walking distance of the Convention Center.

The Riviera Hotel — $62/single or double
2901 Las Vegas Boulevard South
Las Vegas, NV 89109
(702) 734-5110
A little further away than the Hilton, but still within walking distance of the Convention Center.
Shuttle service will be provided to the Convention Center from both hotels.

Deposits

The Las Vegas Hilton Hotel requires a deposit only for guaranteed arrivals after 6 p.m. The Riviera Hotel requires a deposit for all reservations.

No deposit is required at this time. Wait until you receive your confirmation directly from the hotel, and carefully read the instructions on sending a deposit to guarantee your reservation. If you do not follow instructions from the hotel, your room reservation may be released.

Deadlines

Housing request forms must be received by the bureau by **Tuesday, November 8.** After this date, the housing bureau will confirm room requests at the special convention rates *only if space is available.*

Changes, Cancellations and Deposit Refunds

After the hotel confirms your room request and receipt of deposit if applicable, reservation changes or cancellations must be made directly with that hotel. Both hotels require 24-hour cancellation notice for a deposit refund.

Clip and Mail

RTNDA 43rd Annual International Conference

November 30-December 3, 1988

Please type or print clearly.

Guest Name(s) _____

_____

Send confirmation to:

Name _____
Station/Organization _____
Address _____
City _____
State/Province _____ Zip/Postal Code _____
Country _____ Telephone _____

Arrival date _____ time _____

Departure date _____ time _____

Hotel Preference: _____ Las Vegas Hilton _____ Riviera Hotel

Type of accommodation (check one):

Guest Rooms: ☐ Single ☐ Double ☐ Double/Double

Suites—Personal Use: ☐ Parlor and one bedroom ☐ Parlor and two bedrooms

Special Requirements: _____

_____

For Guest Rooms and Personal-Use Suites, return this form to:

RTNDA Convention
Las Vegas Housing Bureau
3150 Paradise Road
Las Vegas, NV 89109-9096

For Business/Hospitality Suites Only
Return this form and surcharge payment to: Eddie Barker
RTNDA Exhibition Manager
P.O. Box 47346
Dallas, TX 75247
214-631-1278

Suites—Business/Hospitality Use
[Surcharge Applies]

Type of Accommodation (check one)

_____ Parlor and one bedroom
_____ Parlor and two bedrooms

Surcharge schedule (check one)

_____ RTNDA Member ($200)
_____ Non-Member ($300)
_____ RTNDA Supporting Member (no fee)
_____ RTNDA Exhibitor (no fee)
_____ RTNDA Convention Event Sponsor (no fee)

Enclosed is my check or money order payable to RTNDA for a business/hospitality suite surcharge in the amount of $_____.

If additional rooms are required, follow this format and attach a supplemental list. This form may be duplicated.

Official Registration Form

MAIL TO RTNDA

43rd Annual RTNDA International Conference and Exhibition
November 30-December 3, 1988

A separate registration form must be completed for each individual registrant other than spouse. Please print clearly or type. See reverse side for registration policies. This form may be duplicated.

Badge Information—This is how badge will read:

First Name or Nickname

Full Name

Station/Organization

City State/Country

Name of Spouse (if spouse registration paid):

Please complete this section:

Title

Mailing Address (☐ Home ☐ Office)

Street Address/Box No.

City State/Province/Country Zip/Postal Code

( )
Phone during business hours

Have you joined RTNDA in the last year? ☐ Yes ☐ No
Is this your first RTNDA conference? ☐ Yes ☐ No
Did you attend the 1987 RTNDA conference in Orlando? ☐ Yes ☐ No

Your Network Affiliation(s):
Do you work for: ☐ Radio ☐ TV ☐ Cable ☐ Other
Are you an exhibitor? ☐ Yes ☐ No

THIS FORM MUST BE POSTMARKED NO LATER THAN NOVEMBER 1.
This form cannot be used after November 1.

Cancellation Policy

All requests for refunds must be in writing. No requests made by phone will be accepted. Requests for refunds postmarked no later than October 7 will be honored in full. A $35 administrative fee will be deducted for cancellations postmarked from October 8 through November 1. No refunds will be made for requests postmarked after November 1.

Fee Schedule	Early Bird Registration (by Nov. 1)	On-Site Registration (Nov. 29-Dec. 3)	Total Fees
☐ **Member**	$290	$315	
☐ **Member—Retired category** (does not include meals)	$ 40	$ 40	
☐ **Member—Supplier/Professional Services** (see reverse)			
☐ First registrant from company	$490	$510	
☐ Each additional registrant from company	$390	$410	$_____
☐ **Non-member**	$340	$365	
☐ **Non-member—Supplier/Professional Services** (see reverse)			
☐ First registrant from company	$540	$560	
☐ Each additional registrant from company	$440	$460	
[See "New Membership" below if you wish to join RTNDA and save on the cost of registration.]			$_____
☐ **Spouse**	$165	$165	
☐ **Student** (does not include meals)	$ 40	$ 40	
☐ **Engineer**—December 3 only (does not include meals)	complimentary	complimentary	$_____
☐ **New Membership** (for non-members wishing to join RTNDA)— Please complete application on reverse side, list appropriate dues fee on line at right, and include dues payment with registration fee. Be sure to register for the convention at the member rate.			$_____
☐ **Support the Foundation** The Radio and Television News Directors Foundation (RTNDF) awards one graduate scholarship, seven undergraduate scholarships, one award of merit, and three fellowships to students and broadcast journalism professionals. Your RTNDF gift is important. When you register, you have an opportunity to help students and professionals continue their education by giving to the Foundation. Suggested contribution: $25			$_____
		TOTAL ENCLOSED	$_____

Method of Payment: Fees payable to RTNDA by check, VISA or MasterCard. Registration fees must accompany this form or registration will not be processed.

☐ Check Enclosed ☐ VISA ☐ MasterCard

Card #: _____ Exp. Date: _____

Cardholder's signature: _____

Fees, payable to RTNDA in U.S. dollars on a U.S. bank, MUST accompany this form.
Send payment with form to: **RTNDA, 1717 K Street, N.W., Suite 615, Washington, D.C. 20006**

If you do not receive confirmation of this registration in the mail within three weeks, call RTNDA at 202-659-6510.

Convention Registration Policies

Registration Fees

The registration fee covers welcoming reception, awards presentation, scheduled luncheons, Paul White reception and banquet, and admission to all meetings and exhibits.

Student, Engineer and Retired Member registration does not include meals, but tickets for meals may be purchased on-site.

The Retired Member registration fee applies only to RTNDA Retired category members.

RTNDA membership is individual, not by company.

Supplier/Professional Services Category

Non-exhibitors who attend the conference for the primary purpose of selling goods or services or for the primary purpose of promoting *for profit* the businesses or organizations they represent are required to register under the "Supplier/ Professional Services" category.

Submitting Your Convention Registration

Payment must accompany all registration forms. No registration will be processed without payment.

Checks received at RTNDA without registration forms are automatically mailed back to you or your accounting office.

New Members Who Join When Registering

Be sure to check the appropriate category of membership on application form at right:

Active (voting)—News directors, bureau chiefs or news executives at licensed stations, networks or cable systems who spend most of their time supervising news programming.

News Associate—Persons actively engaged in the preparation of news for a licensed station, network, or other recognized news service.

Other Associate—Electronic journalism educators, government public information officers, or representatives of 501(c)(3) nonprofit organizations.

Retired—Retirees who have been RTNDA members for at least five years.

Student—Full-time university or college students preparing for broadcast journalism careers.

Participating—Suppliers of goods and services to electronic news organizations, including corporate or interest-group information personnel.

International—Residents of countries outside the U.S. who demonstrate their commitment to the improvement of electronic journalism.

Join RTNDA and Save on Convention Registration!

Joining RTNDA when you sign up for the convention enables you to save substantially on your registration fees—in many membership categories, the difference you save will nearly equal the price of membership.

Here's how to take advantage of the discounted fees PLUS enjoy the benefits of RTNDA membership all year long: Complete the membership application below and check the "New Membership" box on the reverse side of this registration form. Then be sure to register for the convention at the member rate and include your dues payment with your registration fee. It's that easy!

RTNDA Membership Application

Yes, I want to join RTNDA. Here is my completed application and first annual dues payment. (For convention registrants: include dues with convention registration fee.)

(please print or type)

Name _____
(Air Name, if any)

Organization _____
(Station, Firm, or School, & if student, year due to graduate)

Network Affiliation _____

Mailing Address (Check location where you prefer to receive mail—**A** for office address, **B** for home address. This address is also the one RTNDA will publish in its membership directory.)

☐ A Street Address/P.O. Box No. _____

City/State or Province _____

Zip or Postal Code _____ Phone (_____) _____

☐ B Residence Street Address/P.O. Box No. _____

City/State or Province _____

Zip or Postal Code _____ Phone (_____) _____

Annual Dues

Dues are for one year and include a $30 subscription fee to the monthly RTNDA COMMUNICATOR Magazine. Dues are not deductible as a charitable contribution for Federal income tax purposes. Please make payment in U.S. dollars to RTNDA.

Please check one category of membership:

Active	( ) 25 or more staff	$200
	( ) 5 to 24 staff	$165
	( ) 4 or fewer staff	$ 55
Associate	( ) News	$ 55
	( ) Educator	$ 55
	( ) Government	$ 55
	( ) Non-profit/501(c)(3) Organization	$ 55
Retired	( )	$ 30
Student	( )	$ 30
Participating	( )	$300
International	( ) Canada	$ 75
	( ) All other countries	$ 95

TITLE AND/OR DUTIES

New Member _____ If dues are being transferred—from whom

Reinstatement _____ _____

RECRUITED BY

_____

Name

_____

Station/Organization City

Your signature _____ Date: _____

☑ **If you are registering for the convention: Please check the "New Membership" box on the reverse side of this registration form and list the appropriate dues amount under "Total Fees."**

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Scrambling Will Hurt Pro Baseball

by Keith Olbermann

Since the Big Sportscasting Bang of the '70s, when the growth of satellite technology collided full force with the dour sports reporting school of rip-read-and-rant, professional sports and TV news have lived a symbiotic existence which has provided the former with endless free publicity and the latter with a reliable, valuable source of sports video. TV's unfettered access to satellite feeds of games of all kinds has, for nearly a decade, produced a boom time for sportscasters and the leagues they inadvertently promote. Unfortunately boom is turning to bust, and it's starting in baseball.

The pendulum is swinging back because of scrambling, baseball's push to encode its ballpark-to-station, or "backhaul," satellite feeds and to charge stations for access to those signals. The immediate economic impact is simple enough: a station such as mine with the capacity to watch, and cull highlights from, four major league baseball games a day in 1987, paid no money for such access. In 1988, to duplicate the volume and variety of that viewing, baseball has superimposed an expense in equipment and processing fees totalling $20,000. In future years, the figure would be at least $6,000 annually, probably more as the enciphering systems are broken by enterprising pirates and new equipment has to be purchased or modifications made.

Major League Baseball's vice president for broadcasting, Bryan Burns, does not acknowledge the value of local TV news highlights to his industry, having told one Los Angeles sports producer that he can see no benefits to baseball from news coverage—this, despite the fact that just 30 seconds of highlights, per team, per night, on the seven VHFs in Los Angeles translates into at least $1,000,000 in free advertising for the Angels and Dodgers, annually. The sheer volume of highlights aired on newscasts also provided the sport with perhaps its only publicity edge on the omnipresent National Football League, and some veteran sports programmers believe that if baseball is no longer widely accessible, the next generation of fans will not see it as "The National Pastime."

Mr. Burns has ceaselessly asked why stations are complaining about the new restrictions when so many network and newsfeed arrangements exist. He is oblivious, of course, to the concept of editorial control. For with full access to the satellite feeds come the right to select which games are to be watched, the ability to tailor highlight packages to emphasize local players, to intersperse comedic shots (or even ones unfavorable to baseball), or to otherwise shape a highlight package to a station's own needs or sportscasters. Without full access comes fourth-generation pre-cut highlights, often with a mismatching graphic, always selected with another program's needs in mind.

Geographically, the West Coast is especially hard hit. While newsfeeds are invariably from the East, the western baseball teams play fully 61 percent of their games in the Pacific time zone. The CNN sportscast to which Mr. Burns refers stations as a source for video, airs at 8:30 Pacific time, when most West Coast games are still in their early stages and the video as yet legally unairable. That the video feeds are insufficient for a station's needs regardless of location should be proven by the fact that here in Los Angeles, KNBC, subscribers to the baseball-spawned "SNS" monopoly feed, has still repeatedly had to turn to other stations for Angels' and Dodgers' highlights not found on the SNS transmissions. As this is written, scrambling is moving towards 100 percent and stations are beginning to encounter nights where their local team's video is simply inaccessible.

Yet the real impact of scrambling is far more broadly based and insidious than even the financial and editorial problems would suggest. For baseball is merely the first sport to venture into scrambling—hockey and pro basketball admit plans based on the success of baseball's project—and scrambling is but the most-publicized of baseball's grabs to gain total control over its product.

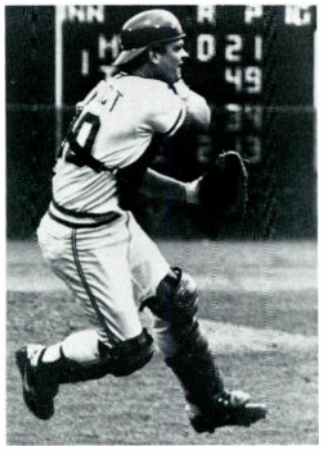
Baseball has also roughed up radio sportscasters who have been restricted to arbitrary times for live reports which render broadcasting from any ballpark virtually impossible. Moves have been made, believe it or not, to get *logo rights' payments* from the promoters of baseball memorabilia shows who use photographs of player/autograph signers, or even reproductions of baseball cards, in advertisements. And most alarming to the television news industry was Commissioner Peter Uebberoth's tentative announcement earlier this spring of an all-baseball cable channel, which seems the natural extension of the original stated intent in scrambling: the controlling of home-satellite dish and "Sports Bar" access to the game and the eventual establishment of direct-to-consumer satellite baseball sales.

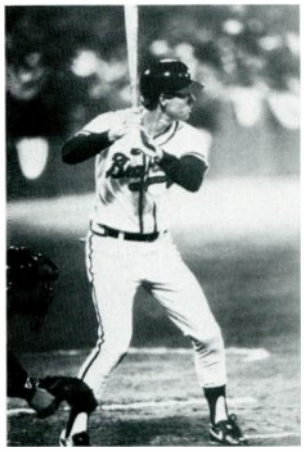
The overall picture, then, is of scrambling, *first*, followed by continuing restriction of access to baseball for news services, consumers, viewers, and the like, while an "alternative media" structure is set up under the control and perhaps the ownership of Major League Baseball. The SNS service could be the prototype for other no-alternative, pay-for-news mechanisms inside and outside baseball, and portends problems not only for the integrity, editorial control, and independence of television news sports operations, but also for news operations as a whole, beholden to more and more industries which require cash in exchange for their "news."

Keith Olbermann is the sports director at KTLA-TV in Los Angeles.

No Peeking at Baseball Clips

by Philip R. Hochberg





Listen to TV news directors this spring and you would think "Tape at 11"—10 p.m. for you readers in the Central Time Zone—is going the way of the high strike zone. But one thing *is* happening: The major leagues are now playing hardball with game highlights. And with every legal right.

In recent years, baseball has begun issuing a "royalty free license" for excerpting telecasts; other sports organizations, such as the NBA, have imposed limitations on highlight usage. Likewise, in the Winter Olympics, strict guidelines were issued on highlight usage.

The NFL for years has had limitations on highlights that depend on not only the length of the clip and the season that the clip is from, but the day of the week on which it is used. Sunday shows, obviously, have greater freedom than the rest of the week: six minutes versus two. NFL clubs make certain that all their local stations are aware of the restrictions.

While some broadcasters have expressed surprise at getting a "Greetings" letter from sports, a little research would have provided them a bigger surprise. In a little-noted—except by teams and leagues—case of seven years ago, a federal district court in Massachusetts dealt with a factual setting that was virtually, as the lawyers says, "on all fours" with the usage question. The case, *New Boston Television, Inc.* v. *ESPN*, 1981, involved highlights of Red Sox and Bruins games.

For years, the Red Sox and Bruins through their flagship station, WSBK-TV, had sold the right to excerpt telecasts to the three Boston network affiliates. ESPN wanted the same highlights for its *SportsCenter* show, which was seen around the country, including cable systems in the Boston area. When the parties could not agree, ESPN took what it wanted.

The station and the teams sued ESPN for copyright infringement and sought an injunction initially. ESPN responded with three defenses:

- Fair use—only small portions of the telecasts were used and were used for news programming.
- No marketplace injury—WSBK had not attempted to sell highlights to cable and was still selling to the network affiliates.

• Delay—the plaintiffs simply waited too long to sue.

The court rejected all three defenses. The court looked to the Copyright Act for the "fair use" question. In rejecting the notion that the use was for news programs, District Court Judge Rya Zobel said that ESPN's rights were protected by enabling ESPN to report the facts of the games, but it did not "permit [ESPN] to appropriate plaintiff's *expression* of that information by copying the plaintiff's films themselves."

Fair use, said the court, "is not a license for corporate theft." The court noted also that the quality, not the quantity, of the use was to be controlling.

Judge Zobel then turned to the marketplace argument—and just as quickly denied that. The harm was significant enough to warrant enjoining the use. ESPN was not going to be allowed to appropriate the WSBK highlights and preclude the station and the teams from getting into the business of selling to cable, noting the existing sales to the network affiliates. The delay in suing was a result of ongoing negotiations.

A case decided by the Supreme Court in 1985, *Harper & Row, Publishers, Inc.* v. *Nation Enterprises (The Nation Magazine)*, dealt extensively with "fair use" for news purposes—the heart of any broadcaster claim to highlights and the heart of the ESPN case. In *The Nation*, the Supreme Court held that prepublication of a section of former president Gerald Ford's memoirs dealing with the Nixon pardon was an infringement.

News may be news—the score of the game or the fact that Don Mattingly hit a grand slam—but the copyrightable expression of it is protectable.

The national television networks usually protect themselves by cooperating with one another. For example, you might see an NBC baseball highlight on CBS and a golf or tennis highlight on NBC. Cooperation and "Courtesy of . . . " go a long way. On the other hand, there usually is a highlight spitting contest when one network has contracted for the delayed telecast of a boxing match, for instance, and another network just happens to run the 10 seconds showing the knockout punch.

The potential for a new area of controversy—"Oh my," Dick Enberg would say, "what will these lawyers think of next?"—is highlight usage in a newer form of nonbroadcast distribution: scoreboards with extensive video capabilities. "Oh, my," notwithstanding, the National League made sure, starting in 1984, that problems wouldn't arise. At the 1983 winter meetings, the Phillies, who had just installed a Video Board in Veterans Stadium, proposed an automatic grant of permission from one club to another for stadium highlight use. It was approved unanimously.

In the foreseeable future, however, a greater issue will arise at the local television stations, especially those that don't carry the games of any professional or collegiate team and have nothing to trade in a "Courtesy of . . ." deal. If I own a telecast and you want to use a part of it to enhance your news/sports presentation, why should I let you take that for free? What other programming doesn't cost you anything? And while the station might respond that it is offering free publicity to the team, that publicity is going to come anyway. It might make some business sense to charge for it.

Some stations will respond by simply sending crews out to the stadium or arena. A word of caution: Phone ahead. In at least one reported case, a TV station in Hartford, Connecticut, sought access to the Hartford Coliseum to tape parts of the 1981 World Figure Skating Championship. ABC had purchased exclusive rights to show the event on a delayed basis and objected to the station showing highlights prior to the telecast. In *Post Newsweek Stations—Connecticut, Inc.* v. *Travelers Insurance Co.*, the U.S. district court ruled that the local TV station did not have "a constitutional right of special access" to the arena for taping purposes.

Judge Emmet Clarie expressed sympathy for the station. It was hard, he said, to see the economic harm of a two-minute highlight. But, as he also recognized, the issue before the court was not whether the rights holder *needed* the protection, but whether it *contracted* for the protection.

The baseball highlight issue heated up recently with the announcement that "backhauls" (transmissions from away sites for home telecasts) would be scrambled. News directors screamed they were being denied access for excerpting purposes. "To some extent, that's true," said baseball. It might add, "The highlights were never yours to begin with."

Philip Hochberg is a Washington, DC, attorney in the firm of Baraff Koerner Olender & Hochberg. He represents various college and pro sports interests. Reprinted by permission of Sports inc. The Sports Business Weekly. Permission to reproduce may be obtained only from the president of Sports inc., 3 Park Ave., NYC 10016.

Radio at the Political Conventions

by Frederick L. Berns

Whenever and however you want your political convention coverage this summer, radio will have you covered.

You say you want gavel-to-gavel coverage of the July 18–21 Democratic Convention and the August 15–18 Republican Convention? Tune in to certain affiliates of organizations like ABC, NBC, CBS and United Stations.

Looking for in-depth coverage of the delegates from your area? Switch your dial to a local station or regional network receiving the customized coverage to be supplied by independent radio news services and free-lance reporters.

A black perspective? Try the nearest National Black Network station. The impact of the conventions on women, homosexuals, the elderly and other interest groups? Find yourself the nearest Pacifica National News station.

Have friends overseas who speak only Ukrainian or Farsi or Hindi? Have them listen to Voice of America.

Radio will zero in on the conventions from most every angle this summer. Indeed, never before have so many radio news organizations spent so much to cover conventions in so many ways.

Exactly how many of those organizations will be on hand at the Atlanta Omni for the Democratic Convention and at the New Orleans Superdome for the Republican Convention is uncertain. Tina Tate, the U.S. House Radio-TV Gallery superintendent who is overseeing media credentials, says that applications for credentials may be up 15 percent from 1984.

There were 310 radio stations which were represented at the Democratic Convention in San Francisco, and 240 at the Republican Convention in Dallas. The vast majority were supplied either by a group with which they were affiliated, or by a news service.

Many of the radio news organizations that will cover the Atlanta and New Orleans conventions are willing to pay top dollar to outdo the competition.

Radio networks and services have reserved "about a third" of the 38 skyboxes in Atlanta and 40 skyboxes in New Orleans, according to Tate. Prices at the Omni, for which skyboxes had to be built and transported into the arena, are at least $140 per square foot, while the going rate at the Superdome, where existing skyboxes were available for rent, are about $40 per square foot.

shell," said Tate, adding that convention skyboxes range in size from about 100 to more than 240 square feet.

Little wonder that ABC will spend $1 million to offer three varieties of convention programming (including live, continuous coverage) over 19 satellite channels.

Mutual Broadcasting System will spend "a couple of hundred thousand dollars" on its coverage, which will feature "a live raw feed of entire convention activities," and a variety of anchored special events, updates and drive-time reports, according to news director Bart Tessler.

"Sizeable and in excess of previous years" is all that Ed Tobias will say about AP's convention budget. Tobias, the assistant managing editor for news at AP Network News, said the network will offer "two-channel coverage"—one channel carrying live, continuous coverage of the sessions, while the other offers normal newscasts and special reports.

How various organizations cover the conventions will depend on the audiences and clients they serve.

News bureaus who customize their reports to stations and regional networks will focus their efforts on the news and views of local delegates. Their job will be to follow the "locals" rather than the leaders.

In contrast, National Public Radio will devote its coverage to "sorting out and putting in perspective the national story," according to Jeff Rosenberg, the executive producer of NPR's convention operations.

"Our challenge is to tell what's important and to give a sense of what it's like to be there to our listeners," Rosenberg pointed out. He described NPR's audience as "socially concerned and conscious older, wealthier and more educated listeners who tend to listen longer and get more involved with what they're hearing."

"The Afro American public" will be the target audience of the National Black Network's convention reporting, according to Vince Sanders, NBN's vice president of news and operations. That coverage will include a mix of gavel-to-gavel programming, as well as special reports and commentaries.

Sanders noted that the outcome in Atlanta of Jesse Jackson's bid and the activities in New Orleans of the little-known group of black Republicans will be among the foremost concerns of NBN's 40-member convention staff.

Bill Wax, the executive producer of Pacifica's convention unit, said that his staff will provide Pacifica's five member stations and other interested public stations with analyses of issues, rather than individuals.

"Our audience is interested in the issues affecting disenfranchised groups—like blacks, women, gays and the elderly," Wax observed."Our focus will be on the issues going into the platform, and we're definitely not getting involved in who will win the horserace."

Confronting the Voice of America is the weighty task of reporting on American conventions for a worldwide audience of at least 130 million. VOA will attempt to fulfill that responsibility with around-the-clock coverage in 15 languages, involving a total staff of 50 and a budget of $500,000.

Said Nancy Smart, VOA's chief of special events: "Our job is to report on a basic American institution—the conventions—with an international flavor. Sometimes that means hunting up delegates who speak the languages we broadcast, and getting *their* perspectives."

While coverage plans vary widely, all the radio news organizations face some common logistical challenges.

Convention floor access will be tough to come by at times, especially at the Democratic Convention, where there will be a maximum of delegates (4161 regulars, plus 1170 alternates) and a minimum of floor space in which to find and interview them.

"The Omni is so small and floor access will be so limited that reporters will have to arrange some of their interviews at delegate hotels and other places," Tina Tate advised. "We may have only one floor pass available for every ten persons with credentials."

Reporters, most of whom will share general workspace near the convention floor, will have to stand in line for floor passes. There will be tight restrictions on the time they can use the passes once they get them. Add to that the additional problems in Atlanta of the East Coast time zone, creating a situation in which more correspondents will have to be on the air at the same time and a possible shortage of available satellite time.

Under any conditions, covering conventions can severely test even the most efficient radio news operations.

Many veterans echo the words of Richard Rieman, the executive producer of presidential election coverage for United Stations. Rieman speaks of "the challenge of making sense of what's happening when you see only a small part of the action on the floor, the overall picture is always changing and too much is going on at once."

Some radio news executives have misgivings about covering a Republican Convention that will be long on pageantry but short on hard news.

"It will be another coronation," remarked Mutual's Bart Tessler. "But others (news operations) will be there, so we will have to be there for competitive reasons."

NPR's Rosenberg predicts listener interest will be considerably less in the Republican Convention, where George Bush's nomination will be a formality, but he described covering the event as "a challenge rather than a punishment."

The most pressing challenge for many organizations, in these lean times for radio news, is the expense involved in convention coverage.

Rosenberg conceded that NPR's 15-25 member convention staff will resort to "more restrained coverage than in 1980, the last of our big spending years."

"We haven't had the success in fundraising that we had hoped, and the NPR board didn't give the news department what we had asked for for convention coverage," he said. "We've had to scramble."

UPI Radio Network has had to do some scrambling of its own to finance its convention activities, which will consist of live coverage of major addresses and a variety of live special reports.

"As long as UPI is suffering, the network feels the pinch," Mike Freedman, the managing editor and director of broadcast operations, said, referring to the parent company's $2 million per month losses.

Pacifica intends to contain its expenses by relying on volunteers to assist in coverage and on local community stations to help line up free housing for reporters.

Radio *will* rise to the financial and other challenges of convention coverage this summer.

As AP's Ed Tobias points out, radio will provide something that TV can't: "portraits of sound of a major news story."

Fred Berns is bureau chief of the Berns Bureau, an independent radio news organization in Washington.

Chicago 1968: Beat the Press

It is twenty years since broadcasters were targets at America's most violent political convention. Many viewer attitudes we're dealing with today may have their roots in the coverage controversies of that era.

by Dick Standish

Television news and "the media" became the targets of people who didn't like what they saw on the air in the Sixties. Conservatives thought the newscasters were too liberal. Blacks and anti-war demonstrators thought the newscasters were too conservative. They all seemed very willing to express their opinions—often loudly.

It was the first summer and conventions were telecast in color, 1968. The color made the scenes all the more dramatic as the Chicago police fought young anti-war demonstrators and went right after reporters and photographers, too.

The video showed police officers beating young people, some of whom ended up bleeding and hurt. Nightsticks crunching into backs, heads, stomachs, and legs were all part of the vivid images.

On the air, ABC reporter Jim Barnes said, "The police have gone mad!"

"Newsmen were repeatedly singled out by policemen and deliberately beaten and harassed. Cameras were broken and film was destroyed," was the charge made by a committee representing the networks and top newspapers.

Broadcast executives faced great challenges to keep their people safe, yet get the story at the same time. It takes discipline to be objective and fair when your people are being intimidated.

The city's powerful mayor, Richard Daley, thought he had scored a big victory when he beat Houston and Philadelphia to win the Democratic convention. But it all turned very sour for him and his party.

Earlier, the Democrats had split apart as Lyndon Johnson's war policies caused wide and deep divisions. Anti-war protests and racial feelings peaked. Dr. King and Senator Kennedy were murdered.

Older, more conservative Americans reacted intensely against the challenges, defending the American war policy and traditional lifestyle.

The confrontation was everywhere, even in the television booths.

ABC had as commentators liberal author Gore Vidal, and conservative editor Wiliam F. Buckley, Jr.

At one point, Vidal said, "As far as I'm concerned, the only pro or crypto-Nazi I can think of is yourself."

Buckley retorted, "Stop calling me a crypto-Nazi or I'll sock you in your goddamn face, and you'll stay plastered!"

The convention setting was dramatic.

All the competing people and emotions converged as the established Democratic leaders tried to hang onto their power and nominate Hubert Humphrey. Conversely, "Dump the Hump!" was the cry of the younger challengers.

Mayor Richard Daley thought he had scored a big victory when he beat Houston and Philadelphia to win the Democratic convention. But it all turned very sour for him and his party.

Before the sessions opened, a pig named Pigasus was nominated for President by the radical Yippies. Protesters were arrested. More and more demonstrators joined the mix, and the turmoil grew. For a week, they confronted the police.

Mayor Daley fought media and demonstrators alike. He felt the protesters were almost created by television, believing the presence of the photographers fueled the action. He denounced the protesters as "terrorists" who had come to "assault, harass, and taunt the police into reacting before television cameras."

His answer: keep the cameras away. He and his officers harassed the networks, restricted setup space, and banned newsgathering equipment totally from certain places.

The mayor interfered with reporters inside the meeting hall, too.

On air, NBC's Sander Vanocur complained he was being shadowed by unknown operatives on the convention floor. Anchor David Brinkley said, "faceless, unidentified men . . . (are) following our reporters wherever they go, listening to every word they say."

While covering the ejection of a delegate from Georgia, CBS's Dan Rather was punched to the floor. Once he was back on his feet, he charged that it was a security guard who'd given him a shot in the stomach.

Up in the anchor booth, an unhappy Walter Cronkite told his viewers, "I think we've got a bunch of thugs down there." He said, "We have been so angry at times that we have wanted to pack up our typewriters and get out of town. But, the people who want managed news want us to do just that. We will stay on the job and report the news as we see it."

At the same time though, there were some conservative viewers out across America who thought the police and the mayor were right. They felt the reporters and protesters should be thrown altogether into one bag of troublemakers.

In the search for balance, executives at CBS decided to allow Daley to present his side of it.

Cronkite was subdued as Daley visited the anchor booth. He was allowed to ramble on, pretty much unchallenged. He claimed the reporters had not shown the demonstrators supposedly provoking the police.

Of course, it was Daley's own restrictions which had kept the news crews from covering the start of the march which ended in trouble. How could reporters have known who started it all?

The controversy over how the mayor had treated the reporters and demonstrators lingered on for several weeks, helping stall the start of Humphrey's fall campaign.

It was the most physical, dramatic modern convention the nation has watched.

Dick Standish is the New Jersey correspondent for KYW-TV in Philadelphia.

BACKGROUNDER: Conventions in Brief

To fully anticipate possible stories for Atlanta and New Orleans, review the modern history of your state delegations at the conventions.

An intern researcher can pull this material easily from the local paper filed at the library or historical society. All he or she has to do is check these dates of convention coverage for local incidents, controversies, quotes, and personalities.

Democrats	Republicans
1984	
July 16–19 San Francisco *Mondale-Ferraro* Democrats nominated first woman to run for vice president. NY's Cuomo and IL's Jackson gave top speeches. Mondale, talking of tax increases, perceived as under control of special interests and liberals.	*Aug 20–23 Dallas* *Reagan-Bush* Routine renomination of then popular incumbent. Reagan quoted Will Rogers, and said, "If I could paraphrase Will, our friends in the other party have never met a tax they didn't like."
1980	
Aug 11–14 New York *Carter-Mondale* Bitter end to the Kennedy challenge of incumbent Carter. Carter won. But, the Massachusetts Senator starred with Aug 12 speech. EMK: "The work goes on. The cause endures. The hope still lives. And, the dream shall never die."	*July 14–17 Detroit* *Reagan-Bush* Ronald Reagan finally won his party's nomination, 12 years after first moves. Conservatives won, pledged anti-tax revolution. Brief flurry about possibility former president Ford would be picked for vice president. George Bush, runnerup to Reagan, was final choice.
1976	
Jul 12–15 New York *Carter-Mondale* Senator Glenn's keynote speech seen as boring. Carter picked Mondale as running mate. Texas's Barbara Jordan hit with a call for a national community where "all of us are equal."	*Aug 16–19 Kansas City* *Ford-Dole* President Gerald Ford just beat challenge from Ronald Reagan who fell 117 delegates short. Ford picked Kansas Senator Bob Dole to be his conservative running mate. Some Ford fans felt Reagan's disloyalty made Carter president.
1972	
July 10–13 Miami Beach *McGovern-Eagleton* Anti-war liberal McGovern was nominated, but candidacy derailed. Chicago's Richard Daley was denied a delegate's seat. McGovern accepted out of prime time at 3 a.m. Eagleton of MO concealed shock treatments. Black congresswoman Shirley Chisholm had 152 delegate votes.	*Aug 21–23 Miami Beach* *Nixon-Agnew* Routine re-nomination. Nixon spoke of "a new majority." Outside, demonstrators flooded area. Nixon went on to a big win. The Watergate burglary had little impact with voters.
1968	
Aug 26–29 Chicago *Humphrey-Muskie* Police and demonstrators out of control in most dramatic modern convention. Anti-war liberals clashed with older order. Yippies nominated pig for president.	*Aug 5–8 Miami Beach* *Nixon-Agnew* Nixon prevailed over Reagan, Rockefeller. Picked Maryland's governor to run with him. They went on to make history.
1964	
Aug 24–27 Atlantic City *Johnson-Humphrey* Credentials battle over two contending Mississippi delegations—civil rights fight. Neither side ended up happy. Johnson picked liberal Hubert Humphrey of MN for vice president.	*July 19–22 San Francisco* *Goldwater-Miller* Conservatives took over. NY's Rockefeller booed, PA's Scranton embarrassed. Goldwater: "Extremism in defense of liberty is no vice . . . moderation in pursuit of justice is no virtue."
1960	
July 11–14 Los Angeles *Kennedy-Johnson* Kennedy surprised all by picking bitter contender LBJ for veep nomination. It may have won him the election.	*July 25–28 Chicago* *Nixon-Lodge* UN Ambassador Lodge picked to emphasize foreign affairs strength. Nixon went on to first televised presidential debate with JFK.

There were four or five dull conventions in these thirty years. But more often than not, contesting, contrasting forces have been drawn to these national arenas, producing interesting stories as the people and groups fought for power.

Color Bars Cover the Crinkles

by Bill Slatter

Heidi Mitchell had just graduated from Pepperdine in Malibu and was looking for her first job. A friend knew the owner of KMIR-TV, Palm Springs, so Heidi wrote him, using the name of her friend as an opening wedge. He called her and asked if he could see a tape.

"Well, gosh," she replied, "I go to Palm Springs all the time. I'll bring one down."

Actually, she confessed to me, "It's a two and a half hour drive and I hate the desert."

But she drove down and talked herself into a reporter's job. "On that first job," Heidi says, "nobody's that good so you've got to sell yourself."

And a little chutzpah also helps in what has come to be a way of life for reporters and anchors—the seemingly endless search for that next job.

Jim McClure, political reporter at WVEC-TV, Norfolk, calls it a necessary evil. "You hear network reporters complain that today's reporters don't know their areas the way they used to.

"That's fine for Harry Reasoner who started in Minneapolis," Jim says, "or John Chancellor who started in Chicago or Dan Rather who began in Houston.

"But today we're in a business where you start in Quincy or Evansville—or Peoria, if you're lucky. You have to fight your way up if you want to get to the top or return to the area you come from."

In Jim's case that's Chicago, the number 3 market.

So how do you get to Chicago or New York or the network? Or maybe you'd be happy just to get to Phoenix or Baltimore or Sacramento, all nice cities and good news towns.

It isn't easy. It's expensive, time consuming, frustrating, and you'd better be ready for a lot of rejections, even the very best of you.

Tom Murray, a sports anchor/reporter who recently jumped from WXII, Winston-Salem, to KXAS, Fort Worth, says, "The first thing you have to decide is whether you're a permanent fixture in this place or just passing through."

Winston-Salem is a great place to live, Tom told me, and it would have been easy for him to stay and grow there and enjoy a very nice life. Probably a majority of people in our business reach a middle market level and settle down.

Others like Tom and Sam Champion set major market goals for themselves early in their careers. This past February Sam parlayed a weekend weather job at WJKS, Jacksonville, to weekend at WABC, New York. That sort of thing is rare, but it does happen.

Champion had been in the business just four years, spending two at WSPD, Paducah, and two in Jacksonville. Several months before he made the move to New York he did most of the things that nearly everybody does—wrote letters, sent tapes, made phone calls, stayed in touch with those who had expressed interest.

He also sent his tape to a West Coast agent recommended by a friend. "He really doesn't want publicity," Sam said, declining to tell me who it was.

"He was able to put me in markets that I couldn't put myself in," Sam told me, and that included WABC which liked his work and hired him.

Now before everybody rushes out to hire an agent, a word of caution. Champion feels it's important to have an agent if you're aiming for a top 10 or 15 market. Below that, he thinks, you can do it yourself.

And I've noticed that few agents fall over themselves to sign up reporters, except at the topmost levels. There's just not enough money in it for them even at 10 percent of your gross earnings. What agents are interested in are anchors—news, sports and weather. Especially those who have "big market" written on them.

But lest I leave you with the impression that everybody aiming for the top 10 has to have an agent, let me tell you about Diana Williams and Monica Malpass.

Diana, just a few years out of Duke where she majored in economics, was doing just fine at WBTV, Charlotte, one of the better stations in the country.

She was weekday co-anchor, and I'm sure had no worries about where her next meal or sports car was coming from. But she decided she was good enough to covet a spot at the top, and she went at it the old-fashioned way, without agent.

"There are good agents and bad agents, so if you've got a good one, they're worth it," she says. "If you get a bad one you're just wasting your money. Better to do it on your own."

A few years earlier, without journalism training, she managed to talk herself into an internship at WTVD, Durham (now an ABC O and O) and she says, "There was this crusty old acting news director (Bill Boyle, now retired) who said 'let's put the girl on the air.' " And they did. Diana moved up from there to WSOC-TV in Charlotte and then across

Diana Williams

Monica Malpass

Heidi Mitchell

the street to WBTV because of a chance to anchor.

When she felt she was ready for that last big move she picked out stations in New York, Chicago, Washington and Boston and assembled her tape. "There were a lot of nights I stayed until 2 or 3 in the morning because I'm a slow editor," she says.

"I led with a whole show cut down because news directors want to see an entire show. They don't want to see a lot of fancy stuff like a montage getting into it.

"Then I put on 2 or 3 stories, then some live, that was it. I made it short, too. About 8 minutes."

Jeff Rosser, then news director at WNEV, liked it, flew her up and hired Diana as his noon and 5 p.m. anchor. Eight years from Durham to Boston.

Diana not only didn't use an agent, she didn't have a journalism degree and feels that liberal arts is better for the long haul.

Another Carolinian, Monica Malpass, went to the prestigious University of North Carolina at Chapel Hill, but graduated from its radio–TV department without a tape.

"I applied to about 50 stations in the southeast. Nobody would give me the time of day." She'd had some newspaper, radio and behind-the-scenes TV experience but no tape to show a television news director.

But she says she got lucky at WXII, Winston Salem. The late Dave Emery, who was news director, "was willing to send me out on a story on a slow news day on a snowy day in February." On the basis of that he gave her a job as a part-time weekend reporter.

"When he realized I could put two words together, he hired me full-time about two weeks later, and a year later I was anchoring."

She had been in Winston-Salem for just over two years when she began sending out tapes to stations in top 30 markets. "I guess I'm an impatient kind of person," she says, "and it didn't seem all that fast to me to go from the 50th market to the 4th." Winston-Salem was her first job and after just three years there she made it to WPVI, the ABC O and O in Philadelphia, as reporter and morning anchor. Without an agent.

In fact, she says WPVI won't even deal with agents. "Why should I give away 10 percent of my salary when he can't help me and I have to do my own negotiating?"

Monica says she sent out about 50 tapes—tapes she bought new to avoid the crinkles often found in those free old ones. ("But if you're gonna use old tapes," a young reporter told me, "start with color bars to get past the crinkles." So that's why all those audition tapes have color bars!)

Monica always sent her tape with her letter in the belief that news directors may not even read letters, "But they'll pop in the tape and within 10 seconds know if they have any interest." Then, she says, they go back and read the letter and resume. And don't expect to get your tapes back, she says. She got back only 10 of the 50 she sent.

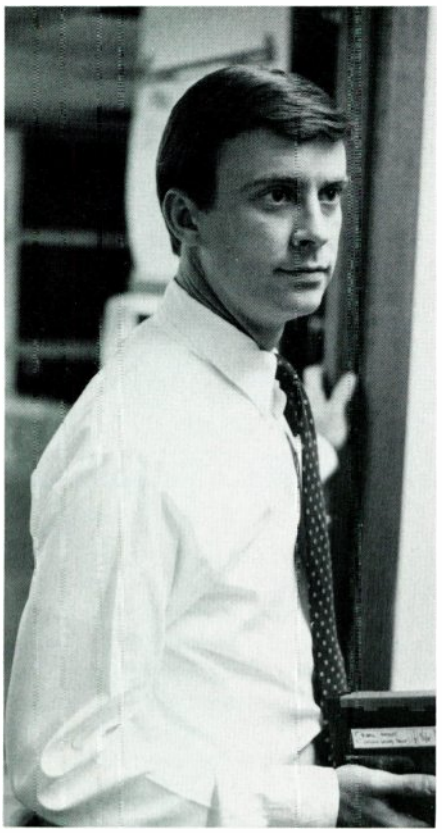
WPVI was one of the stations she sent her tape to but she never got confirmation that they received it. "I figured they just hated my work, and I was too embarrassed to ask," she says.

Meanwhile, Frank Magid, the Iowa consultant, had sent her tape separately to WPVI, a client, and one day she got a call from news director Ned Warwick who flew her up and hired her. Monica had been wise enough to send her tapes regularly to all the consultants and headhunters.

One of the most unusual moves I've seen was Stephanie Frederick's. She was a wire service reporter for UPI in Dallas and went from there to KRON-TV, San Francisco. Even though she says she learned a lot about writing at UPI she doesn't recommend trying to parlay a print job into a TV reporter's job in the 5th market.

Before that happy move, Stephanie made a lot of mistakes and learned a lot about herself and the business of finding jobs. She started at age 15 at KALB Radio in Alexandria, Louisiana, and worked full-time in radio all through school at the University of Oklahoma "While the other kids were out partying and having a good time," she says.

She admits her high opinion of herself led to trouble in Oklahoma City when she took a job as a reporter at KTVY. In fact, she got fired. "A personality dispute, I guess you could call it," she confessed. "I learned something from that. You've got



John Holt

to make an effort to get along with everybody in the newsroom."

"The people you work with," she says, "are the people who can help you get jobs." They're also the ones who can shoot you down when a news director calls and asks one of them for a recommendation. "It may be the producer you fought with every day."

Her next mistake, Stephanie says, was being too proud to take a job in a smaller market. "I could have had a job in Harrisburg about a month after I left Oklahoma City," she says, "but I said 'no way.' I thought I was too big for Harrisburg."

The months went by and still no job, so she went to work for UPI. "It's O.K. to be out of the business for three to six months and then come back in but not for a year and a half."

But get back she finally did with an assist from a friend and an agent. Don Browne, NBC's astute Miami bureau chief, had showed me Stephanie's work a few years ago as he had that of Deborah Norville, now NBC's Sunrise anchor. At the time I was a talent scout with NBC. He also spoke to Herb Dudnick, now news director at KRON-TV, and formerly a top news manager at NBC and, of course, well known to Don. If you ever doubted it, the business of news broadcasting operates on what has come to be known as "networking," and this is a classic example of how it works.

On the strength of Browne's recommendation, Stephanie made the trip to San Francisco to meet Dudnick. "I didn't go begging," she says, "I told him whatever you need from me I can do. If you need an aggressive reporter, here I am."

During her long job search she had also enlisted the help of Atlanta agent Frank Beltran—"A great guy. He sent out a ton of letters and tapes for me."

Six months after her visit, KRON came through with an offer and Stephanie grabbed it.

What about radio as a means to get into TV? Stephanie Frederick got her start in radio, and so did Mary Tordoff, now managing editor at WOKR, Rochester, New York. Her first job was at WAAX, Eau Claire, Wisconsin, which at that time was affiliated with WEAU-TV. "Working in radio," she says, "does a lot for you as far as meeting deadlines, writing a story crisply, telling a story as accurately and in as short a time as possible."

It also helped that she could walk across the room to work in television, and that her news director, Gil Buettner, was willing to give her a try at TV producing. And that an anchor there named Mike Rindo would later become news director at the chain's Rochester station, as would Buettner. And that they would remember old friends and trusted associates and bring them along. There's that networking again.

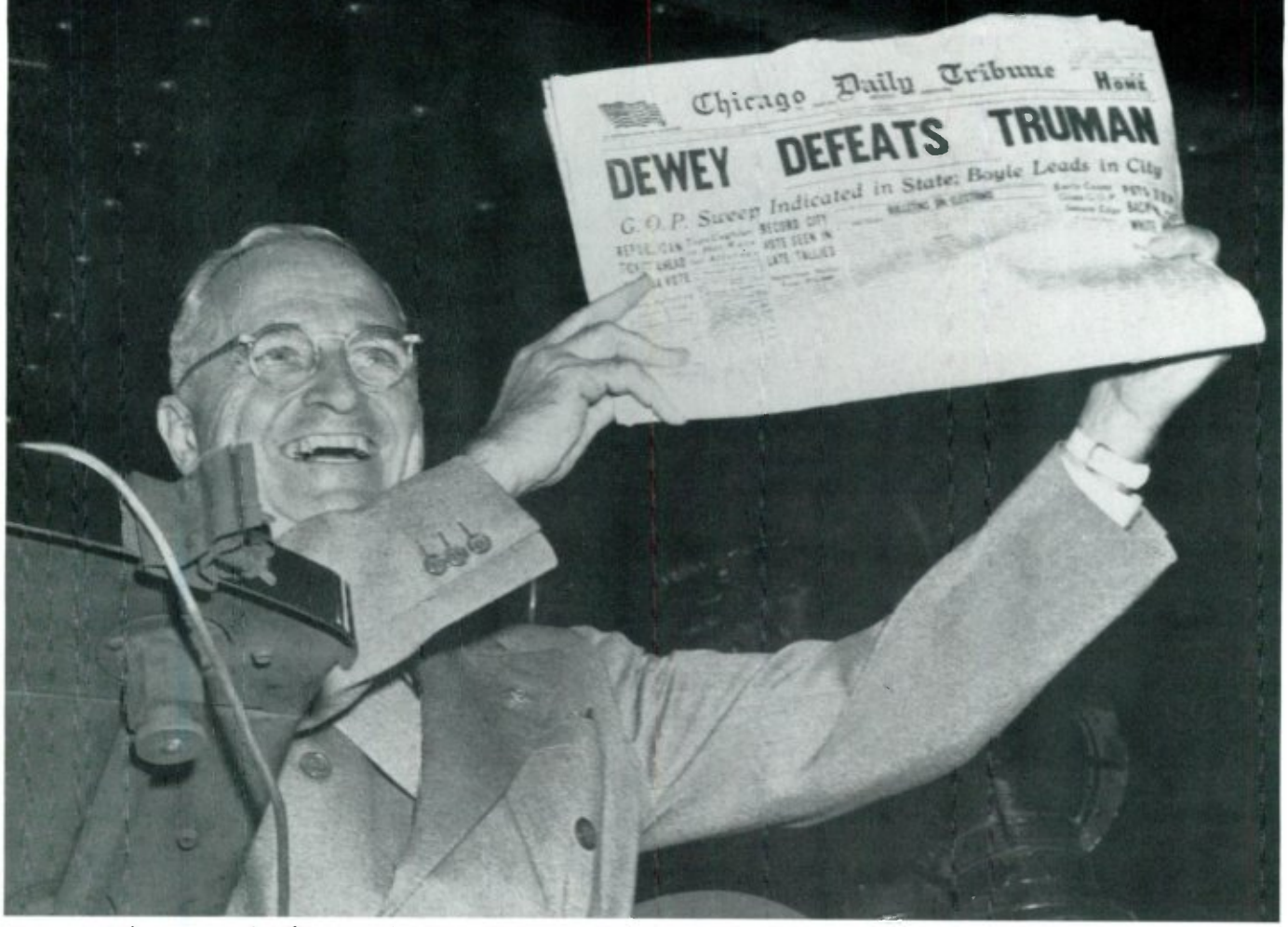
John Holt, now a reporter at KSNW, Wichita, also got started in radio while at college at the University of Kansas. "But the smartest thing I ever did," he says, "was get an internship at WIBW-TV, Topeka, which worked into a full-time job."

The key to choosing internships, John says, is to pick a small station that has a track record of hiring interns and will let you get some real experience. "I was writing, anchoring, reading on the air while still just an intern."

When last we heard from Heidi Mitchell she was working in the desert which she hates and filling the jobs of reporter, anchor and assignment editor in a three-person department. And she'd been there two years. Enough! She made a lot of phone calls, sent out a lot of tapes, made several trips with her own money and just before Christmas got a job at KRDO-TV, Colorado Springs, where she's now anchor and reporter for *Good Morning Colorado*. I hope she likes the mountains.

Bill Slatter is a talent coach and news consultant. His address is P.O. Box 7076, Evanston, IL 60201, (312) 328-3660.

In this election year, need we remind you of the danger of reporting on insufficient information?



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News Practices

Questions for Anchors

by Emerson Stone

"Throw out the anchor!" goes the sailor's cry. You can hear it in many an inland town when a newscast lags.

When NBC's Tom Brokaw was an anchor caught in a chain of weeks with down ratings, neither he nor anyone else knew why, only that competition means that somebody has to be up, and somebody down. They frequently pass each other, sinking and rising.

Upside and downside have varied causes. When down, NBC, like others in the same boat, rounds up the usual suspects—something inherent in the product, presentation, or newspeople; the vagaries of the new people-meters; softness in ratings support from NBC affiliated stations; competition from some high-rated sporting event; lack of a female co-anchor; and so on.

The female co-anchor some have suggested to NBC News is that solid professional, Connie Chung. One NBC affiliate manager may have given his view of her top qualification for the position when he was quoted as saying that she has "huge male appeal."

Clearly Brokaw himself is in no danger of being thrown overboard, any more than Dan Rather, who was in the same rough waters a few months earlier. His situation was of course different: the woman then murmured about as co-anchor had a different name, Diane Sawyer.

These situations tend to have a kind of tidal repetition. Sawyer, Chung, and others can manage quite well, thank you, even alone at the helm, but they become netted in maneuvers having nothing to do with their abilities.

Any anchor that is down, network or local, has a difficult row to hoe (to shift from marine to dry-land metaphor) in the areas of image, diplomacy, sexism, and similar considerations that involve ethical choices. To a co-anchor suggestion, the anchor must make noises about its being a palatable idea but that such decisions are made elsewhere (even though there may be an ironclad "no co-anchor" clause in his contract).

The suggested co-anchor, on the other hand, must kick a few clods, aw-shucks a bit, and profess to be totally euphoric in the present job.

Even apart from such waltzing and other responses in time of crisis, an anchor, like Gilbert and Sullivan's policemen, does not always find life "an 'appy one." Throughout anchor life (and John Chancellor and Walter Cronkite show that there is life *after* anchoring), ethical considerations constantly surface, and anchors must ask themselves questions like these:

- Do I accept this outside speaking engagement? Do they want me for information, or just as a decoration for their enterprise? Worse, especially if I am paid for the appearance, are they trying to influence my news judgment?
- *Should* I accept money for such appearances? If so, where should the lines be drawn?
- Even if no pay is involved, can I speak out publicly on behalf of a 'motherhood' issue, say, raising money for the arts, without the risk of being perceived as potentially not neutral on *any* public issue?
- How far should I involve myself in presentations for company advertisers?—Don't go at all? Speak my piece about the broadcast and then vanish? Stay to circulate and press the flesh, perhaps even do a little sales pitch? How about agreeing to mention the product on the air?

Those are a few of the ethical issues *outside* the newsroom. Inside, the anchor finds another barrel of them:

- Am I worth my pay, as a journalist? Do I suspect that I got this job largely because of cosmetics? Was it because, like the anchor in the movie "Broadcast News," I know how to sit on my coattails; because, like him, I can run a story smoothly with a knowledgeable producer in my telex, even if not so smoothly on my own? Should I stay in this work? (Hint: the way other questions are answered may help answer this one.)
- Does somebody, inside or outside my organization, want the broadcast always to sound upbeat, or to favor or assail certain things by policy, and do I acquiesce?
- I'm black and have been weekend anchor forever. Whites come and go, weekdays. Is this anchor anchored forever to Saturday and Sunday? The money's part of it. What should I say or do?
- Am I worth what I am being paid? Do I speak and write the language easily and with confidence, serving my own style without confusions and banalities? Have I said "tantamount" or "fallen on deaf ears" recently on the air? (Two anchors did, a few weeks ago.) Do I talk jargon or bureaucratese to the audience, load my script with trendy slang, opaque acronyms, inside references that no viewer can comprehend?

Do I differentiate—or even *know* how to differentiate—between persuade and convince, which and that, stomping and stamping, chomping and champing. Reviewing my tapes, do I find, like the old pitcher Dizzy Dean, that I've "slud into third base" with utterances like, "There's a cole frun tudduh West," and, "The stock market's up twenny points."? (A couple of anchors proffered those pronunciations recently.) Have I considered that the way I choose to communicate, or fail to, is a matter of ethics? Am I responsible enough to seek out those failings in my work, to correct them, to *keep* seeking and correcting, to ask for help doing it, if I need it?

- Do I know today's lead, and can I resist the pressures to choose one solely as an audience-getter? Equally, do I know what should *not* be today's kicker and how it should *not* be written, when to join Sam Goldwyn in saying, "Include me out."? A man-woman anchor team doing the 11 o'clock news in a major market a few weeks ago did a story that began with the man saying something close to this: "A travelling bra museum may open in a store near you. It may open in the front; it may open in the back (sly glance across at the co-anchor)." She leaped to read: "Oh, I get the *point*!"—and dissolved in what might have been laughter. A third reporter in the shot, a male, had the grace to sit there looking uncomfortable.
- Even if I *am* master of thought, tongue, and judgment, am I self-assured in my larger knowledge when it comes to coverage and reporting? Can I pronounce the capital of Afghanistan—Kabul—with the same authority that I pronounce Cairo (Egypt and Illinois) or Willamette, or little known places and legislators in my own state? Along with everything else, in short, does my pay reflect my intellect and education?

Similarly, in the evening broadcast, it's important to be perceived as contributing, beyond just leaning earnestly (or smilingly) into the camera. Some

pieces look like full location coverage—'interviews' (by the unseen, unheard producer), B-reel (by producer and crew) over my narration, an on-scene close if I can fly in for an hour. The collegial argument again. Should I do this sort of thing? If I do, should I say something in script to indicate the situation?

- Am I helping to alter our nightly broadcast from hard news to something else, without a change in billing? We do a couple of today's stories at the top followed by a few soft mini-docs related only slightly (if at all) to the news of the day on topics thought to be ratings builders, and top it off with a light kicker? The consultants think that this is the way to go. Should I take a stand? I mean, I'm taking the king's shilling to do this, but my face is out front.

- A related matter. In a financial bind, the company sometimes wants to skimp on things affecting the heart of the broadcast, like eliminating a key sub-bureau or postponing purchase of state-of-the-art technology. What is it my responsibility to do?

- Extending that issue, some big guns in the business like Fred Friendly have said that highly-paid (and highly-visibly-paid) anchors ought to take voluntary pay cuts, at times when some of their less-known and less-paid colleagues are being fired. In a money crisis (if I know one) should I offer to take a cut? Am I paid too much to have to make that sort of decision—or perhaps too little?

Whatever the pay, a thousand ethical and other questions—some tougher than these, some easier—have to be faced and decided by those fortunate (?) few in anchor positions. For half a decade, CBS News paid this non-anchor to think about, and try to help resolve, ethical issues involving anchors and others.

As to the specifics raised in this column, the last one, the question of voluntary pay cuts, seems to call for a clear 'no.' If a salary is high for the times, anchor and the employer can deal with it at next contract renewal. No individual is paid so much that fractional reduction of his or her income alone will save the franchise. Fellow workers know this, and that voluntary pay cuts by one can set precedents disliked by all.

History and examples given indicate answers to some of the earlier questions. To others, I suggest a cluster of responses such as "no," "maybe," and "yes, with limitations." Most answer themselves.

Some Gordian knots can never be cut, but certain procedures help: Sometimes a quiet look at common sense produces the answer. If not, it can help to talk out problems with experienced professional journalists whose news standards you respect. A suggestion made here previously is to ask the question: "Which course is in the greater public interest?" Then: "What is in my own best interest?"

Competition means that somebody has to be up, and somebody down.

Anchoring is like broadcast news itself, still new, still a developing art/science/skill, tailored to compete, tailored to suit special needs of many kinds of broadcasts, tailored to the abilities and nature of specific practitioners, tailored constantly from within and without. *Sartor resartus.*

Evolution in anchoring needs to be grounded in basic standards, like all we do, building the future on the best of our fairly brief past.

RTNDA columnist Emerson Stone welcomes your comments and suggestions on future topics. His address: Sterling Road, Greenwich, CT 06831.

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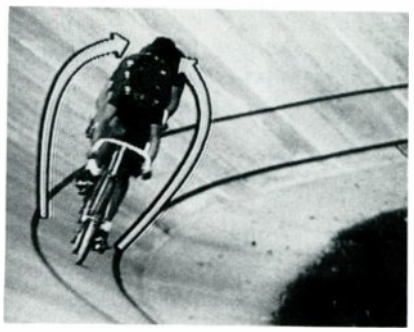
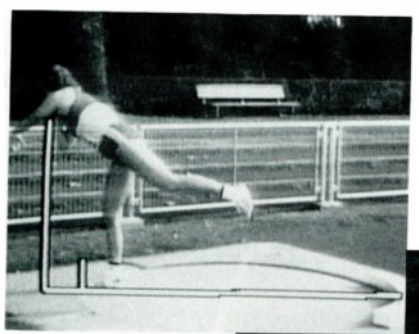
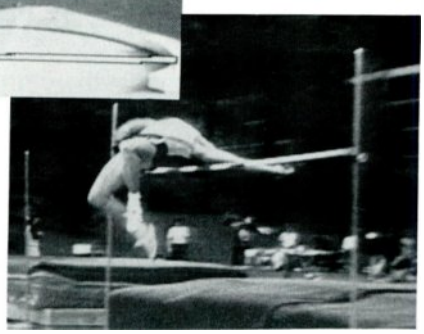
EVENT: Cycling/ Team Pursuit
MANEUVER: Changes
DESCRIPTION: "...the cyclist in front cuts air resistance as his team regains strength in his draft. It's called drafting."



EVENT: Track & Field/ Shot Put
MANEUVER: Enlarging the Ring
DESCRIPTION: "...leaning across the back of the ring, in effect, enlarges the diameter, giving the athlete more room and time to develop necessary speed..."





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News Operations at Public Radio Stations Surveyed, Part I

by Vernon A. Stone

Public radio stations are less likely than commercial stations to have local news operations. But when they do, the news staffs are typically larger and their salaries higher than at commercial stations.

Full-time staffs are smaller on average at public stations, but the number of people working part-time in news is larger, and the median total paid staff is larger than at commercial stations. In addition, the average public station has unpaid newspeople, often students.

In small and medium markets, public radio stations pay higher news salaries than commercial stations. But in major markets, the pay is better on the commercial side.

Two-thirds of the news directors in public radio have worked earlier in commercial radio. Professional and personal characteristics of public and commercial radio news directors are similar. Typical time on the present job is about two years in either case.

Those findings are from the author's first RTNDA survey of news operations at public radio stations. Their news directors were asked for information which has been gathered from commercial stations by RTNDA surveys in recent years. Part II will be published next month.

Method

Questionnaires were mailed in fall of 1987 to the NDs at 638 non-commercial radio stations, comprised of the population of Corporation of Public Broadcasting stations plus other non-satellite, largely separately programmed AM stations of at least 250 watts and FM stations of at least 1,000 watts as listed in the 1987 *Broadcasting/Cablecasting Yearbook*. The wattage minimums were adopted to limit stations to those that broadcast to the general public and to exclude most dormitory and high school stations, thus making this survey comparable to RTNDA surveys of commercial radio stations. Also omitted were 101 eligible stations that apparently were skipped at random by the service providing mailing labels. The Postal Service was unable to deliver to 33 of the 638. A second mailing went to non-respondents.

Returns came from 311 of the 605 stations with working addresses, a 51 percent response rate compared to 43 percent in a similarly conducted RTNDA survey of commercial radio stations several weeks earlier.

Market categories: major, more than 1 million population; large, 250,000–1,000,000; medium, 50,000–250,000; and small markets, less than 50,000 population.

News staff categories are for total full-time and part-time paid employees.

TABLE 1: Weekday News Programming by Public Radio Stations

		Median Daily			Stations Broadcasting:			
	N	Hours on Air	Minutes News	Local News	Headlines	Newscasts	Magazine Pgms	Other News Pgms
All Stations	257	19.9	240	49	52.5%	86.8%	49.4%	28.0%
University	166	20.0	270	60	51.2%	89.8%	46.4%	29.5%
Other	91	19.6	181	87	54.9%	81.3%	54.9%	25.3%
Major Market	57	23.7	240	50	59.6%	78.9%	63.2%	35.1%
Large Market	70	23.6	285	60	52.9%	84.3%	41.4%	30.0%
Medium Market	78	19.4	269	61	48.7%	91.0%	50.0%	26.9%
Small Market	52	18.3	134	65	50.0%	92.3%	44.2%	19.2%
News Staff 0-1	90	19.8	90	40	45.6%	80.0%	36.7%	21.1%
News Staff 2-3	84	20.1	300	60	48.8%	85.7%	60.7%	31.0%
News Staff 4+	83	19.8	300	75	63.9%	95.2%	51.8%	32.5%

Stations and News Operations

By license type, 183 of the respondents were at university (including community college) stations, 77 at community, 37 at local government and 14 at state government-owned stations.

FM dominates in public radio. Ninety-one percent of the responding operations were FM, 5 percent AM/FM combinations and only 4 percent AM-only. By contrast, commercial news operations in last year's sample were 49 percent AM/FM, 29 percent AM-only and 22 percent FM-only.

Nearly one of every five public stations does nothing in news. Eighteen

TABLE 2: Paid News Staff Size, Annual Hiring and Turnover Rate

	Full-time						Including Part-time		Mean Hired Last Year	Turnover rate
	0	1	2–3	4+	Median	Mean	Median	Mean		
All Stations	42.4%	26.8	25.7	5.1	.8	1.1	2.4	2.8	1.0	35.7%
University	41.0%	28.9	24.7	5.4	.8	1.1	2.6	3.2	1.3	40.6%
Other	45.1%	23.1	27.5	4.4	.7	1.1	2.3	2.6	.5	19.2%
Major Market	33.3%	35.1	21.0	10.6	1.0	1.4	2.7	3.5	1.5	42.9%
Large Market	38.6%	21.4	34.3	5.7	1.0	1.2	2.9	3.5	.9	25.7%
Medium Market	39.7%	30.8	26.9	2.6	.8	1.1	2.6	3.0	1.0	33.3%
Small Market	61.5%	19.2	17.3	1.9	.3	.7	1.2	1.7	.9	52.9%

TABLE 3: Race and Sex of Staffs and NDs

	All Staff	News Directors
Male	60.7%	74.4%
Female	39.3	25.6
White	87.8%	88.2%
Minority	12.2	11.8
White Men	55.7%	66.8%
White Women	32.1	21.4
Black Men	2.5	3.8
Black Women	5.0	1.7
Hispanic Men	1.4	2.5
Hispanic Women	1.1	.8
Indian Men	.3	.4
Indian Women	.6	1.3
Asian Men	.6	.8
Asian Women	.6	.4
	99.9%	99.9%

percent (54) of the respondents marked "no" to an introductory question: "Does your station do any locally originated news programming?" Stations saying no were still requested to return the uncompleted questionnaire. Commercial stations surveyed last year got a similar request, and only 4 percent said they had no news operation.

These percentages may underestimate the number of stations not doing news, since they might tend to discard the questionnaire as irrelevant. To maximize responses from such stations, the cover letter prominently noted that one topic of interest was how many stations had no news operations.

Most university or college-owned stations (92 percent) were originating news programming. Most of the public stations without news were community, local or state government-licensed. News was being done by 72 percent of the non-university stations.

Results reported here are for only the 257 operations that said they were originating news programming locally.

Several of the news operations were new or revived.

"After a five-year sabbatical from local news," a large-market university licensee had committed itself "to devote a substantial portion of its budget to locally produced news."

"Getting the operation started again," a small-market respondent cited as 1987's top achievement. "Last year it was virtually non-existent."

Programming

The typical public radio station is on the air 20 hours a day. As Table 1 shows, medians range from nearly 24 hours a day for stations in major and large markets to 18 hours for those in small markets.

Four hours a day is devoted to news at the average station. The median for university stations was four and a half hours compared to three hours for others. The average small-market station used about two and a quarter hours for news each weekday. Stations with paid news staffs of no more than one person averaged an hour and a half.

University stations typically were locally originating an hour of news each weekday, and other public stations were doing an hour and a quarter. The larger the staff, the more minutes of news came from the local studio. But strangely, market size showed a small inverse relationship. Here, as elsewhere, staff size appears a more meaningful indicator of differences than does market size.

Newscasts are included in the locally produced news programming at most stations. Half do headlines. About half produce magazine programs.

Other programming uses various formats. For example, a major market station offers "Mic-Line," a noontime, Monday through Saturday, hour focusing on local news and public affairs in depth, a program that "has reported on everything from adult illiteracy to children's television."

Most public radio stations are served by a network. National Public Radio was heard on about half of the stations surveyed, 35 percent as their only major network and 18 percent as companion network for American Public Radio. Two percent had only APR. Other network services were named by 24 percent and

TABLE 4: Members of Paid Work Force, Jobs They Do and Past Year's Hires

	White		Minority		All Staff		
Work Force	Men	Women	Men	Women	Men	Women	Total
Mean per Newsroom	1.6	.9	.1	.2	1.7	1.1	2.8
Work Force Share	55.7%	32.1	5.0	7.2	60.7%	39.3	100.0%
Jobs Done							
Supervising	35.9%	28.9%	42.9%	30.0%	36.5%	29.1%	33.6%
Reporting	72.4	74.4	57.1	75.0	71.2	74.5	72.5
Anchoring	77.6	60.0	50.1	80.0	75.3	63.6	70.7
	*185.9%	163.3%	150.1%	185.0%	183.0%	167.2%	176.8%
New Hires							
Mean	.6	.4	—	.1	.6	.5	1.1
Share of Hires	52.3%	37.4	3.7	6.5	56.1%	43.9	100.0%

*Many do more than one job.

TABLE 5: Median Weekly Salaries at Public Radio Stations

	Typical Reporter	Top Paid Reporter	Typical Anchor	Top Paid Anchor	News Director
All Stations	$310	$350	$327	$380	$385
University	$316	$375	$326	$380	$385
Other	$304	$320	$336	$340	$370
Major Markets	$327	$379	$379	$390	$420
Large Markets	$327	$361	$314	$378	$381
Medium Markets	$300	$372	$317	$350	$365
Small Markets	*—	—	—	—	$385
News Staff 0–1	*—	—	—	—	$336
News Staff 2–3	$324	$364	$328	$348	$368
News Staff 4+	$317	$375	$326	$385	$420

*Salaries omitted because fewer than 10 reported.

no network by 21 percent of the respondents.

Staffs and Turnover

The typical news staff at a public radio station consists of one person who works full-time in news (normally the news director), two paid employees who work part-time in news and two unpaid students or volunteers. This compares roughly to one full-timer, one part-timer and no unpaid workers at the average commercial radio station.

Public stations are less likely than commercial stations to have even one person working in news 40 hours a week or more. Though the median rounds to one person in each instance, Table 2 shows that it was only .8 for public stations last year. That compares to 1.2 for commercial stations. Whereas 42 percent of the public radio news operations had no one working full-time in news, that was so for only 22 percent of the commercial stations. In small markets, 62 percent of the public and 33 percent of the commercial radio news operations lacked even one full-time newsperson.

The total number of paid newsroom employees is greater at the typical public station than at its commercial counterpart. That's because it has two staff members working part-time in news as against one in the typical commercial operation. The median total paid staff is 2.4 for public and 2.0 for commercial radio news.

In addition, unpaid workers handle news in 63 percent of the public operations. These are students working for experience and often course credit or unpaid volunteers for community service. Though not backed by survey data, the author's impression is that unpaid workers are not found in the majority of commercial radio newsrooms.

About a fourth of the public operations reported one to five unpaid workers and another fourth had six to 20. Eleven percent said 21 to 100 or more people worked without pay, most often students at university stations.

"My staff is communication students," noted the news director of a college station. "They come with no experience. When they leave, they have a marketable skill."

Turnover of paid staff is somewhat greater in public than commercial radio. Newspeople hired in the 12 months preceding the survey were 36 percent of the total staff in public radio and 31 pecent in commercial radio. Differences were minor except in small markets, where the year's turnover was 53 percent in public and 30 percent in commercial radio.

A fifth of all newly hired staff were just out of college.

News director turnover was the same at public as at commercial stations. The typical news director had been on the job two years.

Staff increases were reported at a number of stations.

"We have grown from a student operation with two professionals to a staff of five full-time professionals and several part-timers," wrote a major-market respondent. "We have recently won several awards and are providing many reports to our network in Washington."

Women and Minorities

Women constituted 39 percent of the paid work force in news at public and 33 percent at commercial radio stations surveyed last year. Blacks and other minorities made up 12 percent of the public and 10 percent of the commercial radio news work force.

The 1987 national labor force was 45 percent female and 21 percent minority, according to the Bureau of Labor Statistics.

Table 3 shows that white men, who once were the overwhelming majority in broadcast news, were down to 56 percent last year in public radio. Their share has been reduced mainly by white women, who were 32 percent of all public radio news staff in 1987. Minority women were 7 percent and minority men 5 percent. RTNDA surveys of commercial broadcasting have shown decreases in the number of minority men in recent years.

One reason suggested for the minority decline in commercial radio and television is that blacks and other minorities have not moved up into newsroom

management in numbers commensurate with their share of the work force. Such is not the case in public radio, where 12 percent of the news directors last year were minorities.

A minority newsman or newswoman was as likely as his or her white counterpart to be working in a supervisory position in public radio, as Table 4 details. In commercial radio last year, that was the case for minority women but not for minority men, 28 percent of whom were supervisors compared to 40 percent of the white men.

Table 4 also shows that minority women, but not minority men, were as likely as their non-minority counterparts to be reporting or anchoring.

Overall, women were a little less likely than men to hold news supervisory positions or to do newscasting/anchoring The same was found in commercial radio.

The person in charge of the news operation was a woman at 26 percent of the public and 24 percent of the commercial radio stations surveyed in 1987.

White women's share of the news work force can be expected to increase gradually. Table 4 shows that new hires were 37 percent white women, whose work force share was 32 percent. No change is indicated for minority women. Minority men, 5 percent of the work force, were hired at a 4 percent rate, consistent with the erosion of their numbers in commercial broadcasting.

Salaries

All stations considered, salaries were about 20–25 percent higher in public than in commercial radio news. For example, the median $310 weekly ($16,100 annually) shown by Table 5 for rank and file anchors in public radio is 20 percent more than the $262 ($13,600 a year) being paid in commercial radio. The typical news director earned $20,000 in public radio, 19 percent more than the $16,800 median at commercial stations.

But public radio's salary advantage is limited largely to small and medium markets. In large markets (250,000–1,000,000 population) public and commercial stations pay newspeople about the same. In major markets, commercial radio pays better. For example, typical anchors in major markets last year were making $23,300 at commercial and $19,700 at public stations. Radio news directors in major markets showed medians of $29,100 at commercial and $21,800 at public stations.

News directors who were one-person staffs were making more in public radio—$17,500 vs. $14,300. Those in operations of four or more newspeople averaged $21,800 at public stations and heads of news staffs of three or more averaged $25,000 at commercial radio stations.

Salary data were provided by 56 percent (145) of the news directors, about the same as in RTNDA's surveys of commercial radio. A few public radio news directors and their staffs were all unpaid. Such newsrooms were usually student-run.

While data on employee benefits were not collected, reasonably good packages would be expected at those many public stations licensed to universities, colleges or governmental agencies. As reported in the May *Communicator*, many commercial radio stations contribute little or nothing to health insurance, life insurance, retirement plans, etc.

Dr. Stone, a journalism professor at the University of Missouri, is RTNDA director of research services. Jack Esco, Lynda Kraxberger, Donna St. Sauver and Chen Wenbing assisted in this research. Part II of their research will be published in the July Communicator magazine.

The Hard Road to International Investigative Journalism

by Lynne Schafer Gross

In January 1987 a group of journalists gathered in London to issue a statement called the Declaration of London which condemned censorship of all news media worldwide. During that same month, I was in Malaysia teaching investigative reporting to Malaysians who were already producers, reporters, and news readers within Radio-TV Malaysia (RTM), a government-run broadcasting system. Doing this, I became very aware of how difficult it will be to combat censorship, particularly that of a subtle nature.

My students were eager to learn. And the government ostensibly wanted to improve their skills in investigative reporting. It was not long until I became aware that the concept of investigative journalism, as Westerners know it, was not really understood by Malaysians.

It should be noted that the Malaysian government is a parliamentary system somewhat akin to the British system, and RTM is modeled after the BBC. However, the government has a much stronger hand in the policies of RTM than the British government does with the BBC.

The current prime minister, Datak Seri Dr. Mahathir Mohamad (Dr. M) had, as of 1987, been elected three times. Each time an election occurred, RTM programmed "documentaries" about the accomplishments he had made in the country. Malaysia has nothing akin to the equal opportunity provision of Section 315 of the Communications Act, so the opposition is likely to receive no coverage at all.

On a day-to-day basis, the prime minister receives a great deal of positive coverage. He usually appears about twice per newscast making statements about the direction of the government. He faces no probing questions from reporters.

It was against this background that I began teaching the documentary journalism class. The government officials I dealt with, some of whom were at cabinet level, seemed sincere about wanting me to teach the RTM employees to investigate, although I got the impression it was more to investigate people who might be opposed to or not carrying out government policy rather than the politicians in power.

When the students found out what investigative journalism really was, they were less sure they wanted to incorporate it into their professions. Most had been appointed to their jobs after they graduated from the equivalent of our high schools. Their promotions were dependent upon their being in good standing with the government.

The major assignment I gave during the class was for each student to produce a five-minute mini-documentary about Malaysia that involved a controversy. The first step was to get the students to come up with ideas that were actually controversial.

One student wanted to do a documentary about whether or not the capital should be kept clean. We finally massaged that subject enough so that he did a documentary about whether the government was spending too much money keeping Kuala Lumpur clean.

Another student wanted to do a piece on something that had happened to her in her job. Some apartment dwellers had staged a minor protest because they had not received electricity when they were promised. Her crew went to cover the protest and found three people protesting in one area and several hundred protesting in another area. They were only allowed to videotape the three protesters. She wanted to investigate why they couldn't tape all the protesters. During a lunch break, she told her boss of the idea and he strongly suggested she change her subject—even though it was only for a class assignment. He suggested she do a story about an RTM news bureau, which, as best I could tell, had no controversy. So I vetoed that idea. Eventually she did a piece on whether or not RTM should broadcast in the morning as well as the afternoon and evening.

Eventually each student came up with what I approved as a controversial subject. The next difficult step was gathering material for the documentaries. Many people refused to be interviewed, even though they were told this was a class project. When we went to the Ministry of Trade to interview someone about whether or not consumers were actually getting good deals on sales, the person being interviewed needed assurances that what he said would not be on RTM. And his boss needed the same assurances.

This reluctance also surfaced with RTM itself. One of the top government officials in the Ministry of Information called the TV producers "stupid" because they didn't allow musicians to move very far while performing. The producers (including some of my students) were upset and called for a meeting with the official which he agreed to have. One of my students, who was not involved, decided to cover this issue for his mini-documentary. He called the official, who very willingly agreed to allow our cameras to tape the meeting. But when we began setting up to tape, several producers told us to leave. My student started packing quickly because some of the producers were, or might become, his boss. I tried to explain to the producers that this was just a training exercise and was met with icy stares. Not wanting to create an international incident, I, too, started packing. The next day I talked to my students about the incident, and they said the producers just didn't want any record of the meeting because some day one of them might be up for a promotion and the person deciding the promotion might requisition the tape and hold something that was said against one of them.

Once the students had constructed a controversial topic and gathered information, they still had trouble keeping a controversy. Their tendency was to have the government come in as the good fairy and see that everyone lived happily ever after. For example, the producer doing the mini-doc on sales wrote a closing standupper that said, "As long as the government is overseeing the sales, the public will benefit."

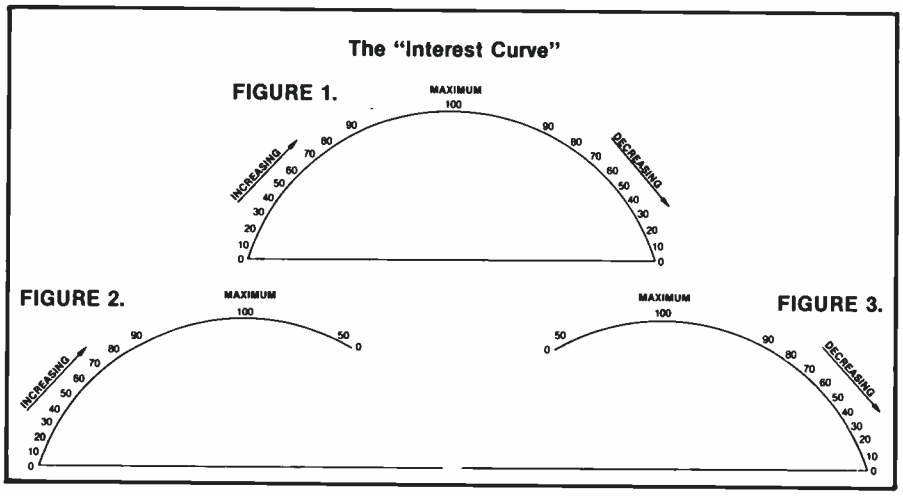
By the time the course was over, we did have 12 mini-docs that were at least leaning toward controversial. Most students had to reshoot and re-edit their standuppers so that they wouldn't lose the feel of investigative journalism. The last student to shoot, however, actually went a bit too far. He spoke about the government's "misguided policy" regarding building many five-star hotels in Malacca. I had to tame him down.

The students all got a feel for investigative reporting, and through viewing American documentaries, gained an understanding of it. But I doubt that they will be able to use what they learned in their every day jobs.

Dr. Lynne Gross is a professor at California State University, Fullerton.

The Curve

by Dick Larsen



How do you know when a whole lot of coverage is too little? Or when a little bit is too much? NDs face that dilemma just about every day in their news coverage planning. And trying to solve the riddle is probably the toughest job we face, especially in today's tight budget environment where there usually isn't enough people to go around in the first place.

Moreover, the resources we commit to any given story tend to manipulate how much time the story will get; a Murphy's Law sort of thing in which the air time used expands to fit the amount of work put into the story.

Often we end up with a commitment in time and resources for a story that simply doesn't warrant it. That's especially true if we think the competition is hitting the story hard. Maybe it's the shark pack instinct. But for some reason, TV news has the innate ability to make huge mountains out of mole hills. No wonder the public often accuses us of making too big a deal out of something.

On the other hand, it's a news manager's nightmare that a story of major public interest will be missed or grossly undercovered. Nothing can be more devastating in a business of public image than to have your viewers begin to think that others can do the job better. It's not surprising people with good news judgment pull big bucks and are in high demand.

But what about the rest of us? What we need is some sort of magic calculator into which we can plug all the facts and let it tell us just how extensive our coverage should be.

There isn't a calculator. But there is a way, using numbers and a simple geometrical model, that can help news managers deal with those kinds of decisions. It's based on the concept that the human mind works better when abstract principles can be converted into images the mind can grasp and manipulate.

I call it "The Interest Curve" and it works as a rule of thumb against which news efforts can be measured. First, a basic assumption of sorts to set the stage: The amount of coverage is directly proportional to the degree of public interest and demand for information. We can even make a formula to show the relationship: NC = I x D. News coverage equals (I)nterest times (D)emand for information. Check Figure 1. I've assigned an arbitrary set of values to the news coverage formula and then plotted it out on a curve. The scale runs from 0—meaning no interest or demand—to 100—representing maximum interest and demand.

Every news story generally follows the same progression. Interest and demand start, build to their maximum point and then decline. So the left side of the curve represents increasing I&D while the right side is decreasing.

Ideally, news efforts should be concentrated on the left-hand side of the curve, reaching maximum coverage of the story when it peaks. Then you start cutting back when the I&D start down the right-hand side of the curve.

How long it takes a story to complete the curve depends on the circumstances and kind of story. A homicide story often goes from 0 (initial report) to 100 (murderer caught) to 0 (story over) in a single day. A story on government corruption may run weeks or even months before it peaks.

Several factors dictate how and where a story falls on the curve. Generally they are the emotional appeal, the extent of universal human principles (such as conflict, tragedy, courage, etc.) and its degree of effect on the viewer.

The curve can also take on a different shape depending on the story. Look at Figure 2. That depicts a story with a long, slow-but-steady I&D development which peaks then drops off rapidly. The Congressional hearings into the Iran-Contra affair fit this interest curve pattern almost perfectly. On the other hand, Figure 3 is another interest curve pattern with quick I&D development followed by a slowly-declining, long-lasting degree of I&D. This would be typical of a quickly-breaking story requiring extensive follow-up coverage. The Gary Hart withdrawal-reentry stories both fit this type of interest curve.

The key is to base your degree of coverage on where the story falls on the interest curve. When both interest and demand are at their maximum peak, you conceivably could devote your whole staff and an entire newscast to the topic.

We did just that at KBCI when an airliner bound for Idaho crashed on take-off in Denver killing 28 people, 14 from the Boise area. The public I&D went from 0 to 100 the moment the crash happened and stayed there for almost a week. The crash was virtually our only story for the first three days after the disaster. We even expanded our late newscast the first day by an extra half-hour. In this close-knit state, people simply devoured every single detail we could provide about the crash and its victims and asked for more. Interest stayed at 100 on the curve until funeral services had been held for those killed. Then the story started down the right-hand side of the curve and we scaled back accordingly.

The interest curve concept is not the panacea of editorial judgment. It can't replace that gut-level instinct you find in the top, experienced news managers. What it can do is provide a kind of mental yardstick against which you can measure news resource commitment decisions. It provides a workable, standard frame of reference when story ideas are evaluated. Each idea can be challenged as to its (I)nterest and likely (D)emand for information by the public.

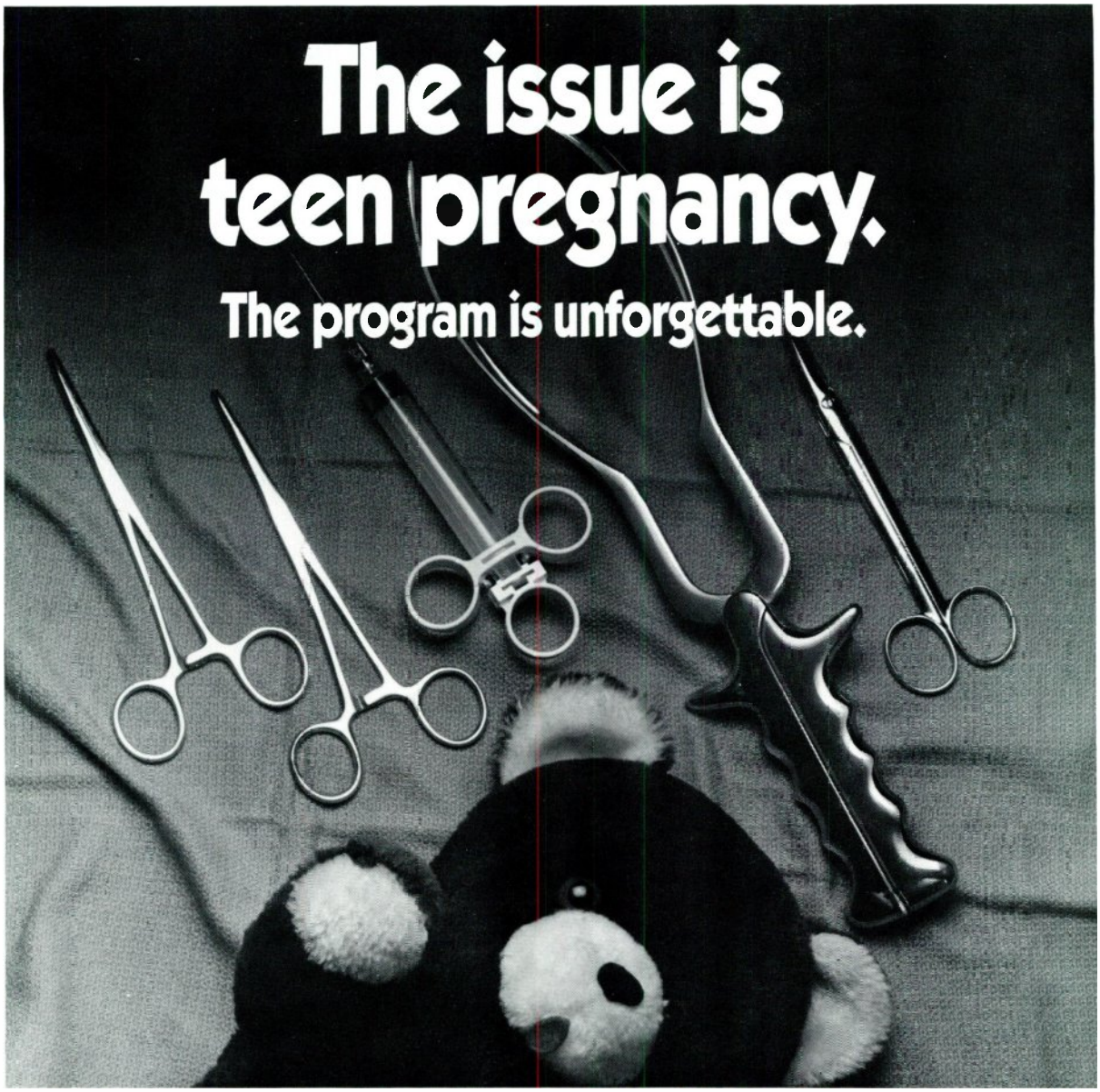
I've also found the interest curve concept a useful tool of communication in day-to-day activities. It can help reporters and editors evaluate and decide just what elements should be included or thrown out of stories. Again, the key is a common standard of measurement that everybody involved can use.

The interest curve is now a standard tool used in our daily and long-range news operations. It helps us stay on the front edge of news stories and to avoid the overkill that drains both resources and viewer patience.

Alas. One small user's warning. The interest curve can be a double-edge sword at times. Now, I've also got to measure my story ideas against that curve. And there's no defense when the staff look you in the eye and say: "A great idea, boss. But it's on the wrong side of the curve."

Especially when you know they're right!!

Dick Larsen is the news director at KBCI-TV in Boise, Idaho.



"Children of Children"

If you think teen sexuality has no consequences, consider this: there is a baby born to a teen mother 60 times every hour–every day of the year!

But how many teen pregnancies end in abortion? How many teen lives are crippled with the burdens of parenthood? How do these teens care for their babies?

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SPR
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Reporting for Radio

Travellin' Light

by Chuck Crouse

Okay, war story time. It was occasionally claimed, back in 1957, when I started out as an engineer, that you could always spot an engineer, because his arms were so long. They had been stretched, so the story went, by carrying heavy bags of remote gear. A simple backstage interview required a 26-pound Ampex reel-to-reel recorder, plus a satchel containing mikes, mike cables, power cables, headphones, tool kit and so forth.

Then came transistors, and cassettes, and integrated circuits. The Millenium. You could cover a hostile demonstration with a mini-cassette recorder hung under your jacket, and the mike cord threaded up your sleeve. Do a half-hour public affairs interview program walking along the street, down a stairway and onto a subway train. (I found, however, that I couldn't describe a flight in a jet trainer—I'd forgotten about the oxygen mask.)

But do we make the most of that miniaturization? There are two ways to do it: reduce the amount of stuff we carry, or get more stuff into less space.

Let's look at the first: That backstage interview today wouldn't require an engineer. The reporter would carry a recorder weighing about a pound, plus an eight-ounce mike with a six-foot cord. If the reporter wanted to hear what was going onto the tape, a plastic earphone would add about an ounce. Add a notebook, and the same reporter is ready to go to a fire or city council meeting. And he or she would get away with it, at least 80 percent of the time.

Let's look at how much you can include and still keep bulk to a minimum.

If you're trying to keep to a minimum the things you carry around, examine carefully what your real needs are. It depends in large part on what you cover, and how often you are out covering stories. If you go out a couple of times a week, for one specific story at a time, you probably don't need spare batteries or spare cassettes. If you go to meetings, you may need a mike extension cord and mike stand. Lightweight folding stands are available, so there's no need to carry a screw-together stand with cast-iron base. If you're a one-person news department, there's little need for alligator clips, Voice-Act, or other devices for feeding the station, since there's no one to take in your feeds. If you never do live reports, you can probably skip the pocket radio for air cues. If you're in a single-station market, you probably don't need an attentuating patch cord, which in larger markets allows a reporter from station "A" to get a feed from the earphone jack of the recorder set up by the reporter from station "B."

Now let's look at how much you can include, and still keep bulk to a minimum. Suppose you cover a fair amount of spot news—police and fire stuff. Suppose you regularly spend an extended time away from the station. You can't settle for being prepared for only 80 percent of what crops up. Throw in the spare batteries, extra cassette and patch cord. Take a radio for live cues, but make it the lightest one on the market. If you work for an AM station, why bother with an AM/FM radio? (Ditto if you work for an exclusively FM station.) Be wary of loading up with adaptors, Y-plugs and other gadgets. If you put it in your bag and don't use it for six months, take it out. You probably don't really need it. Above all, think carefully about how much recorder you need. After a year or so of fighting with a bulky (and balky) Marantz, I parked it permanently on my desk in the State House press room, to be used for feeding tape down the line. For recording, I now carry a small Panasonic and a palm-sized Radio Shack Minisette-15 which together weigh less than half what the Marantz weighs. They use two AA-size batteries each, so there's a savings in the weight of spare batteries.

I use some of the space made available by carrying not one but *three* mike cords: two, each about six feet long, and one that's just under two feet, for casual interviews. Why three? Because the things pick the worst times to develop shorts or broken connections, and I don't want to be compelled to get out the soldering iron right then, just to stay in business. I also have a solidly-made extension mike cord about 16 feet long, for taping hearings and meetings. There's a Swiss Army knife, but almost any folding knife would do. Down in the bottom of the bag is a nylon-and-velcro key case. It has keys to the news car and lock on the station's phone at Federal Court. But tucked into a small compartment are some spare change and folding money, plus a tiny screwdriver for the screws that hold my glasses together. Last, but indispensible, is a small roll of gray duct tape. The whole kit weighs less than half of what that long-ago Ampex weighed.

How will you use these suggestions? If you're an individual with your own bag, you'll trim and tailor your gear to your specific needs. If you head a small news department, you may have a community news kit that anyone takes when they go out on a story. It, too, needs to be tailored, but to a broader set of needs.

Chuck Crouse is a reporter at WEEI-AM, in Boston. Correspondence should be addressed: 31 Englewood Avenue #6, Brookline, MA 02146.

EXCELLENCE IN BROADCAST NEWS

Entries are now being accepted for the 47th Alfred I. DuPont–Columbia University Awards

News and public affairs programs that originally aired between July 1, 1987–June 30, 1988, are eligible

Categories for submission include:

Television:
Network
Major Market, ADI 1–10
Medium Market, ADI 11–50
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Radio
Independent Productions

The deadline for entries is July 15, 1988.

For rules and entry form, contact:

DuPont–Columbia Awards
701 Journalism
Columbia University
New York, New York 10027
(212) 280-5047

WordWatching with Mervin Block

Meanwhile. Starting this ramble with *meanwhile* is odd, but no more so than many *meanwhiles* we hear in newscasts.

What makes them odd? In most cases, *meanwhile* (and *meantime*) can be deleted without any loss, which would mean a gain. In the other cases, where a transition between stories *is* desirable, another kind of tie-in is better. Sometimes, all that's needed is *and, but* or *another.* Or a transition based on a key word or idea in the stories you're trying to meld.

For example, after a story about fighting in Ruritania, several transitions could lead the listener along: "Fighting also broke out in Fredonia," or "In nearby Fredonia, rebels surrounded the palace," or "But the fighting in Fredonia ended." Although smooth flow is the way to go, not all stories can be sewn together so that a newscast seems like a seamless narrative.

But *meanwhile* lets listeners see the stitches. And by directing attention to itself, *meanwhile* gives away our m.o. Another reason the careful writer avoids *meanwhile*: other careful writers have told him to. Also, the careful writer avoids *meanwhile* because it evokes facetious undertones, as in the pornographer's "Meanwhile, back at the raunch."

On top of that, *meanwhile* is usually used incorrectly. *Meanwhile* means "in the intervening time" or "at the same time," but many newswriters use it without regard to two stories' concurrence. Here's a broadcast example:

"Meanwhile, tomorrow a Maricopa County judge will decide if the governor's special assistant. . . ."

Meanwhile "tomorrow"? That's what the man said. At other times, in other places, other writers also manhandle *meanwhile.* A network example:

"National leaders of the Assemblies of God gather in Springfield, Missouri, today to debate the future of TV evangelist Jimmy Swaggart. Meanwhile, a New Orleans TV station aired an interview last night with a woman who said she was the prostitute who. . . ." *Meanwhile* "last night"? (That woman might have used some mean wiles, but that's another tale.)

A local script used two trite transitions:

"Your paycheck went farther [should be *further*; save *farther* for distance] **last year than in any year since 1961. Inflation in 1986 rose only one-point-one percent, thanks largely to a 60 percent drop in oil prices. That drop kept inflation from hovering around the four percent level.**

"Meanwhile, the stock market recorded its first decline of the New Year today. The Dow was down ten-and-a-half in heavy trading. [Better: Today, for the first time this year, the stock market fell. The Dow slid ten and a half points. Trading was heavy.]

"Speaking of falling numbers, _____ _____ has our chilly forecast for the rest of the week. . . ."

Speaking of tortured transitions, here's a similar strained segue, from a network:

"The Soviets, as with much of the West, continue to watch the blood-drenching war in the Persian Gulf between Iran and Iraq. . . . Even as we speak, Iran confirms that its troops are massing again. . . ." *Even as we speak?* Unspeakable! What makes that transition so bad is its decrepitude and its inexactitude: when the anchor went on, at dinner-time, it was 3 a.m. in Iran, an unlikely time for any confirming.

Another network correspondent told of President Reagan's defense of a foreign ally, then also reached into the boneyard for a transition:

"On a domestic note, Mr. Reagan defended his embattled attorney general, Edwin Meese, and said many of his aides accused of ethics violations have been victims. . . ." No need for "a domestic note." The correspondent could have merely said, "Mister Reagan also defended an old friend." The second *his* in the excerpt refers to Meese, but the writer intended to refer to the President. Also: "embattled attorney general" is *journalese*, the lingo of too many print reporters. Likewise, "the besieged Bork" and "his much-troubled nomination." That's not good writing, not good newsspeaking, not good broadcast journalism. They need good riddance.

In an effort to tie unrelated stories together, a network anchor said, **"Wall Street and Big Oil are one thing, farm lands in the heartland another."** And writing a sensible transition is still another thing. Besides, aren't Wall Street and Big Oil *two* things? If you enjoy seeing unlike elements linked, try this imaginary transition: "Combat in the Persian Gulf is one thing, an increase in U-S postage is another." Reminds me of a confidence man whose breast pocket sprouted a handkerchief embroidered with "There's no business like God's business," tagged with "Daniel 3:13." One day, I told him I had searched the Book of Daniel but couldn't find the quotation. "I didn't say that's from the Bible," he replied huffily. "I said, 'There's no business like God's business.' That's all. 'Daniel 3:13' is something else."

Many other broadcast transitions are also something else.

Closer to home. This seems silly after we hear a story from the Persian Gulf only to learn that the next locale is nowhere near the listener.

Elsewhere. Newscasts usually consist of stories from many places, so almost any story can be prefaced with *elsewhere.*

Here locally. A rip-roaring redundancy. Besides, where's *here*? In the studio? I heard *here locally* on an all-newser; the editor must have been an all-snoozer.

Next. Should be nixed. A story that's next doesn't need that nexus.

On a lighter note. Usually used after a grim story, making the transition nonsensical. *On a much lighter note* is as senseless as *Much closer to home.*

On the sports front. Avoid fronts unless you're writing about a war front. Or a waterfront.

In other news. Every story on a newscast differs from all others. If the first five minutes has been devoted to one big story, shift to the next story this way: go first to a commercial. Or pause. Or change tone. Or change camera. Or anchor. Or writer.

In related news. Seems about as relevant as saying, *In unrelated news.* If the next story *is* related, there's no need to use those words. Find a natural connection and slide into it with everyday words, naturally.

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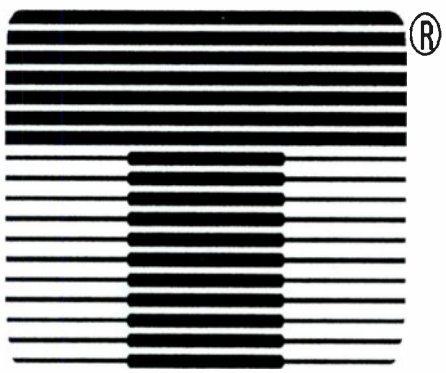

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Law for Media

The No-Money, No-Fault Libel Suit: CBS-Westmoreland Trial Judge Gives His Views

by Pierre N. Leval

Retired General William C. Westmoreland, center; Judge Pierre Leval, left; and CBS producer George Crile, right.

In 1964 in *New York Times Co. v. Sullivan*, the Supreme Court changed drastically the American law of libel. Previously, unless the press defendant proved the accuracy of her defamatory statement, plaintiff won his suit. The *Sullivan* doctrine requires a plaintiff who is a public figure to prove not only that the statement was false but also that the press defendant knew it was false, or proceeded with reckless disregard of probable falsity. This element, mislabeled "actual malice" (in fact it has little to do with malice), was predictably difficult to satisfy. In the next quarter century, few plaintiffs have succeeded. One study concludes that after appeals only ten percent of public-figure plaintiffs come out victorious.

Although the *Sullivan* rule is generally assumed to be a boon to press defendants, it also imposes significant costs on them. While protecting them from damage awards, it exposes their integrity to attack, forces them to reveal their investigative and editorial processes (often to their embarrassment), and requires them to expend significant sums in defending the issue. The high capacity of the post-*Sullivan* libel law to frustrate the interests of both sides has been noted by several commentators.

I suggest that recognition of a no-damages libel suit, free of *Sullivan's* actual malice requirement, would improve the efficiency of the cause of action, and reduce its costs and burdens for both defendants and plaintiffs. Such an action exists within the current legal framework without the need for legislation. I argue, first, that given a correct understanding of the *Sullivan* holding, a plaintiff who sues only for a judgment declaring the falsity of the libel and foregoes any claim for a monetary award is exempt from the obligation to prove that the defendant acted with malice. Second, I suggest that a no-money trial on the issue of truth or falsity may be advantageous in some cases to plaintiffs and defendants alike. The principal purpose of a libel suit is the restoration of a falsely damaged reputation; the plaintiff whose prime objective is to vindicate his reputation is more likely to succeed if relieved of the obligation to prove malice. The press defendant will be protected in such a trial from the risk of money liability as well as from the enormous pain, burden and cost that litigation of the *Sullivan* issue imposes on it. Finally, I suggest, regardless whether I have interpreted the *Sullivan* rule correctly, both plaintiff and defendant may find it advantageous in some cases to make an agreement that would relieve both sides of *Sullivan's* unwelcome burdens, while allocating other advantages as well.

Money Damages

The *Sullivan* ruling was designed to protect free debate from the stifling threat of outsized money awards. The action brought in the Alabama courts by a Montgomery City Commissioner against the *New York Times* menaced the future of the press. The *Times* had run a full-page advertisement sponsored by supporters of the Reverend Martin Luther King, Jr.'s movement of civil disobedience and protest. The ad, appearing over the names of 64 prominent citizens, decried a "wave of terror" unleashed on nonviolent protesters by Montgomery police and urged readers to "join hands with our fellow Americans in the South by supporting . . . the struggle for the right-to-vote. The ad did not mention Commissioner Sullivan. The Alabama court asserted jurisdiction over the *New York Times* on the basis of 390 copies of the newspaper sold in Alabama and the presence of a *Times* "stringer" in the state. It found the ad libelous per se for tending "to bring the [Commissioner] into public contempt" and entered judgment on the jury's damage award of $500,000.

The precedent of the Alabama courts threatened the survival of a national press engaged in political reporting and commentary. The intense regional divisiveness of the civil rights movement posed the threat in clearest terms. This example would likely be often repeated, wreaking segregationist vengeance on the Northern and national press. The widespread exclusion of blacks from Southern juries at the time made it likely that libel verdicts in the segregation belt would be rendered by jurors who were hostile to the intrusions of the desegregation movement and of the press. The press could not have absorbed damage awards of *Sullivan* magnitude.

The Supreme Court could have vacated the award of damages to this plaintiff on narrower, more traditional grounds, without having to create new constitutional doctrine. In fact, the Court expressly ruled as an alternative ground for reversal that the *Times'* ad did not refer sufficiently to the plaintiff to support a libel judgment. That holding would

have saved the *Times* in this instance but would have done nothing about the fundamental problem of the press' vulnerability to crippling awards. Hence the *Sullivan* malice rule.

The purpose of the malice requirement was not to protect falsity from exposure, but to protect the press from intimidation or annihilation by money judgments. Justice Brennan's opinion makes clear that the Court's sole concern was for the impact of money judgments on free speech. The opening sentence poses the question as "the extent to which the constitutional protections for speech and press limit a State's power *to award damages* in a libel action brought by a public official." The opinion concludes, "We hold today that the Constitution delimits a State's power *to award damages* for libel. . . ." The ruling was not addressed to and has no logical bearing on whether a court might declare a defamatory statement false. Nothing in it suggests that a falsely maligned plaintiff would need to prove malice if he sought no money damages, but only a judgment declaring falsity.

The Advantages

Does a libel action that seeks no money damages exist? Would plaintiffs be interested in bringing a suit of such limited scope? I think the answer to both questions is yes. Such a form of action, furthermore, offers substantial advantages to defendants as well.

Whether a plaintiff may bring a libel action for a declaration of falsity without money damages is a question of state law, not federal constitutional law. Permitting such an action advances the remedial objectives of the libel law. A libel action differs significantly from other tort actions in which a court redresses the loss only by an award of money damages. Where a plaintiff complains of a broken leg or of having been cheated, a jury's finding that the injury was caused by the defendant's negligence or fraud does nothing to undo the injury or compensate the plaintiff for it. In a libel case, by contrast, where the loss is an injury to reputation caused by the defendant's false statement, the court repairs the damaged reputation to some degree by the mere act of finding that the defamatory statement was false. In fact, were it not for the lapse of time between the publication of the libel and the finding of falsity (during which time plaintiff's reputation suffers) and the possible failure of the court's finding to reach all the people whose opinion was influenced by the false libel, the finding of falsity would undo the harm and render an award of money damages superfluous. One can well imagine a respectable legal system that would not award money damages for libel—unless, perhaps, a monetary loss was proven (such as a loss of employment)—but would restrict the plaintiff's available relief for intangible harm to a declaration of falsity of the libel.

The finding of falsity should be seen not merely as one of the elements that plaintiff must prove to make out his case but as part of the relief itself. We would be wrong to regard money as the sole—or even principal—objective of the libel action. At common law, because of the recognition that the correction of a false libel performed a valuable function, a plaintiff was permitted to sue for nominal damages. A plaintiff should be entitled to sue for the entry of a judgment embodying the verdict of falsity.

Important advantages would flow to plaintiffs and defendants from judicial recognition that a libel suit may be maintained solely for a judgment declaring falsity and that the *Sullivan* fault rules have no application in such a trial. For the plaintiff concerned primarily with restoring a damaged reputation and willing to forego a claim for money, it permits a vastly cheaper lawsuit limited to the subject of the plaintiff's concern—the truth or falsity of the derogatory press account. It also offers him a far greater chance of successfully vindicating his reputation. If he proves the falsity of the libel to the jury's satisfaction, he wins; judgment is entered in his favor. In contrast, under *Sullivan*, even if he successfully proves falsity, he would in all likelihood emerge the loser because of his inability to prove "actual malice." Even plaintiffs who, given their druthers, would prefer to collect damages might find advantage in such a cause of action because of their recognition that *Sullivan* dooms them to failure.

There is reason to believe that a sizeable percentage of libel plaintiffs would be interested in pursuing an action for a judgment of falsity without a claim for damages if by doing so they could escape the requirements of *Sullivan*. In a survey conducted by the Iowa Libel Research Project, almost half of all libel plaintiffs cited either restoration of reputation or deterring further publications as the objective of their suit. Fewer than one in four plaintiffs—and even fewer of the public-figure plaintiffs—stated that they were suing to win damages. Many public-figure plaintiffs declare publicly that they are not out for money. Some, such as General William Westmoreland in his suit against CBS, announced their intention to donate any winnings to charity.

Nor is such an action attractive only to wealthy plaintiffs. Tort suits are generally financed either by plaintiff directly or, as is more commonly the case, by his lawyer in expectation of recovering a contingent fee

award. I believe this is less often true of public figure libel suits. First, a public-figure plaintiff who is the subject of attacks in the press often has supporters—either of his person or of his cause—who could be tapped to help finance the lawsuit. Westmoreland's suit, for example, was reportedly financed by wealthy backers. Although I have had no idea how Sullivan's suit was financed, one can surmise that he would have had no difficulty raising funds through public subscription in Montgomery. Second, and more important, the lawyers who handle libel cases for public-figure plaintiffs on a contingency basis often do not expect to recover fees. Such lawyers have read *Sullivan* and know how unlikely it is that plaintiffs will win damages. They take the cases for other reasons—primarily either publicity for the lawyer or loyalty to the plaintiff.

In fact, a no-money, no-fault libel action may be financially more advantageous for the plaintiff than the familiar model. Elimination of the *Sullivan* issue would make the proceeding enormously cheaper for the plaintiff, relieving him of the need to pursue evidence of actual malice by deposing all the defendant's personnel who worked on the defamatory piece. If by winning a verdict of falsity, plaintiff emerges as the winner, rather than the loser, of the lawsuit, he may be entitled to recover costs from the defendant, as opposed to being liable for the defendant's costs.

The press too has much to gain from an action that permits the libel plaintiff to forego damages and avoid the *Sullivan* burdens. *Sullivan* was designed to save the press from the threat of crushing damage awards. Although the medicine has saved the patient, it has had serious side effects.

First, *Sullivan* diverts the focus of the trial to plaintiff's attack on the integrity of the press' defendants. To be the subject of such an attack is at very least unpleasant. I have been told by press sources that several reporters, commentators, and editors who were the subject of such attacks in recent trials have been emotionally marked, sometimes to the point of illness, by the experience.

Second, under *Sullivan*, a plaintiff will intrude significantly into the privacy of the press' investigative, writing, and editing processes. As the Supreme Court recognized in *Herbert v. Lando*, if a plaintiff must prove that the press defendant was aware of the falsity of its report, he must be allowed access to the evidence that would show awareness. Thus, plaintiffs have the right to detailed discovery of how the author conducted her investigations, what basis she had for her defamatory assertions, how faithfully she reported her interviews, how the editoral staff altered her copy, whether an editor added unsubstantiated defamations or deleted qualifications to add sensationalism, and what in-house discussions occurred during the process that might have revealed awareness of falsity.

The *Sullivan* standards also expose the press to a high likelihood of public criticism, even when it is not merited. Any ambitious piece of journalism will likely contain some factual errors. Even if they are slight and insignificant, these will become a source of embarrassment at trial. It is also a rare piece of accusatory, investigative journalism that cannot, after the fact, be made to look slipshod or biased. The investigative reporter, searching for confirmation of her accusatory sources, will understandably have less interest in speaking to the cadre of loyalists who assure her of the probity of her subject. In an accusatory exposé, she may give little or no attention to denials. Also, pressures of time, money, and competition for priority place limits on how far an investigation will be taken before it is considered sufficiently confirmed to justify publication. Whether the exposé was fair depends on the quality of judgment and evaluation employed by the investigative and editorial staffs. But even where fairness and good judgment prevailed, the reporter, editor, and publisher will be vulnerable to the charge that they sought and credited only incriminating sources, that their interpretation of ambiguous facts was biased, that they failed to interview or cite witnesses who would have confirmed the plaintiff's honesty, or that they rushed to publication before completing the investigation.

Finally, litigation of the *Sullivan* issues imposes great expense on the press at both the pretrial and trial stages. Discovery of the reporting and editing processes is likely to involve extensive document review and production as well as numerous and lengthy depositions. In *Herbert v. Lando*, the deposition of a TV news producer consumed 26 sessions and lasted over a year. In *Westmoreland*, the *Sullivan* discovery included detailed depositions of 15 reporters, researchers, editors, and production personnel who participated in making the CBS documentary, as well as several of the program's sources to inquire whether they had been influenced in their answers. The cost of this discovery to both sides must have been great.

The trial proper is also made more costly by the *Sullivan* requirement. Trial of the truth or falsity of the libel may be short and simple or long and complex depending on the complexity of the facts at issue. But trial of the *Sullivan* issues—the states of mind of the investigator, reporter, editor, commentator, producer, and publisher—is likely in most cases to be complex, time-consuming and expensive.

A no-money trial may also give the defendant a large hidden cost saving in the staffing of the litigation. One who faces a $100 million claim brought by a popular figure may feel obliged to hire a famous (and expensive) lawyer backed by a large (and expensive) crew. If no money is at stake, the defendant may see fit to staff the litigation more economically, notwithstanding the importance to the press of defending its reputation for accuracy. The savings could be large.

Indeed, some defendants might elect not to defend the suit at all, avoiding completely the expenses of litigation by allowing plaintiff a judgment of falsity by default. Some could not afford litigation. Some might follow a "sticks and stones" policy, concluding that a judgment without money damages is not worth defending; presumably these would be primarily the scandalmonger press, other organs that have no interest in cultivating a reputation for accuracy, and organs professing a pronounced political bias, which could count on the loyalty of their readers and the preservation of their reputation notwithstanding the court judgment. Others might default because they recognize that they cannot demonstrate the truth of their statement, regardless whether they believe it to be true. The press might have relied on confidential sources who would not repeat the accusations in public testimony; alternatively, the evidence supporting the truth of the defamatory statement might be excludable under the hearsay rule. Finally, some defendants might default in a losing case to reduce attention to the plaintiff's suit. The value of plaintiff's victory might be somewhat diminished if, as a result of the default, it received less attention in the press.

Responsible leading press institutions, on the other hand, are unlikely to default. Defaulting would seriously damage their reputations and would provoke outrage from their journalists whose work was attacked. The journalists would regard a default as a sacrifice of their reputations to spare the publisher litigation expenses.

Some press partisans are instinctively suspicious of a proposal that a plaintiff might eliminate the *Sullivan* issues by foregoing damages. In discussions with journalists, editors, and press lawyers, I have heard frequent concern that this proposal would encourage plaintiffs to bring frivolous lawsuits, burdening the press with the distractions and expense of additional litigation. They argue that *Sullivan* should be construed to protect the press not only from damages but from litigation altogether, including the expense and worry of it. This position comes close to the *New York Times*' first line of defense in the Supreme Court in *Sullivan*—that the press should be altogether immune from libel actions brought by public officials. The Supreme Court rejected this argument, presumably because of its perception that false libels are harmful. There is social value in holding the press to account for the accuracy of defamatory statements, so long as it is protected from intimidating damage awards.

The fear of new waves of frivolous lawsuits seems exaggerated. Before *Sullivan*, plaintiffs could bring libel suits free of the *Sullivan* obstacle without even giving up hope for money damages. Even after *Sullivan*, plaintiffs who do not realistically expect damages can bring suit in the hope of winning a favorable verdict on the falsity of the defamatory statement. If the pre-*Sullivan* conditions did not produce floods of frivolous libel suits, there is no reason to suppose there would be floods of litigation under this proposal, which is less advantageous to plaintiffs. It is expensive to bring a lawsuit and even more expensive to carry on with it. It is unlikely that there are large numbers of potential plaintiffs, who would press frivolous quibbling litigation without the possibility of winning a money award or even recovering legal fees.

Press wariness may also result from divisions within the press establishment. Journalists may fear that their publishers will lose the incentive to back up the staff in litigation if no money is at stake. Also, the disagreeable side effects of *Sullivan* may be less apparent to press personnel before the fact than they will become after plaintiff develops his attack on their integrity.

The governing question is, of course, not whether the litigation is uncomfortable or expensive for the press. It is whether *Sullivan* was intended, or should be construed, to protect the press not only from damages but also from a suit seeking only a finding of falsity. A declaration of falsity redresses injury with-

(Continued on page 45)

(Continued from page 43)

out the chilling effect of damage awards. To focus on the possibility that truculent, unreasonable plaintiffs might bring frivolous suits, causing expense and distraction to the press, is to overlook the plight of the reasonable plaintiff who has been harmed by a false defamatory report and asks no money but only a correction—which the press is generally unwilling to give. His injury is serious; his objective—to seek a judgment declaring falsity—is reasonable and relatively cheap. It altogether justifies requiring the press to incur litigation costs if it wishes to defend.

Negotiated Agreements

Even if I am wrong in my belief that a plaintiff has the right under existing law to eliminate the *Sullivan* issues by foregoing his claim for money damages, it remains possible for plaintiff and defendant jointly to achieve the same result by agreement. Plaintiff's willingness to give up his claim for damages is valuable to the defendant; defendant's willingness to give up her *Sullivan* protection is valuable to the plaintiff. Because the *Sullivan* element was established solely for the defendant's protection, the defendant may agree to dispense with it.

The differing interests, objectives, and fears of plaintiff and defendant may offer grounds for additional agreements to govern the conduct of a no-damages libel trial. The press defendant often has a great interest in being freed from the restrictions of the hearsay rule because, in many instances, the information on which reporters have relied is hearsay. I do not say this as a criticism. The press, which has neither subpoena power nor the power to place its sources under oath, could not function effectively without relying on hearsay. Whether a reporter's reliance on hearsay is justified depends on whether her sources were trustworthy and well-informed. Nonetheless, a defendant whose accusatory report was based on highly reliable (and accurate) hearsay information may be unable to submit a shred which permit replies by those criticized. Indeed, CBS offered General Westmoreland his own rebuttal program as part of a settlement proposal.

Whether the press would steadfastly resist ceding space to a plaintiff's control may depend on what is at stake in the particular case and on who makes the decision. This is an issue on which editors and owners may disagree. If the owner can save substantial litigation expenses and avoid the risk of millions in liability merely by promising the plaintiff 12 column inches on the commentary page, she may override the objections of her editor-in-chief.

Another alternative is an agreement to publish the findings of the court, if they are in plaintiff's favor. This approach sounds simpler than it is. If there is no jury, findings will be written by the court; but the opinion is likely to be 10 to 50 pages long—far too long to publish in a newspaper or to read on TV. Once again, plaintiff and defendant might each be unwilling to trust the other as to how the opinion would be summarized or quoted. If the case is tried by jury, there will be no court opinion. The jury's verdict is in schematic form and does not lend itself to intelligible publication without explanation.

Perhaps a middle-ground solution to both sides' objections would be for plaintiff and defendant to agree on a neutral reporter, unaffiliated with either party, who would be commissioned to write an unbiased, fair and accurate account of the court's finding, to be published by the defendant with the agreed level of prominence.

In some cases, the parties might agree to trial by arbitration. Arbitration generally offers a speedier, simpler, and cheaper trial. Also, it offers the parties greater latitude to tailor the proceeding to their needs. For example, an arbitration agreement could require that the arbitrator prepare a 300-word statement of findings for publication of evidence to support the truth of her accusation if she is bound by the hearsay rule.

There is no compelling logic to our Anglo-American evidence rule, which absolutely excludes hearsay (except as to a few formulaic exceptions). It is justified primarily by our lack of confidence in jurors' ability to distinguish reliable from unreliable hearsay, by the difficulty of defining the differences between reliable secondhand information and rank gossip, and by reluctance to send an accused to jail on secondhand evidence. Those propositions do not necessarily justify absolute exclusion of hearsay from all trials. It may well be reasonable to admit hearsay evidence offered by the press defendant in support of the truth of its defamatory publication. In any event, the defendant may have a great incentive to bargain for the right to do so.

An issue of concern to the plaintiff may be his inability to publicize his victory should he win the suit. Unless the suit is widely reported, plaintiff might win a verdict as to the falsity of the libel

(Continued on page 47)

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but have no way of telling the world about his vindication. In this respect, the defendant possesses an advantage that the plaintiff lacks—access to press space. A willingness on the part of the defendant to guarantee in some manner that a verdict in plaintiff's favor will receive coverage of a specified prominence may be another valuable bargaining chip.

How to structure such a guarantee is a sensitive issue. If the agreement leaves it to defendant to report plaintiff's verdict, plaintiff may worry that he will be disadvantaged by the defendant's tone and choice of detail. Alternatively, the plaintiff might request that, if he wins, the defendant turn over a specified amount of space to him. My discussions with reporters and editors suggest that the press is highly resistant to such an agreement. It is often stated as an immutable rule that the press will not relinquish control of its column space or air time, especially to a plaintiff in a libel suit. In actual disputes, however, the press might prove more flexible. Newspapers reserve space for syndicated columnists over whom they have little or no control; prime space and time are dedicated to carry important speeches, sight unseen; space is sold to advertisers for the sale not only of soap but also of political candidates and ideas (as *Sullivan* itself attests); many press entities have letter columns or other formats by the defendant. The parties could not impose such a duty on a court. The principal disadvantages of arbitration to plaintiff or defendant may be that it does not provide for compulsory discovery and that arbitrations are generally less publicized than court trials. A plaintiff who wishes to attract publicity to his suit would therefore be unlikely to agree to arbitration. The matter could not be heard in arbitration unless both sides agreed.

Thus, the parties might reach a negotiated agreement to try a libel case, either in court or at arbitration, under the following principles, or any acceptable variation:

1. Plaintiff can win no money damages. He sues only for a verdict of falsity.

2. Plaintiff need not prove fault on defendant's part, only falsity.

3. Accordingly there will be neither discovery nor proof on the *Sullivan* issues of the defendant's good or bad faith.

Additional concessions might include:

4. Hearsay evidence will be admitted on the truth or falsity of the libel. (The judge may caution the jury on the possible dangers of reliance on hearsay, which is not subjected to cross-examination).

5. Defendant guarantees that a finding in plaintiff's favor will be publicized in some manner. The agreement will specify the space (or time) and prominence of the publication.

I emphatically do not suggest that such a procedure be imposed by either legislation or court rule. A statute or rule would be too rigid and arbitrary to accommodate the needs of the parties in each particular dispute. In my view, the procedure is not of value unless based on a perception of mutual advantage resulting in a negotiated agreement.

Despite all its potential difficulties, such an agreement presents numerous advantages for both plaintiff and defendant. For plaintiff: freedom from the insurmountable obstacle of *Sullivan*; a better chance of winning; a better chance of publicizing his vindication; and a cheaper, simpler proceeding. For defendant: freedom from unacceptable financial risks; immunity from the frustrating or bitter side effects of *Sullivan*; an improved opportunity to prove the truth of its published accusations through reliable hearsay; and, just as for the plaintiff, a cheaper proceeding.

Conclusion

The Supreme Court's ruling in *Sullivan* barred awards of *money damages* unless the plaintiff proved that the defamation was committed with "actual malice." The sole purpose of the ruling was to protect the press from the intimidating threat of a money award. If a plaintiff foregoes money damages and sues only for judgment embodying a verdict of falsity, the defendant receives all the benefit that *Sullivan* confers. Thus, a plaintiff should be entitled to win such a judgment without satisfying the *Sullivan* obstacle. Defendants would benefit as well by being spared the embarrassment, burden, and expense of litigating the *Sullivan* issue. Recognition of a no-money, no-fault suit would enhance the primary objective of the law of defamation: the restoration of a falsely damaged reputation.

Judge Leval presided at the trial of General William Westmoreland's libel suit against CBS. Text is excerpted from the April issue of the Harvard Law Review.