

# The Grady College Broadcast News Manual

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## PROLOGUE

We have prepared this manual to help you understand what we believe our roles to be and what your role will be in our classes. We want you to know as much as possible about the ground rules before we start, so that you can decide whether or not you want to continue in our course(s) and/or the profession of electronic journalism.

It is important that you read and comprehend the information here.... not only for mundane things like grades and graduation, but also for what, presumably, will be your life's work. Even if you plan to make some other area of visual communication your profession, learning what is contained here will serve you well. The rules apply equally to all forms of media.

We have also included some other information intended to inform/entertain/amuse/illuminate you. If you remember it, you will be amazed how useful these little tidbits can be.

Please read all the information very closely. We do not expect anyone to come to us late in the semester complaining that they did not know what was required of them. If that occurs, we will refer them back to THE MANUAL with only our sad regrets.

## THE INSTRUCTORS

All five of your primary broadcast news instructors have had years of experience in the business. They are journalists, not academics. The proper form of address is “professor X”, but they are very informal and formal titles are rare in broadcast news except on business cards. They can be addressed in any manner that would not offend another mortal.

David Hazinski is head of the broadcast news program. He is a former NBC correspondent, former co-host of World Business Review with Caspar Weinberger and has helped launch more than a dozen networks overseas through his company, Intelligent Media Consultants, LLC.

Michael Castengera has been a major market assignments editor, news director and general manager. He continues to consult for one of the country's leading news consulting and research firms.

Steve Smith is a former ABC News bureau chief and news directors for Channel 11 in Atlanta, among other things.

Dan Keever is a former videographer from WAGA TV in Atlanta and is a member of the Silver Circle, the Atlanta area broadcasting hall of fame.

Bob Furnad is a former ABC News Senior Producer (World News & GMA), CNN Executive Vice President and Senior Executive Producer and the former President of CNN Headline News, CNN Radio, CNN Airport Network and CNN Newsource. He continues to consult.

## OUR GOALS

We hope to teach you three major things:

- the deadline discipline required to succeed in the profession
- the necessity of being aware of what is going on in the world around you
- and how to write news for broadcast

We also hope to teach you a few of the ten or twenty thousand little tricks needed to become a great broadcast newsperson. You are now a journalist. We will treat you as one. You can cavort, curse or go to church five times a day. You can be born again or bi-sexual. We don't care. We are not counselors. We are here to teach you electronic journalism. We do care about 1) honesty 2) our profession

and 3) the integrity of this college. As a result, while in our presence you will be expected to act like a professional.

## WHAT IS EXPECTED OF YOU

As of this moment, you are a journalist. You should think of yourself that way. It is the way we will treat you.

You will be expected to show interest and initiative. You are about to enter a profession of self-starters. You must motivate yourself, if just to keep up with the person running next to you.

If you plan to go to law school or use broadcast journalism as a base for your political career, fine. But we will not take that into consideration. Our job is singularly to prepare you to excel in the profession of broadcast journalism. This is supposed to be what you have chosen to do for the rest of your life. If you're planned to start taking journalism seriously after you graduate let this be lesson number one.... that's too late. We'll explain how we expect this attitude to translate a little further on.

## WHAT YOU CAN EXPECT OF US

There are excellent faculty members in this school who can give you a terrific theoretical base. Many have written the textbooks used in the discipline and are well known in the field. Others conduct significant communications research. We are not them. We are resource persons. We're here to show you how to actually perform in the profession. Our job is not to pour information into your head. That doesn't work anyhow. Our job is to help you build the additional mental equipment you'll need to be a successful electronic journalist. As you'll find out, it is a different way of thinking.

While we're on the subject, let's get something straight right now. We are not interested in training mediocre journalists. Like a long list of graduates before you, we expect you to become the very best in the business. If you're not interested in that level of performance perhaps you shouldn't be in either this major or Grady. You're in this school because you are smart and you have potential. You are some of the smartest people in this university. Use these gifts.

Being the best starts right now. Begin thinking about excellence. Attitude, more than anything else, will determine your success. As you progress, questions will arise. That's what we're here for. Anytime you need an answer, ask. You can interrupt us in class. You may come to our offices at any time. You can call us at home at any hour. We are here to help you improve and become a better journalist. We are paid to do this. We--you and the five of us, do not work in a nine to five profession. Our only word of warning is that we resent being used as

a lazy way around a problem. We will always want to know what YOU have done to try and solve the problem before you contacted us.

We know a great deal about many levels of this business. Still, we do not have all the answers. Electronic journalism is far too dynamic, far too volatile for many answers to hold up for very long. The odds are, though, that one of us been in a situation similar to whatever is under discussion. If we don't know something, we will find out for you.

## CLASS

1. You are expected to attend all scheduled classes. Period. There is no acceptable number of cuts. No band or football excuses. Nada. Broadcast News needs to be your first priority. Be there. Period.
2. If you have a personal/academic problem, if you have a disability or family crisis, let's discuss it now. If you have to have a "B" in the course or you'll lose your scholarship and will have to work in a cotton mill sewing the bottoms on socks the rest of your life, don't tell us about it at the end of the semester. Let's talk about it now. But remember, YOU are responsible for grades, not us.
3. These are not lecture courses. You will be expected to participate/ask questions/perform, etc. For years, some of us were paid to talk to millions of people but we don't delivered monologues. They make for boring television stories AND classes. If you've been getting by up to now sitting on the sidelines, let it end in this class. Radio, web and television news are type "A" personality businesses. Again, the object here is to prepare you to enter the profession.
4. There is no such thing as a dumb question. Ask away. You may say what you want when you want. The classes will be open. We will talk about necrophilia and child pornography; we will talk about Satanism and the Klan. You will eventually cover all things as journalists, even things you may hate. We need to establish a profession manner for doing that, treating ALL subjects fairly. And do ask if you don't understand something. The odds are the person sitting next to you didn't understand either but was too embarrassed to ask, so your question will be a service to your fellow students, not an embarrassment. Our classes will be the focal point for all of the other information you have learned at Grady.... the place where you learn how to apply that information. Obviously, there will be areas that overlap what you learned in those other classes. We are professionals exchanging ideas. The only restrictions are civility and common sense.
5. Don't expect a regular classroom situation. Our styles, which some traditional educators may consider bizarre, will be unfamiliar and thus somewhat uncomfortable. We will not cover points A,B,C and D with a test to follow. The classes will be much more loose. You can view this as the freedom you've always wanted. Please remember, though, that with that freedom comes responsibility. YOU will have to arrange to get your work done. YOU will have to show responsibility. YOU will have to perform. We won't run after you and say "Excuse me, you should have been in class today to hand in your story". You will simply flunk. Discipline is easily as important a lesson as anything out of a book.

## ASSIGNMENTS

1. All assignments are to be handed in on time. Period. Broadcast news is a part of the radio and television industry and what those industries sell, at the root level, is time. Time cannot be replaced. Work can't be completed on overtime or over the weekend or next week. If a show goes on at 6 P.M., it goes on at 6 P.M. If you finish a story at 7 P.M., it simply doesn't count. You have wasted time and effort and let your co-workers down. Translated another way, We don't want to see nor will we accept makeup assignments at the end of the semester which are intended to save a grade, show repentance, or appeal to our sympathy. You might as well get used to the idea of being on time right here.
2. We recognize we will be demanding a great deal of time and effort for assignments. Because of that, scheduled classes will be cancelled periodically. You are to use the class time to perform the outside assignment. In other words, don't tell us you just couldn't fit an assignment into your busy schedule or you're too 'stressed'. These courses should be your primary focus. This and the next rule are direct quotes from fellow journalist and journalism educator J. David Truby, from whom the idea and outline for this manual were borrowed. These rules apply to our courses as well as to his. We quote him here because we can think of no better way of expressing the following thoughts. "Use spelling, grammar, usage and all the good rules of English you learned in high school or college. You **MUST** treat English as your basic, not second, language.
3. "Be competent first, then get into creativity." That's the best advice we can give you for these courses and this industry.

## GRADES

Grading is our best assessment of your work. It is also a necessary evil for all of us. We have no quotas to fill, no curves to follow, no cutoffs. Everyone can earn an "A". Everyone can earn an "F." We don't intend to use grading as a weapon. We don't intend to sell grades or give them away.

If you have detected a hard nose attitude throughout this manual you are right and already on your way to becoming a great journalist. What you should also know is that there is some flexibility, although we won't compromise on the goals we stated earlier.

### GRADING STANDARD

Grade of A: Excellent work; extraordinary effort; acceptable style and structure; no major mechanical errors; thorough coverage and/or knowledge;

Grade of B: Good work; extensive achievement; no serious fact errors; acceptable style; acceptable;

Grade of C: Satisfactory; acceptable achievement; no serious factual errors; acceptable style; few mechanical errors; adequate coverage;

Grade of D: Poor; minimal achievement; minor fact errors; numerous errors in style, spelling, grammar,, production; careless attitude;

Grade of F: Failure; inadequate achievement; unacceptable production and/or performance; unacceptable style; omission of important information; numerous errors; plagiarism; sloppy work; missed deadline.

## PERFORMANCE

In every journalism school there are a few faculty members who think "performance", defined here as how well you move or look and talk on the air, shouldn't be discussed in college. They think it smacks too much of theatrics and cheapens the profession. They may be right. "Performance", however, is an important criterion of on-air journalists and will have a great deal to do with your progress in the business. We are not going to ignore reality. You will not be graded on performance, but you will be advised on it.

Although these are not anchoring courses and this is not a talent school, from time to time we will suggest ways to improve your presentation, your on-air presence, your wardrobe, etc. You can either take our suggestions to heart or ignore them. You're the one entering the profession, not us.

Appearing on the air in a T-shirt, however, is unprofessional unless a T-shirt is appropriate for the type of story you're covering. And we can't think of one. That type of situation speaks about your attitude and will count against your grade. Generally, we've found that if you dress and act like some dorky, too-cute student, you'll be treated that way. If you act like an aspiring journalist, you'll receive that kind of treatment in return.

## READINGS

There is no way you can become a journalist without being aware of the world around you. Far too many stories play off other stories. Ideas are generated from perspective more than anything else. You are required to be aware of what is going on in the news. Again, this is not optional. Your reading/listening/viewing should include but is not limited to:

The Manual Athens Banner Herald (daily and Sunday)

Atlanta Constitution (daily and Sunday) Atlanta TV Newscast (daily)

The New York Times

Network TV Newscast (daily) Radio morning drive time newscast (daily)

Any additional readings will be assigned by the instructor in class.

## TESTS

While there might be midterm or final exams depending on the individual course syllabus, they generally won't be the major part of your grade. Instead, your grade will be based on your cumulative accomplishments. While this may appear to be a blessing, remember, there will be no way to retrieve a poor grade earned throughout the semester.

You should, however, be prepared for a current events test every day. Yes, you read that right. Everyday. These will be a measure of your knowledge of what items are in the news on any particular day. You can prepare for these tests by staying aware of what is going on in the world. There will be no trick questions .... no games. We want to be sure you're paying attention to the news.

We will also make an attempt to have you write as much as possible. Good writing is one of the things this program is known for nationally. Some, but not all, writing assignments will be graded. The odds are that the first time you apply for a job, a news director will hand you a newspaper and tell you to knock out a few stories in a few minutes. If you are comfortable with that and proficient at it, your odds of getting that job will be increased substantially.

While both the current events and writing tests will contribute toward your final mark, your main grade will come from assignments. Each will be a test of how well you perform, report, produce, shoot, edit and write. Each will contribute to your overall grade and they, in the end, will determine most of the final grade. Obviously, since these are experiential courses, improved copy, stories, etc. at the end of the semester will outweigh poor ones in the beginning..... and vice versa.

In the end, your grade is our considered but still subjective assessment of how well you can perform the tasks outlined in the syllabus professionally.

## HAZINSKI-ISMS

What follows are a few examples of quotes that David Hazinski either borrowed or originated in his travels through broadcasting. They will serve you well in the industry and as you learn more about it.

#734 "Never run to the studio."

#316 "The derivation of reporter.... "porter", meaning to carry, as in 'carry the tripod'; "re-" as in repeat or do something over and over again."

#119 "You're only as good as your last story (or show)."

#039 "A sure sign that you haven't made it is that you're convinced you have."

#216 "Never believe a cameraman when he or she says 'just one more shot'."

#519 "If you're competent, people can tolerate almost anything. If you're incompetent, they can tolerate almost nothing."

#444 "Never apologize for trying to look good on camera. Usually the one commenting isn't paid to look good. You are."  
#016 "It's better to be lucky than good."  
#12 "There is nothing new.... only new combinations."  
#001 "Nothing is free."  
#221 "Never apologize for your ego. It's your best motivator."  
#552 "Most of the time, image IS reality."  
#090 "Three of the four letters in NEWS spell "new."  
#333 "There is only one person at the other end of that microphone or camera. Talk to only him or her."  
#277 "If you aren't interested in the story, you'll never get the listener or viewer interested."  
#042 "If you don't know what the lead is, think about what you'll tell your roommate you covered when you go home tonight."  
#027 "The journalist's job is to witness the trials of life, not judge them."

## THE BROADCAST SCRIPT

From today on and for the rest of your life as a journalist, never, never write a script without putting a slug line on the page first. When your pen touches paper, it should be writing the slug line. It is not only a tool used to assemble stories into shows, it is also how we track or file stories for later recall. The line should include four things:

- 1) The page number. Top center of the page. This number corresponds to the number on the rundown.
- 2) The Slug. A one word or two word (no more!) "name" for the story that captures the essence of it. EX: Tornado folo It is essential that the slug you use is the same slug in the show rundown .The slug should always be in the top left corner of the page so that the producer can thumb through all the scripts in a show and find the one he or she is looking for more easily.
- 3) The date. Self-explanatory.
- 4) The show. Stories don't exist alone. They are assembled with other stories into news shows. This is where you expect the story to run. "NN", an abbreviation for "NBC Nightly News." "5:30" as in the 5:30 WXIA newscast, to indicate that this version of the story is not for the 6-PM show or the 11-PM, etc. Since we're usually doing one television show, ours would be "NS15", an abbreviation for Newsource 15.
- 5) Your name. Look it up if you're not sure of the spelling.

We have an automated procedure for doing this on our newsroom computer system (as do most), but you should still write these four things at the top of every script if for our class purposes.

If the script is for television (and ONLY if it is for television, not radio or the web), it should be divided into two columns following the slug, with the left one third of the page devoted to video information and the right two thirds of the page devoted to narration and/or sound from interviews, etc.:

## **UGA BROADCAST STYLEBOOK**

### Copy

1. Type all copy in upper and lower case.
2. Type on one side of the paper only.
3. Double space all copy.
4. On the first line, type slug, name, date and show, as indicated earlier.
5. Leave margins of approximately one inch to the left and right of copy on each page. This is the normal setting for most word processing programs. (NOTE: our newsroom computer system will do all of the above for you automatically)
6. Use phonetic re-spelling each time a word that is difficult to pronounce appears in the copy. Such re-spelling should be enclosed in parentheses immediately following the word. (see Phonetic Respelling.)
7. Never split words or hyphenate phrases from the end of one line to the beginning of the next line.
8. Never continue a sentence from one page to another.
9. Place individual stories on separate pages ---except for roundups. headlines, and closely related stories that are indicated with one page number on the rundown. Such stories appearing on the same page should be separated by space bars (-O-).
10. An end mark (### or -30 -) should be placed at the end of each story.
11. Do not staple or fold sheets.
12. Indent paragraphs.

### Abbreviations

1. Eliminate the use of most abbreviations in broadcast copy; when in doubt, spell it out.
2. Some widely used abbreviations are permissible:
  - Time designations (A.M. and P.M.), but use these sparingly. Instead, use such phrases as: this morning, tomorrow night, etc.
  - Common titles (Mr., Mrs., Ms., and Dr.)
  - Certain familiar abbreviations or alphabetical designations that are to be read as such: (CI-A) or (F-B-I, P-T-A, P-T-L)
3. Use the full name of an organization when it is first mentioned in a story, thereafter, use the alphabetical designation. Full name: first reference.
4. Do not abbreviate: states, countries, months, days of the week, Christmas, Junior, Senior, governmental titles, religious titles, military titles, address designations or books of the Bible.

5. Do not use symbols in lieu of words ("&" for AND, ..#. for NUMBER).
6. Always separated the letters used in abbreviations or alphabetical designations with hyphens, when each letter is to be pronounced (I-O-U, D-A-R,), but run the letters together when they are to be read as a word (NATO).

### Capitalization

1. Capitalize freely.
2. Capitalize: all proper names races, nationalities, sections of the country or world, names of religious denominations and words regarding the Deity, names of political parties and words denoting political affiliation, complete names of associations, organizations, streets, etc.

### Names and Titles

1. Avoid beginning a story with a person's name.
2. Unless a title is unwieldy (like those three thousand word titles in front of Prince Charles' formal name for instance), it is good to have it precede a person's name. "Elm High School Principal Bill Thomas said..." NOT: "Bill Thomas, principal of Elm High School, said.... "
3. It is not necessary to give the complete name and title of a well-known person in public life, especially if his or her name is used in newscasts day after day.
4. In first reference to a person, use his complete name. In following references the last name will suffice. An exception to this rule is the President of the United States, who should not be referred to by his last name alone. Instead say: "President Obama". The exception to THIS is when the President is running for re-election. Then he/she is officially not the President but a candidate and as a candidate should thus be referred to as "Obama".
5. Omit obscure names or persons and places when they are not essential to the story.
6. Omit middle names or initials unless they are widely recognized as part of the name. (Irving R. Levine)

### Numbers

1. Use only figures and statistics that are essential.
2. Avoid lots of numbers or lists of numbers. At most, avoid more than two or three. And round off at least one of those numbers.
3. Round off large and detailed numbers where possible.
4. Simplify numbers by such generalizations as: about, almost, at least, more than, and nearly. Write out one through nine.
5. Use figures for numbers 10 through 999.
6. For numbers over 999, use a hyphenated combination of figures and words, i.e. 51 hundred, 10thousand, 13-million, etc.
7. Always spell out and hyphenate fractions: three-quarters, one-half, two-thirds.
8. In writing time, addresses, dates and ordinals, use figures. Use st, rd, and th after figures to be read as ordinals. (10th)
9. In telephone numbers and auto license tags, use hyphenated figures.

10. In decimals, spell out decimal marks. (5 point 2, instead of 5.2).
11. In amounts of money, do not use "\$" and "." signs. Spell out the marks. (18-dollars and 22 cents).
12. In percentages, do not use the "%" sign. Spell out the word. (27-percent).

#### Punctuation

1. Follow traditional punctuation rules in most instances, but use question marks, quotation marks, colons and semicolons sparingly if at all.
2. Punctuate freely if so doing will assist the announcer to phrase his copy more intelligently.
3. Insert a comma before "and" in listing a series.
4. For oral reading, the dash is useful: to set off names ("The new county commissioner--John Smith-has arrived.."); to set off identifications (Joseph Drake--the former mayor--said..."); to set off explanatory material (The Jaycees--after having returned with the trophy--marched..... ). The dash is a double hyphen.
5. Three dots in a row may be used for dramatic effect and to indicate a pause. (He stepped into his car, turned the key, and .... a blinding flash....

#### Quotations

1. Use direct quotations rather sparingly.
2. Convert most direct quotations into indirect quotations, simplifying and condensing as much as possible, but being careful not to distort the speaker's ideas.
3. Avoid the words "quote", "unquote" and "end quote". Instead, where needed use phrases such as "We quote his exact words:", "he said--and we quote him", "he continued", "describing it as", "as he put it", etc.
4. If you must use a long direct quote, break it up with qualifiers letting the listener know when you are quoting the source directly.
5. Most times it is not necessary to tell the listener when a quote is ended, but this should be done when the following language or the copy that comes after the quote might confuse the listener.

#### Time Element

1. Use the present tense freely. When it is obvious to all concerned that the event in question happened in the past use the perfect tense. ("John Smith has been captured" instead of "John Smith was captured." BEST is "John Smith is in jail tonight, charged with...")
2. Update all copy. Freshen the approach. Look for the TODAY angle. Do not use the words "last night" or "yesterday" in the lead sentence on most stories if you can avoid them. Producers go berserk. It's OK after that because you have to background listeners and viewers. Convey a feeling of immediacy through the use of late-breaking stories and appropriate time references. EX: "Police are now looking for a man who robbed the Dawg House."
4. Unless there is a good reason to the contrary, change all wire copy references to other time zones to the correct hour-for the time zone in which the broadcast airs.

5. Make sure reference wire copy is current by checking the file date and time.

#### Editing

1. Keep copy editing changes to a minimum. If many changes are required, re-type the material.
2. Make such changes as necessary clear by writing in between the lines. That is why you must double space all copy. All corrections MUST be able to be read on-air.
3. If a story continues over to another page, draw a heavy arrow at the bottom of the first page.
4. In the upper right hand corner of each page, the producer will write with a pencil the length of the story in minutes and seconds. This applies to reporter or anchor packages and not to individual anchor tells.
5. No type of copy-reading marks other than those below should be used in preparing news for the newscaster:

a) Material can be completely eliminated:

Examples . . . “The show is to start before (you would put a broad line through the word “before” and an arch over it to indicate to the anchor to skip over that word) at 8 this evening.”

b) A misspelled word may be corrected by blacking out the entire word and inserting it correctly spelled. Individual letters may be blacked out and replaced with the correct spelling.

Example . . . “Governor Smiths (you would black out the last “s” in “Smiths”) is to be the speaker. “

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

begin

Example . . . The show is to start at 8 this evening. (In this case you would draw a heavy line through the word (start” and write “begin” in the space above.)

d) Limited new material may be inserted.

expected

Example . . . “The show is to start at 8 this evening.” (You would put a ^ in between “to” and “start”.)

6. Circle all material the announcer is not to read, such as slugs, number of lines, page numbers, end marks, etc.

7. After the pages of a newscast have been arranged in order, number each page plainly, top right. If the page number has changed because of a revision in the rundown, cross out the original number in the center of the page.

8. Anchors and announcers will frequently wish to mark their copy in such a way as to aid delivery. Marks commonly used include underlining for emphasis, slash lines for pauses, time designations for back-timing, etc. These should not be included by the writer or editor, but should be added by the newscaster.

## Phonetic Re-spelling

1. Pronunciation guides should be written in all caps and bracketed into the copy after all hard to-pronounce proper names.
2. The system of phonetic spelling to be used is based on that used by The Associated Press broadcast wire or the NBC News Pronunciation Guide..
3. The accented syllable should be underlined, and where it is important to indicate secondary stress, an apostrophe should follow the syllable.
4. The symbol "OW" is subject to misunderstanding, since it can be pronounced as "how" or as in "tow." Therefore, it is necessary to handle some pronunciations like this:

Blough (RHYMES WITH COW)

5. It will be recognized that approximations are necessary in indicating the pronunciations of some foreign names. It is almost impossible for instance to indicate the nasal common to the French tongue.

6. Examples of correct usage of this system are:

Guantanamo (GWAHN-TAH-NAH-MOH)

Juan Martinez (WAHN MAHR-TEE-NESS)

Feisal (FY-SAL)

7. The following symbols will be used:

AH=ainarm OW=owincow

A=ain apple OO =oo inpool

EH=aiin air UH=u inpuff

AY = a in ace KH = is guttural

AW=au in saw ZH=gin rouge

E=E inbed KK=hard C(cat)

EE = ee in feel S = soft C (certain)

EW = u in mule F = ph (phonograph)

I=iin tin G=forhard6 (gang)

Y = i in time J = for soft G (George)

8. Never guess at the pronunciation of a proper name. You could embarrass yourself or the anchor.

Check it.

9. (The exception to rule 8.) Guess. If you have checked every source you can think of: AP, NBC pronunciation guide, N-B-A Players Association and the Romanian Embassy [we are not kidding!], then guess. It's better that you do it then it is to force the anchor to guess on the air.

This should never be used as a cheap alternative to looking it up though.

## The Millstein

Forward: The information that follows is reprinted with permission from a handbook called "The Millstein". It was written in 1983 by Gil Millstein, the linguist for NBC News and an accepted master of contemporary language. While it is not the definitive handbook on how to write for television news programs, it does point out many of the common abuses of the language committed by television

correspondents and writers. It is hoped that pointing out the mistakes others have made will help you avoid them.

The purpose of this compendium -it is only that -is twofold. It is intend to give the correct meaning and usage of some of the words most commonly used in television news and it is intended to remind us of something we forget too often: that the medium in which we work is a picture medium. The words are intended less to dictate the manner in which the pictures are shown then to verify them, to supplement them, sometimes to complete the thought which, for one reason or another, the pictures are unable to do.

I will deal briefly with the second part of our purpose first, since it is so often honored only in the breach. The sentences and phrases that follow were taken from scripts which occasionally were altered and more often permitted to go through as they were written and they neither verify, supplement nor complete thoughts. Instead, they obfuscate and rob of meaning:

"This opens many questions as to how effective such a government can be and how will the people accept it." The writer could have said it clearly: "This raises the question of the effectiveness of such a government." Additionally, opening questions is bad English. So is "as to how...".

"The Air Force is studying the feasibility of upgrading the existing force of one thousand Minutemen as an alternative to the MX." The writer could have said: "The Air Force is studying the possibility of improving it's thousand Minutemen rather than produce the MX." There are many ways that original sentence could have been improved.

"The Pentagon is embarrassed by so many deaths and injuries." "Embarrassed!" [Hazinski note: What Gil means here is that the Pentagon is not a person and is incapable of embarrassment or any other emotion. It would have been better to write: Pentagon officials are embarrassed by....". ]

"...may still become a viable third force in British politics." What the writer probably meant was that the Social Democratic-Liberal alliance would become strong enough to give the Tories and the Labor Party some opposition.

"...preemptive strike..." Difficult as the reader may find this to believe, the writer used this piece of military jargon not to describe something military, but to attempt to tell the viewer that the spokesman for a political party issued a statement before the spokesman for the opposition could issue his. It is phrases like that which obscure meaning and rob picture of its significance. To say nothing of:

"Ambience" or "ambiance," "charisma," "Dialogue," "dichotomy," "a game plan," "life style," "orchestration," "scenario." "lipolarize," "stonewall," "think tank," "huddle," "flatly," as in "flatly reject," "image," for the impression one has of someone, "unveil" for make public, "infrastructure" for the equipment or objects associated with a place or phenomenon, "role model" for example, "inner city" for slum, "time frame", "parameter." The number of these is endless, it seems, and there is not one borrowed from science, the so-called social sciences and other disciplines, which does anything more than conceal meaning.

In this day and age, it is better for both sexes if reference is made to "reporters," rather than "newsmen." Obviously, "Weather forecasters" will offend no one, whereas "weathermen" might throw Kate Millet into a fury. And, one of the few ways to get around "businessmen" is to substitute "business people."

What follows is an alphabetized list of words and phrases and the manner in which they should be used:

A.M. and P.M.- It is incorrect to say 11 A.M. in the morning, or 11 P.M. at night. The reason is obvious: it's redundant. Try 11 o'clock in the morning or 11 A.M.; 11 o'clock at night or 11 P.M.

Account- as, on account of. The correct word is "because."

Advance planning- The only kind of planning there is done in advance. Planning alone will do. Advance planning is in a class with prerecorded ---it is wrong. (Furnad note...same for "recorded earlier".)

Advertiser- There is a tendency these days to substitute an "o" for the "e" and it should be avoided. (I am thinking of supers, of course.) Hazinski note: for those of you unfamiliar with television jargon "supers" is short for "Superimposed slide". Rather than giving you a history of the terms here, it is enough to understand that "supers" refers to the writing that appears at the bottom of the screen at times to identify a person or a location. I realize that the language has moved on and that the word "supervisor" probably will be with us forever.

Afterward- Not "afterwards" or "forwards" or "towards".

Almost and nearly- The first applies to numbers, the second for distances between objects. Thus near for proximity, not for numbers.

Among- If we are speaking of two people or objects, "between" is correct. More, please use "among".

Animals- I know that the habit, in referring to animals, is to say he, she, him, her. But, for all that, an animal of either sex is it.

Area- This is an irritating hangover from local television. The writer makes reference to area Jews on a Jewish holiday and sends people to area hospitals after an accident. If he doesn't use the word "area" he uses the word "local." It should be understood that if the correspondent signs off in Kalamazoo, the Jew or hospital (unless otherwise specified -and for a good reason) is in Kalamazoo and the addition of "area" or "local" is what we call an act of supererogation or unnecessary.

At this point -in time- Despite all the fun now poked at this clinker, I still see it in scripts from time to time.

Attorney- There are those who will call this nitpicking, but an attorney is not a lawyer, he is simply an agent. If a lawyer is acting on someone's behalf, as his agent, he is still a lawyer. When we speak of an attorney-general or a state's attorney, we are still speaking of an agent, here one who is both lawyer and agent for an institution. Hazinski note: My first story on NBC Nightly News was the conclusion of a trial. I used the word "attorney" in the script and Gil corrected me, rather sharply. I still call it nitpicking.

Because- "The reason is because..." is an abomination I thought had long since disappeared, but it has not. The correct usage is, "The reason is that..."

Both- "Both sides talked to each other." Not in English. In English, make it, "Each side talked to the other."

Bullet- All too often, bullets are called shells or cartridges, The bullet is the projectile itself; the others are the containers from which the bullet is fired.

Bottom line- If this can be avoided in a script, please avoid it. Let the person who is being interviewed say it --you can't alter sound --but there is no need for the correspondent to compound the felony.

Cardinal- The correct usage is John Cardinal Krol, not Cardinal John Krol.

Careen and career- To careen means to turn over and nothing else. To career means to move erratically, from side to side, etc. and it is almost invariably used as careen. The distinction is an important one, and my advice, for television purposes, is to avoid the use of both words. Let a car turn over or let it run erratically off the road.

Celebrate- A mass is celebrated or sung or said, it is not given or held.

Comdr. Comm. - These, for super purposes, are the abbreviations for commander and for committee or commission.

Consensus- When a number of people reach agreement, there is a consensus, not a general consensus. A consensus is general.

Consults- One consults someone else, but not with. Consult alone is enough -- and correct.

Convince v. Persuade- The expression "convince to" has spread to the point where our President uses it as unselfconsciously as he does incorrect statistics. No one can be convinced to do anything. One may be convinced that he ought to do thus and so or he may be convinced of the correctness of a position. On the other hand, one is persuaded to.

Collision- A collision is the result when two objects in motion strike each other. Both must be in motion for a collision to take place.

Couple- The word is plural, not singular.

Curriculum- The word is singular. The plural is curriculums.

Custom House- One goes through customs, true enough. But the place is the Custom House not the Customs House.

Demolished and destroyed- Far too often, the writer will set down "completely" demolished or destroyed. If something is demolished or destroyed, then it is completely and the word should not be used.

Different- Correct usage here is "different from" not "different than."

Disinterested and uninterested- The meaning of disinterested is that the one who is in such a state has no selfish interest in something, is impartial. The meaning of uninterested is simply that one has no interest in something. To go at it in a slightly different way: One who is disinterested in something may be interested in a phenomenon, but will not take either side.

Dived- The word is dived not "dove".

Downplaying- This is worn-out cablese and was used only to save money when there was money to be saved by combining words. Hazinski note: "Cablese" refers to communications via cable --as in sending the President a cable. Similarly, ongoing, onpassing, upcoming and similar usages are incorrect, to say nothing of input, feedback, and, yes, throughput.

Due to- All too often, "due to" is used when it should not be. One of the few times it is used correctly is when one says that something "is due to" someone, meaning he owed something. Most of the time it is used incorrectly to mean "the result of-or "the fault of" and it should be avoided like a plague which is not "due to" anything but, rather, is "the result" of something.

Dumped- As in "seven inches of snow were dumped..." Snow falls, it is not dumped - except on carelessly written wire copy from which scripts for television are too often copied.

Each and another- It is correct to say that two people kissed each other. It is incorrect to say that two people kissed one another. Each refers only to two objects; another refers to three or more.

Ecology and Environment- These two words are frequently confused. An environment consists of surrounding conditions. Ecology is the study of an environment.

Expertise- This is a vogue word best left unused. Skill, ability, capacity do much better. In the same class with expertise are "dialogue" when what is meant is that two people are talking to each other; "posture" for attitude; and "stance" for a position taken on some issue.

Facility- Far too often, the word facility is used to fuzz up what is really meant. I have seen it used for factory, toilet, hospital, nursing home, clubhouse, stadium and so on. (The same thing applies to "complex" and I often wonder what a "housing complex" is.) (Furnad – in other words, use the word of the item rather than "facility")

Farther and further- Farther should be used only when actual distances are meant. Further should be used when a state of mind is indicated: "I'll go further," etc.

Fewer and less- It is incorrect to say "there are less soldiers than I expected." The word here is fewer. However, when indefinite amounts or collective names are under discussion, the word is less --"We have less flower than I thought.

Finalize- The "ization" of most words should be avoided at all costs.

Flatly- As in "flatly rejected." When something is rejected it is rejected and it cannot be rejected "flatly" or "totally" or is completely," just rejected.

Forbid- There is only one correct usage here: "forbid to." To forbid "from" or "against" or any other way is incorrect.

For free or for now- The first of these is not simply incorrect, but outworn slang. For now is much better rendered as "for the time being" or "for the present."

Funds and funded- Both words are technically correct, but I am at a loss to understand why the words "money" and "paid for" are not used instead. Funds and funded are pretentious, bureaucratic creations.

Furlough and layoff- Although many scripts use these interchangeably, they do not mean the same thing. A furlough is generally taken to mean time off with pay, a vacation, etc. A layoff is a firing, which, while not necessarily permanent is certainly without pay.

Gantlet and gauntlet- A gantlet is two lines of people, generally armed with clubs and one is made to run the gantlet as punishment, that is, the victim runs between the two lines of men and is beaten with the clubs. A gauntlet is a glove, nothing more. So, one runs a gantlet or throws down the gauntlet (as a challenge) but it is physically impossible to run a glove.

Hanged and hung- People are hanged; pictures are hung.

Head up- No one heads up anything. People lead, head or direct.

Headquarter- When possible, avoid the use of the word as a verb. Similarly, one should not "host" anything, "chair" it, "author" it, "premier" it, "M.C." it and so on.

Historic- The word historic is pronounced as though the "h" were a consonant. Therefore, the correct usage is "a historic."

Hopefully- Nine times out of ten, this word is used wrong. One example, will do: "Hopefully, the project will work." What has been said there is that the project will work hopefully; what was meant was that the speaker hoped the project would work. As has been noted, there are a few, very few, correct usages, such as, "He approached the project hopefully."

Image- This is a badly abused word, employed carelessly and should be avoided when possible. All it means is "to create an impression," nothing more significant than that.

Impact- This is another badly abused word. An impact is a blow, but what is really meant most of the time is "effect." If two cars collide the impact is apt to be severe, but if a politician promises somebody something, the result is better put as "effect" rather than "impact."

Implement- I have yet to figure out why correspondents will write "implement" into a script when what they mean is "do" or "carry out."

Imply infer- To put it as simply as possible: I imply; you infer.

Important and Importantly- This one bears a fatal resemblance to "hopefully." When the writer says "most importantly" he is not describing how important something is; he is describing the manner in which something was done. Therefore, if one says, "Most importantly, it's over," he is not telling you what he thinks he is; he's really saying, "It was over most importantly." Which is dead wrong -which is important about that.

Indexes- The plural of index, for our purpose, is indexes, not indices.

It and they- One of the commonest errors made in scripts is beginning a sentence with a singular subject and the following of that with a plural object. "The army said they were going to...."

Large- Make it "a large number of things" not "a high number of things."

Lend- "Lend me your ear," not "Loan me your ear." "He lent me a book," not "He loaned me a book."

Lectern and podium- The lectern is the rack on which the speaker places his speech. The podium is the platform on which he stands.

Let and leave- To let someone alone is simply not to harass or annoy him. To leave is just that -  
to go away.

Livid- This word does not mean flushed or enraged or anything like that. It means pale. (Furnad note – Livid also means extremely angry or furious. But, in either case, it is an adjective, and as such the only time you would use it is it would be attributed to someone else. You would never write, "Jones was livid at the sentencing." Livid is a subjective term like "miracle." What is a miracle to one may not be to another. What you would write, "Jones said he was livid at the sentencing.")

Like- This is as misused a word as there is in the language. Thus, "I did it like he told me," or "It looks like I'm going," etc. Please: "...the way he told me to," or "It looks as though..." There are thousands of such examples.

Media- Media is a plural. Unfortunately,, these days it is used by some of our best people (presidents, etc.) in the singular. For all that, the correct usage is "The media are." Nor, it should be added, does the word mean only journalistic outlets. Any medium from paint to the ingredients of something, is media in the plural. Massive This is another badly abused word. It is frequently, and incorrectly used to mean such things as widespread, sweeping, vigorous, heavy, gaseous --almost anything

which conveys a vague notion of bulk. And, when it is used to replace any of the others, it robs the usage of exact meaning.

Momentarily.. The plane will take off momentarily means it will take off for a few moments.

National Organization for Women- All too often, the word "of" creeps in.

Nauseated. Nauseous- One is nauseated when one swallows or breathes is something. Nauseous means the substance will cause nausea.

Normalize- As noted earlier, the fewer words that are "ized" (such words as "sterilize," of course, are not what we are talking about here) the better off we are. Also, normalcy, (frequently attributed to President Harding or someone of his time) is incorrect. To become normal will do in the first case, normal times in the second, or normality.

None- This word may be used in the plural at any appropriate time. Thus, of three people, it may be said, "None of them are going."

Oil-rich- This is one of dozens of similar coinages which should be avoided at all costs. Otherwise, the writer will be left word-poor.

Only- The word "only" must be placed directly before the word or phrase being emphasized. Thus, "I only want to go home" is wrong; "I want only to go home" is correct. (Furnad note – This is another one of those words that can be used descriptively that may be subjective.)

Plead- One does not plead innocent in court. One pleads not guilty to whatever the charges are.

Per. Per day, per hour, per year- The word per is Latin and should be used only with a Latin word following. Correct usage is a day, an hour, a year.

Plummet- Surely, there must be acceptable words to replace one so worn out as plummet--to say nothing of plunge, skyrocket and soar. Constant use of words such as these is what makes scripts flat.

Private and secret- There is a world of difference here. It is possible to be private and yet not secret. It is equally possible to be the holder of something secret in a perfectly public way. "They talked in private" should never be taken to mean that two people exchanged secrets. They may have done nothing more than shut the door.

Protest- One protests against, but it is incorrect to say "in protest of."

Public- The public is sufficient. The general public is wrong. The public is general.

Prohibit- One is prohibited from doing something, not "prohibited to."

Posh and swank- These belong to second-rate gossip columnists. And if they were ever meant to convey luxury they do not do so any longer.

Presently- Contrary to the belief of many scriptwriters, this word does not mean now or at this moment; it means in a little while.

Protagonist- The protagonist is not a champion, just a leading figure.

Restaurateur- Unfortunately, this one turns up too many times in scripts as "restaurateur." Restaurant owner might be better-even for French ones.

Replica- A replica is not just a copy. A replica is a duplicate created by the original artist or maker.

Role model- This one makes me crazy. "Example" will do perfectly.

Stadiums- not stadia.

Self- If a man is an admitted or confessed or professed whatever, then that's enough. The addition of the word "Self" is redundant, awkward, incorrect.

That- The usage is people who not people that, if only because who is a reference to a human being.

Talk- One talks to someone else, not with, just as one visits someone else, not visits with.

Hazinski note: This applies in all parts of the country. "Visits with" is not acceptable just because you hear it often in the South.

Try- One tries to do something, not tries and does something. The latter is saying that one both tries and does, which is not always the case.

Unveil- Anyone who unveils programs, etc., should not. Make it public if you will, disclose it, distribute it, tell people about it, but don't unveil it if only because it wasn't under a veil to begin with.

Virtual,...virtually- The meaning here is "in effect, but not--in fact." It does not mean most, almost or near.

Was and were- Was is fine when it is the past tense of a sentence. However, if doubt is expressed before the verb is reached (the subjunctive is what I'm getting at) the word is "were." Thus, "If I were king."

Wife and Widow- Bess Truman was the widow of Harry Truman. She was not the widow of the late Harry Truman. She was also the wife of the late Harry Truman. And so on.

Who and whom- This requires the writer to go back over his sentence to find the subject of the verb.

If the noun or pronoun is the subject, it should be "who". If it is not, the word is "whom". Thus, "Who are you?" and "Whom are you seeing?"

### Ready Reference

Wrong	Right
On account	of because
Advance	planning
Afterwards	afterward
At 11 A.M. this morning	at 11 a.m. or 11 this morning
Among the two countries	between the two
Both sides talked to each other	each side talked to the other
General consensus	consensus
Consult with	consult
Convince to	convince of, convince that
The couple is	couple are
Completely demolished	demolished
Disinterested spectators	uninterested (disinterested arbitrator)
Due to	because of
How much further to town?	farther
To take the argument farther	further
Forwards, towards	forward, toward
To forbid against or from	forbid to
Hung at dawn	hanged
An historic	a historic
The impact of the event	the effect of
Most importantly	most important
Your statement infers that	your statement implies; from what I inferred
Less votes than predicted	fewer
It looks like the Democrats will	It looks as if, or as though
The media is following	are following
The plane will take off momentarily	in a few moments
Passengers were nauseous	nauseated
Nearly 100 people	almost
Per day, per hour, per year	a day, an hour, a year
He'll plead innocent	plead not guilty
Prohibit to	prohibit from
General public	public
The reason is because	the reason is that
I want to talk with you	talk to you

He's older than me	older than I
The people that left	people who left
The army said that they	the army said that it
The company said that they	it
He'll try and do better	try to do better
Virtually the entire program	almost the entire program
If it was up to the administration	If it were
If I was in your place, if it was up to me	If I were, if it were

**THIS MANUAL IS YOUR BIBLE FOR  
WRITING! BE V-E-R-Y, V-E-R-Y FAMILIAR  
WITH IT.**